TEN CENTS DECEMBER 5, 1914

THE NEW YORK CLIPPER

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Words by WILLIAM TRACEY — Music by ALBERT VON TILZER

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CHICAGO: 123 No. Clark St. BROADWAY MUSIC CORP., WILL VON TILZER, Pres., 145 W. 45th Street, New York

OUR LONDON LETTER.

HENRY GEORGE HIBBERT, SPECIAL CORRESPONDENT.

Clipper Bureau, 5 South Square Gray's Inn, London, W. C.

Nov. 14.

THE MUSIC HALL SITUATION.

Before these lines reach you, it is practically certain that the belligerants in the music hall war will have bowed to public opinion, or to the absence of public opinion. There is no doubt that the feeling was one of absolute indifference, at such a moment, to any fight between the music hall managers and the music hall artists. "If you have any difference, settle it among yourselves" was the idea. "If you want to shut up the variety houses because of your differences, well, we must look for our fun at the theatres." That was the attitude. As a result, the vaudeville performers and the vaudeville managers have come together. They saw that it was up to them to give a little, on each side.

At the mass meeting of the artists, on Sunday, this point was accentuated by many of the speakers. As I write, I do not know; and yet I am sure, that the managers have taken this view, and that at this moment a new working agreement has been made, in which each side concedes something of what it conceives to be its rights, so that business may be carried on through the war.

Apropos of which Laurette Taylor, who has developed quite a nice feeling toward the English—I wonder if you will ever get her back—showed me, with tears in her eyes the other day, a set of verses in an American paper, charging healthy young English actors with scurrying over to New York to get work, if they could, whereas they ought to be at the war. Now, the English actor has been no slouch at the war. How many have come to New York, and what you find them worth I do not pretend to know. But there are certainly not less than a thousand professional people who have gone to the front, and of some we have had stories of brilliant work. Certainly the stage has not disgraced itself this time.

Herbert Blackmore, the big agent, tells me that all the important pantomimes will be done this year, just as usual, though the vaudeville and road pantomime companies are fading away.

Sir Herbert Tree will sandwich a few afternoon performances of "Drake" between the performances of "Henry IV."

"Cheer, Boys, Cheer," disappears from the Prince's Theatre to-night. But Florence Glossop Harris and her husband, Frank Cellier, are holding out with afternoon performances of Shakespeare.

A GOLDEN ANNIVERSARY.

On Thursday, J. H. Milburn celebrated his professional jubilee and his golden wedding on the same day. He was a well known Irish comedian and pantomime "dame." He is the father of the agent, Milburn, and is related by marriage to the Moss manager, Frank Allen; also to the Macdermott family. The "Great" Macdermott, most famous of our "lions" comique, ran away with old Milburn's daughter.

FIGHT ON "THE NEW SHYLOCK."

There is a fight on now between Herman Scheffauer, the writer of "The New Shylock," and the Phillip Michael Faraday people, who are running it at the Lyric. The play was produced by Miss Horniman, at Manchester. Miss Horniman is a rich lady, with a love of the theatre. She discovered Stanley Houghton and gave "Hindle Wakes" its chance. She ran "The New Shylock" as a serious picture of Jewish life. Faraday saw it, and, very short of a play, brought it to town. He wants to cut out, as indelicate, some lines which Scheffauer regards as characteristic. The odd thing is that Faraday is a Jew, and Scheffauer is not. Faraday wants to emphasise the comical, or "Potash & Perlmutter" side of the play. Scheffauer says no. The Authors Society says no. Miss Horniman agrees. And there's going to be a pretty good fight.

Scheffauer is a San Francisco architect who traveled a good deal, and settled down into London to write for the highbrow reviews. His play has been printed and played all over Germany and Russia; but not in America, and not previously in England. You are to see it soon. It tells the story of a money lender, a "modern Shylock," in the New York Ghetto, whose daughter meets and loves a young Christian. The old man, who has a second young wife, is tensely Jewish; but after a fierce struggle, gives way to his daughter's desire, softened a good deal by the thought that his young wife is, tardily, to bear him a child, whom he hopes may be a boy, and become a rabbi. Faraday lays hold of this situation, which he declares to be indelicate. Scheffauer says he has his rights clearly defined in his agreement, and that he will contest the point, in the interests of authors. I should say he would win, but, at a great cost.

With the collaboration of many kindred institutions and some well known actor-managers, the O. P. (Old Playgoers) Club is getting up a "Drake" dinner. The idea is to testimonialize Sir Herbert Tree for his patriotic exploitation of the play and also to augment the war funds.

Sylvanus Jones, a fine old Buckinghamshire farmer, of a Puritan belief and practice, is dead. His claim to your notice is that he was the father of Henry Arthur Jones and of Sylvanus Dauncey, the manager, whom painful illness drove to self-destruction.

Cecil Raleigh, of whose illness I apprised you, is dead. His real trouble was a cancerous affection of the throat. For years I knew him as a terrible cigarette smoker, and—I wonder. He suffered a great deal toward the end, and refused to take nourishment. Cecil Raleigh was married twice; in the first instance to the charming novelist, now Madame Albanesi. In the second to the lady who lately acted in America under his name.

At the Kingsway Theatre "The Great Adventure" came to an end on Saturday, with its 673d performance.

Seymour Hicks and Gladys Cooper are again at the Coliseum, playing their sketch, "The Bridal Suite."

"A Mixed Grill," one of the best of the casual revues on the road, is this week at the London Palladium.

Max Dearly will not come to America with the Laurillard-Grossmith Company. He remains at the Ambassador's Theatre indefinitely.

Matheson Lang goes to His Majesty's for "Henry IV." so Frank Royd is now playing "Mr. Wu" at the Savoy. This extraordinary concoction is as popular as ever.

Frederick Harrison will shortly supersede "The Impossible Woman," which is a failure, at the Haymarket, with a revival of "The Flag Lieutenant."

They have gone for the afternoon performance idea with "The New Shylock," at the Lyric Theatre, only opening the house on two evenings weekly.

A season of Belgian plays is contemplated at the Criterion Theatre, meanwhile closed.

Ben Greet, who came over for a holiday, and was persuaded by his relations to make it a long one, is lending a hand with the "popular" performances of Shakespeare at the Victoria Theatre, a big house in the slums, now run by people who believe in the drama as a humanizing influence. Mr. Greet told me the other day that the Shakespeare cult had never been so strong in America as now it is.

E. S. Willard and his wife have presented to the School of Dramatic Art, which Sir Herbert Tree founded, a valuable collection of theatrical books and prints, and souvenirs of Mr. Willard's career.

Tom Gallon, the novelist, is dead, at forty-eight. His delicate frame could not withstand an attack of pleurisy. He wrote a good deal for the stage, but not with much success, save in the way of music hall sketches, "The Devil's World" for instance. "Tatterley," his best known novel, was dramatized, but only had a brief career on the road.

HAMMERSTEIN'S AGAIN CHANGES HANDS.

Hammerstein's London Opera House, where Pastor Russell, from the States, has lately been running a religious picture show, has again changed hands. It is said to have been taken up by a wealthy syndicate, which proposes to call it the National Theatre, and to open at Christmas with a tremendous pantomime. There is nothing to prevent anybody calling any theatre "National." For years the proprietors of Drury Lane have claimed it as the "National" theatre on account of its historic associations. But really, there is nothing "National" about it. Nor, do I suppose, there will be about Hammerstein's Opera House.

For a long time there has been a scheme to run a "National" theatre as a kind of Shakespeare memorial and educational institute. But its promoters have been so slow they cannot complain if their cherished title is taken away from them by a mere showman!

So far, three pantomimes are promised at the West End, for this, let us hope, happy Christmas.

Alfred Littleton, who is dead, was a well known figure in the musical world. He was seventy-five. He directed the famous firm of Novello. He was an intimate of Gounod, Liszt and Verdi, to whom he paid $20,000 for "Redemption."

Fred Terry says he is a man of his word, and does not give a blow for contracts. He carried through his road tour, in spite of the war, and kept sixty people in work. He will open at the Strand Theatre in January, and run it (he hopes) a year. He will produce "Peg and the Prentice," a costume drama, by Ernest Hendrie.

Shakespeare's "Twelfth Night" has just been revived in Leipsic, with an interpolated passage, suggesting that, already, England seemed to the poet to be all wrong; but he hoped for the best from Germany.

Gerald Griffen, of "Other People's Money," is a recent arrival on this side.

Terry and Lambert sail for Australia again in the Spring.

News comes from South Africa that John Tiller and his stranded dancing girls secured passages for home, and should arrive in a few days.

Lorna and Toots Pounds, the clever Australian sisters, sail for the States again early in the New Year.

Beth Tate has just reached town from Australia.

Willie Solar made up his mind quite quickly to cancel his dates here, last week, and sailed for South America.

Arthur Whittaker, a well known manager (most recently for James Welch), formerly an actor, is dead. He bore up against the growth of cancer with amazing fortitude and cheerfulness.

Alfred Butt is to try an interesting experiment at the Palace. Interpolated to the revue, "The Passing Show," is a melodramatic sketch, called "The Rajah's Ruby," with Gaby Deslys for its heroine. On and after Monday, with little verbal alteration, it will be played as a farce.

Helen Mar reports a success at Cape Town.

Will Bishop has been called in to complete the "production" of the revue, "Business As Usual," at the Hippodrome.

An allegorical sketch, called "The War Lord's Dream," is to done at the London Palladium next week, with C. V. France as King William, and C. M. Hallard as King Death. The music is by James Glover.

This year, the extravaganza annually performed by the Rats, will be done for the war funds. It is entitled "Dick Whittington and His Kat," and will employ "the ugliest beauty chorus ever seen."

Nov. 21.

THEATRE AND MUSIC HALL LICENSES.

Some remarkable incidents characterized the session of the Theatres and Music Halls Committee of the London County Council for the consideration of applications for licenses during the twelve months ensuing. It should be explained to you that this committee hears evidence and then reports to the entire body of the council, which mostly accepts the recommendation of the committee, but is free to re-open a case from the beginning and take an independent course. So these decisions are not inevitably final, but probably final:

There were nearly six hundred applications, mostly of a formal nature. Appendrodt, the great German *restauranteur*, who is naturalized, for instance, got his music licenses all right, but sighed and said he feared his business was all over! The council cut out, ruthlessly, all the German owned picture houses, which are many. It again refused the Hippodrome and the London Coliseum to sell drinks, and it again declined to give Oswald Stoll permission to go ahead with the new hall which, for years, he has wanted to build at Fulham. He has Henri Tozer, interested in many suburban houses, up against him here. Tozer claims that there is no room for a new house—there never was; but, meanwhile there has been an awful slump. The loss, at nearly all the houses with which Tozer is connected is, he says, "invariable." Stoll urged his case in person. He says that while in some instances, the war has injured vaudeville houses, in others, located where there is a business boom, due to the war, the vaudeville houses were never more prosperous. As for his building scheme, Stoll says he is sure of a triumphant ending of the war, of peace with honor, and of the biggest time for vaudeville it has ever known. Still the committee will not give him his Fulham house. The general feeling is that Stoll ought to have his chance at Fulham, and that Tozer's opposition is unfair.

Sir Herbert Tree revived "Henry IV" on Saturday night, but thereafter reverted to the afternoon show idea at His Majesty's. The play is chiefly remarkable for its martial note, and for some good battle pictures. Owen Nares is too effeminate a King Hal. Matthison Lang is good as Hotspur. Tree plays Falstaff exceedingly well; but, of course, the burly knight is not so prominent herein as in "The Merry Wives."

NEW HIPPODROME REVUE.

Albert de Courville promised that the new Hippodrome revue, "Business As Usual," should not be too warlike, but he has kept his word with reservations. Although he avoids lurid pictures of bloodshed and hospital life, such as we have had, "Business As Usual" is war all the time. Opinion is divided as to the wisdom of this, although the show is allowed to be good enough. For its humor it depends largely on Harry Tate, who figures as a fussy London citizen, unfit for real soldiering; but putting his suburban home into a ridiculous state of defense, and expressing important opinions on things in general. In short, to his many amusing sketches of public "characters," or public characters, Tate now adds a good one of the amateur strategist, of whom we are nowadays seeing a good deal. A series of tableau vivants, based on the war cartoons of *Punch*, which have been so much admired, is very effective. Among many other scenes we note a pastoral view of lovely France, before the booming of cannon tells of the beginning of the war, good ones of recruiting, of a cavalry charge on the battlefield; finally, a gorgeous levee of the allies, which many important personages attend. Morris Harvey, a somewhile Folly, dainty little Unity More, handsome Violet Lorraine, and tuneful Henri Leoni, are notable members of the company. The book is by E. V. Lucas, who first thinly disguised himself as F. W. Mark; and the music is by Jimmy Glover, who has a genius for stringing lines together and making them homogeneous.

A GRIM SKETCH.

A grim, spectacular sketch suggested to Arthur Collins by a fantastic article in *The Pall Mall Gazette*, was done at the London Palladium, on Monday. It reveals Kaiser William in his tent, studying the war. To him appears King Death. Another novelty at the London Palladium is the "Girl and the Seal," this emanating from the famous Judge Family of animal trainers, employs a girl in a swimming tank, with a clever seal for her companion.

"POTASH & PERLMUTTER'S" LONG RUN.

On Wednesday night "Potash & Perlmutter" was played at the Queen's Theatre for the two hundred and fiftieth time, and Ernest Collins, the business manager there, tells me he still sees no end of the run. Business fell off a while when the war began, but not so much as to suggest to the managers that they should reduce their salaries or their prices of admission. This has been done at probably every other theatre in London. Everybody who is anybody has been to see "Potash & Perlmutter," except, strangely enough, the King. Chancellor of the Exchequer Lloyd George has been three times, and once took Lord Chief Justice Isaacs. It was the last play Lord Roberts went to see before his departure for France, and death there. It was the last piece Kitchener saw before the war. Prince Louis of Battenburg saw it three times. Just before the war Laurilliard and Grossmith were hunting around for another theatre. They thought they would run "Potash & Perlmutter" in two places at once! They could have ten theatres now.

Harry Taft is a recent arrival from Australia.

W. T. Hambley, some years editor of *The Performer*, newspaper, is dead.

At the Palace, Bath, the other night, May Moore distinguished herself in a new character. She auctioned a number of battlefield relics for the Mayor's War Fund, his worship listening with wrapt attention to her patter.

Will Collins is still hammering away with his suggestion that managers should only book through "friendly," by which he means British agents. Fifty people have rushed into print, not one of them taking Collins' line exactly. They mostly remind him that the London County Council is nowadays so careful in its enquiries before it licenses an agency that Collins need not worry. Just who he is "getting at" I know not. But everybody seems anxious to put in a word for G. Bauer, who was naturalized twenty years ago, being an Austrian, and who is trusted and esteemed by managers and artists.

Sir Herbert Tree's second daughter, Felicity, is now a nurse in a soldiers' hospital at Blackheath.

Charles Frohman's Duke of York's stage manager, who is Lieutenant F. H. Saker, of the Connaught Rangers, now, has been wounded in warfare.

At a "special" performance of "Milestones" last week, an old lady admitted her seventieth experience of the play.

Home Secretary McKenna says he is unable to relax the rule which enjoins darkness on London. It is, he says, the affair of the Admiralty, which is responsible for the defence of the city against Zeppelins.

Haddon Chambers drew Sir Herbert Tree's attention to the remarks by an American critic on the valor of the English actor. Sir Herbert remarks a long list of distinguished players at the front, and strenuously denies that the profession has shirked the war—quite the contrary.

Victoria Monks has just returned to London, after a most successful visit to South Africa.

After its run with French revues, the old Middlesex seems to be giving Oswald Stoll some trouble again. He has tried shows of several kinds, and now is again addressing himself to a music hall program twice nightly.

Oswald Stoll gave a big concert at the London Coliseum on Sunday in aid of the Prince of Wales' National Relief Fund. Seymour Hicks wondered where his kind of work could come in on a Sunday program. "Sell them!" said Stoll. So Hicks headed a band of braves with programs.

"Our Boys" was revived at its original home forty years ago, the Vaudeville, last night, with that fine comedian, Arthur Williams, as Perkyn Middlewick. It had a friendly reception, but it is truly old fashioned.

Dan Rolyats resigned his part in "Miss Hook of Holland" after a few performances.

Florence Edgecumbe Terry, the widow of Edward Terry, the actor, left $150,000, mostly to her daughter, Florence Glossop Harris. She directed that her body should be embalmed, and laid beside that of her first husband, Augustus Harris. Her relations with Terry were not sympathetic toward the end of his life.

AMERICA WILL NOT SEE MAX DEARLY.

Max Dearly does not accompany the Laurillard-Grossmith Company to America with the musical version of "Pink Dominoes," for the reason that he is a French reservist, and there is just a chance he may be summoned to the front. His government has licensed his absence to the extent of London, but will not do so to the extent of New York. Dearly is much disappointed, for he was anxious to act in America. Meanwhile, he is rehearsing a new piece for inclusion in the Ambassador's program, "La Fille Viengardee," in which Little Betty Balfour, the child actress, who has made such a hit, will appear.

J. Hartley Manners has had a play accepted by George Alexander, whose luck it may change. Mr. Manners was a not very important member of the St James company fifteen years ago. But times have changed.

Arthur Binstead is dead. He was the editor of *Town Topics*; otherwise a most insidious and effective press agent, notably at the Alhambra, and for Michael Faraday's ventures. He first became famous as a writer of stories for *The Sporting Times* over the signature of "Tale-pitcher." Among his colleagues was Cecil Raleigh, who pre-deceased him a few days. Binstead was a wonderful *raconteur*, and a very loyal friend.

Gaby Deslys switched round "The Rajah's Ruby," interpolated into "The Passing Show," from melodrama to wild farce on Monday. It was an amusing, and on the whole, a successful experiment.

Entertainments at the military camps are the latest excellent idea of the Actresses' Suffrage League.

A reminiscent writer says of Charles Hawtrey that as a young amateur actor he "made a very pretty girl, and sang like a nightingale."

Ethel Levey has left Wyndham's Theatre, and been replaced in "Outcast" by Hilda Moore.

Charles Wilson, claiming to be the champion all round jumper of the world, is featured at the Oxford this week.

Huntley Wright, now a smart corporal in Kitchener's army, has been round town in his uniform, having short leave.

Lily Iris is to be the Prince, in Banister Howard's "Cinderella," at the Aldwych. She was once a Tiller girl, and claims to have traveled farther through the world than any other actress.

War brings luck here and there. The White City, at Shepherds Bush, usually a white elephant throughout the long Winter months, is this year bringing its proprietors a weekly rental of $3,500 as a military depot.

Ellaline Terriss is at the Coliseum this week with a selection of songs simply.

Ada Reeves, on her tour of the world, had a bad fall aboard ship in India, and hastened to London to see her own medical man. He thinks an operation necessary.

E. H. Bostock, of the famous showman family, has annually organized a great carnival, on the order of a street fair, at his Glasgow Zoo, but he calls it off this year.

"Tommy" Gaggs, many years musical director of the Palace Theatre, Manchester, is dead. His family pervades North country music. His father, Oliver Gaggs, may claim to be the doyen of Manchester vaudeville.

HOWARD RUSSELL DEAD.

Howard Russell died at the age of eighty-one. He had a most interesting career, dating back to Phelps and Sadler's Wells. He was with Chatterton at Drury Lane, supported Fechter and Helen Faucet and Mrs. Rousbey. He was a notable Uncle Tom. When Jefferson first played "Rip" here, Russell was his Derrick. He acted a good deal with Dillon, was with Mary Anderson at the Lyceum, and with Lotta here as Sampson Brass. He was a clever stage manager and teacher.

The Musical Johnstons begin, at Swansea next week, a tour running over twenty-six weeks.

SOME LOCATIONS FOR WEEK OF NOV. 23.

Some locations for Monday next are: Ethel Levey, Hippodrome, Brighton; Anna Dorothy, Empire, Stratford; Terry and Lambert, Empire, Stratford; Musical Johnstons, Empire, Swansea; Friend and Downing, Palace, Carlisle; Cornelia and Eddie, Empire, Leeds; the Ritchie Troupe, Empire, Edinburgh; Elfie Fay, Palace, Chelsea; Leon and Florence Cody, Hippodrome, Boscombe; Jack Norworth, Palace, Euston; R. G. Knowles, London Victoria; Nella Webb, Palace, Bath; the Wirth Family, Empire, Kingston; Scott and Whaley, Grand Theatre, Bolton; Will H. Fox, Empire, Kingston.

Arthur Collins is distressed by the absence of news about his soldier son, wounded and missing.

Kennedy Rumford has gone to the front; so Constance Collier has joined Clara Butt's Concert Party, to give recitations.

THURBER AND THURBER,
In their up-to-date comedy act, with the original "Futurist Dance."

NOTICE

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REGULAR RATES

TEXAS TALK.

BY O. L. BOWMAN.

ABNER HANSON, first cornet and second violin with Joe Breilinger's Band, *en route* with the Harrison Theatre Co., closed with that attraction in Temple, Tex., where he will locate as a piano tuner.

IRA GREGANUS, last Summer manager of the airdome at Sweetwater, Tex., now has the privileges with the Harrison Theatre Co.

DURING the engagement of the Elwin Strong Players, at Chadron, Neb., week of Oct. 19, Manager Strong had the misfortune to lose his new $4,000 Norwalk auto, which caught fire and was completely destroyed.

WHERE are all the small one-nighters that usually cover Texas like the proverbial flea on the dog's back? Oscar Graham, in "The Prodigal Son," is about the only one encountered so far.

THIS one really happened—A certain orchestra leader one time during a scene that called for a *plaintiff*, told his men to play "Melody in F." A new second fiddler asked him what key they were to play it in. More Hickville Hilarity.

LYELL ALBIETZ, scenic artist, with the Harrison Theatre Co., has just completed several sets of scenery, front curtain, etc., for the new opera house that is to be opened at Gatesville, Tex., shortly.

DURING the two weeks' engagement of the Harrison Theatre Co., at Lampasas, Tex., the entire company were guests of Mr. and Mrs J. P. Curran, at a chile supper. "Dad," as J. P. is familiarly called, is a member of this company, and his wife formerly was a well known leading woman at the head of their own attraction, for years favorites in the South and West, and many were the tales told of years gone by, when trouping was enough to try a man or woman, by these old favorites, the party not breaking up until the "wee small hours."

MR. AND MRS. CHAS. HARRISON, Mr. and Mrs. Chester Espy, Lydell Albiets and O. L. Bowman were the invited guests at a bounteous dinner tendered them by Tax Collector and Mrs. Sharp, at Georgetown, Tex., Nov. 16.

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DON'T FORGET XMAS NUMBER OF THE NEW YORK CLIPPER

AUTHORITIES HOLD FILM COMPANIES

THIRTY-TWO TENANTS OF WORLD'S TOWER BUILDING INVOLVED.

CHARGED WITH STORING INFLAMMABLES ON PREMISES.

Thirty-two film companies located in the World's Tower Building, on Fortieth Street, East of Broadway, caught in the drag-net put out some time ago by Fire Commissioner Adamson, were held for trial last week before Magistrate Barlow in the Yorkville Court, charged with violation of the law relative to the storing of films. The representatives of the companies involved who were in court were paroled.

The Fire Department, for months, has been making investigations in response to complaints from various sources that many film distributing companies in New York were storing unlimited amounts of films without the permits to do so. It was charged in these complaints that these films were stored in non-fireproof compartments, in some instances merely piled away on wooden shelves, in closets, which had no other fire protection from the outer offices than wooden doors.

The present action was percipitated by the recent fire in the Forty-fifth Street Exchange Building, where several floors were burned, with a loss amounting to over $30,000. Films were stored in that building, also.

Commissioner Adamson states that he will have the World's Tower Building vacated unless the law is complied with in accordance with the instructions of Inspector Oscar J. Mendel, of the Fire Prevention Bureau, upon whose complaint the offending companies were summoned to court.

Inspector Mendel stated that while the World's Tower Building is a supposedly fireproof structure, the presence of films made it unsafe.

IMPORTANT LEGAL DECISION.

The Appellate Term of the Supreme Court, in New York City, on Tuesday, Nov. 24, affirmed a judgment of the City Court, which allowed damages in excess of $150 for injury done to baggage in course of transit. The suit was brought by Lucy Harding Dazey against the New York Central Railroad for damage her baggage suffered from the rain. It was contended that no more than $150 could be collected, but Judge Ransom ruled that she could recover the full value of the damaged property. The case will be appealed by the company.

NEW HANOVER STREET HOUSE LEASE ANNOUNCED.

The unnamed theatre on Hanover Street, Manchester, N. H., built and owned by Victor Charas, has been leased to the Manchester Amusement Co., and W. H. O'Neill, well known in that city as personal representative of Rose King last year, will act as general manager.

The policy of the new house has not been fully decided as yet, but will probably be devoted to high class vaudeville, intermixed with road attractions.

It is expected now by Contractor Marcrapol that the new building will be ready for the grand opening by Feb. 1, 1915.

Work is being rushed on the structure to insure its completion upon schedule time. Every available minute is being utilized, and it is the plan of the contractor to put on a night shift soon.

Including the orchestra, balcony and balcony loges, the house will seat thirteen hundred. There will be no boxes on the orchestra floor, and no obstructing posts or columns in the pit or balcony. The orchestra chairs are to be of the latest design and upholstering will be in pan p'nsh and leather.

With a stage 81x79x60 room will be provided for the largest attractions. The stage will be equipped with the latest devices, and there will be twelve large dressing rooms, a chorus room, and a green room for the comfort of the actors.

The main entrance will be from the lobby on Hanover Street, and the balcony entrance will be separate and direct from the lobby and also from the rear of the orchestra floor. Both entrances to the balcony are reached from a short flight of steps to the mezzanine floor, and thence by an inclined walk to the centre of the balcony. The exits from the balcony will be through the centre of the Athens Building to Hanover Street, and there will be two fire exits opening into Londonderry Lane.

The interior decorating and lighting will be in keeping with the treatments used in modern metropolitan theatres.

"BIG IDEA" TO CLOSE.

Because of their conviction that New York's play market is at present overcrowded, Cohan & Harris announce that they have decided to close the run of "The Big Idea" at the Hudson Theatre, New York, and its engagement at that playhouse will be brought to a close on Saturday night, Dec. 5.

It is the intention of the management to lay the play off until Spring, when they plan to present it in Chicago. "The Big Idea" has had the distinction of being unanimously praised by the dramatic reviewers of New York, every one of whom commended it for its originality and freshness.

THE YOUNGEST ELK.

Philip M. Thurber, son of Phil H. Thurber, celebrated his twenty-first birthday Nov. 27. His father has made him a half owner in the act, and presented him with a life membership in New York Lodge of Elks, in which he was initiated Nov. 29.

GLEN SMITH SUICIDE.

Glen Smith, reported to be an actor, committed suicide in midocean by jumping from the steamer *St. Paul*, on its last trip. The American Line, 9 Broadway, New York, is trying to locate his relatives.

DESERTS VAUDEVILLE.

Blossom Seeley has deserted vaudeville, signed a two year contract, last week, with Shuberts, to be one of the stars in the new Winter Garden, New York, Show.

GOMPERS RE-ELECTED.

Samuel P. Gompers was re-elected president of the American Federation of Labor last week in Horticultural Hall, Philadelphia, Pa., by an almost unanimous vote.

ANDY MILLER DEAD.

Fred D. Ellis, the former well known advance agent, and now connected with *The Brooklyn Daily Eagle*, Brooklyn, N. Y., notifies us of the recent death from tuberculosis of Andy Miller, who was for several years assistant treasurer of Hyde & Behman's Theatre, Brooklyn.

Mr. Miller was a popular figure in show business, and had been employed in other Brooklyn theatres during his career in theatricals besides a season or so on the road. His widow survives him.

ADELE KATZ.

Adele Katz, a young pianist, gave a recital Nov. 28, at Aeolian Hall, New York. Miss Katz is a talented pianist, and has proved her skill at previous recitals. She gave a program which included selections from Bach-Saint-Saens, Hoydn, Schumann, Brahams, Tschaikowsky, Chopin, MacDowell, Reger, Schubert and Liszt.

RATHAPFEL TO PRODUCE VAUDEVILLE ACTS.

Samuel Rathapfel, managing director of the Strand Theatre, New York, is going to join the list of vaudeville producers, giving most of his attention to musical acts of a high order. He has already signed Fradin, the violinist, who has been a sensational success in New York for several weeks. Only performers of talent will be handled by Mr. Rathapfel.

LANE LOSES FATHER.

Dave Lane, of Lane and O'Donnell, comedy acrobats, mourns the loss of his father, John Lane, who died at his home, Bridgeport, Conn., Nov. 25. Dave left the bill at Shea's, Toronto, to come home for the funeral. His partner remained, doing a single for balance of the week. Mr. Lane has lost his mother and father within the last three weeks.

THE PHILLIPS PLAYHOUSE.

The New York Play Actors have taken over the Adolph Phillips playhouse, New York, and renamed it the Band Box Theatre. A new play will be presented each month, opening with Jerome's comedy, "Poor Little Thing," adapted from the French. Douglas J. Wood will direct.

"THE SLAVE SHIP."

An elaborate and massive production is being built for Ned Wayburn's "Slave Ship," which will open at Hammerstein's, New York, Dec. 7.

"CHIN CHIN" IN 'FRISCO.

Montgomery and Stone and their company will be a feature during the exposition at San Francisco next Summer.

"ROLLING STONES."

This play will open at the Apollo, Atlantic City, N. J., Dec. 8.

25 YEARS AGO.

THERE were two Primrose Quartettes.

RICHARD PITROT was in London, England.

THE Actors' Fund had a benefit at the Broadway, New York, Dec. 8.

P. HARRIS started booking his popular priced circuit, with houses in Washington, Louisville, Pittsburgh, Cincinnati, St. Paul and Minneapolis.

THE Ledger Job Print offered a $500 prize for an original design for the 1892 World's Fair.

WARD AND VOKES were with Harry Kernell's Co.

W. D. HAGAR was side show manager for the Barnum & Bailey Shows.

CHARLES H. YALE was manager of W. J. Gilmore's "Twelve Temptations."

ESTELLE WELLINGTON was with Charles McCarthy's "One of the Bravest" Co.

ROSS AND FENTON made New York City debuts in drama at New Park Theatre.

The Champion Heavyweight Crew,
JOHN MURRAY,
RUBE McWHINNEY,
TOM MURPHY,
Of the Gayety, South Chicago, Ill. Combined weight, 600 lbs. All three members of I. A. T. S. E., 2.

ED. ALBERTO IN MOBILE.

Edwin A. Calkins, known in the profession as "Edwin Alberto," is in Mobile, Ala., for an indefinite period. He has been a reader of THE OLD RELIABLE for twenty-eight years, and has the record of having appeared before the footlights for the same length of time. Mr. Alberto is well known in theatrical circles throughout the country, and was, at various times with Tom Jefferson, in "Rip Van Winkle;" M. A. Hunt Stock Co., Garrick Theatre Stock Co., M. F. Manton's "Two Johns," "Get-Rich Quick Wallingford" and others. His last engagement was with the Julia Neville Stock Co.

DROUGHT IN AUSTRALIA.

The disastrous drought extending throughout the most part of Australia is reported to be affecting business conditions in every line. A large number of horses, cattle and sheep are dying of starvation. The government has been compelled to organize relief committees to assist the farmers, whose crops have perished for want of rain. The government is also transporting sheep and cattle to the coast, with hope of saving as many as possible.

MANAGERS AND ARTISTS MAKE TRUCE

AGREEMENT REACHED TO LAST TWELVE WEEKS.

THREE CLASSIFICATIONS MADE.

A truce has been declared between artists and managers in London, Eng. It is to last twelve weeks, and its terms are duly agreed upon in minute detail. Halls that choose to stand outside the agreement altogether and to guarantee exact salaries to artists are at liberty to do so, and quite a number of halls have taken this course throughout. Otherwise there is a set of conditions applying, (1) to provincial houses, (2) to London independent halls, (3) to the London Theatres of Varieties, Limited—the old Gibbons Circuit.

Generally speaking, the idea is that the receipts, as before, shall be divided into equal shares, one half to go to the management for its expenses, the other half to be devoted to the payment of salaries *pro rata*. But there is this important difference: The small salaried people are to be paid in full, with a guarantee from the management, up to $25, in the country, and up to $50 in London.

Larger salaried people are to be guaranteed not less than a percentage of their salaries—this varies according to the amount of the salary, but, for instance, a $200 must carry a guarantee of not less than sixty-five per cent., and the very big salaried people must be guaranteed fifty per cent., with a minimum of $125, so as to put them level with the minimum of the $200 folk, anyhow.

AL. G. FIELD NOTES.

Since Aug. 8, the opening of our season, the business of this company has averaged up to seasons when general conditions were brighter.

Many theatrical prophets predicted lessening of our receipts following David Warfield through the South. Through the bookings, Warfield left the theatre as we entered, with the exception of one single instance, Forth Worth, Tex. At that city we were one night ahead of him. Why this was permitted is a mystery. Notwithstanding Warfield's big take and high prices, our receipts were as great as last season, which was a high water mark to guage by. In many instances we broke all our previous records, namely, Nashville, Montgomery, Mombile, New Orleans, Galveston, Austin, Fort Worth. Following Warfield since Oct. 18, our routes parted at Dallas, Warfield going West, we headed North.

General business conditions are not nearly so bad South as reported, and they are brightening daily. The price of cotton has steadily advanced the past month with not one set back. Pessimists, speculators and politicians would make the world believe the cotton sections are in dire distress. It is true, with an unusually large crop, conditions caused by the European war has not moved the crop as in other years. I only wish all this country was in as good condition as the South, with its abundance of cotton and a sure market for it in the near future. The condition of the railroad workers and the factory people of the North should give us much more concern. However, with Congress adjourned, the middle man and the politician silenced for a time, business will have an opportunity to right itself, and that we are on the eve of an era of prosperity is the opinion of all save a few speculators and bankers.

Al. G. Field Conard has been with us on a two weeks' visit. The only thing we missed through Texas was the game the boss usually brought down. Only one hunt so far, and then only a few quail and fewer ducks. However, the guns and dogs are ready for this week, and we hope to feast until the Thanksgiving gobbler is laid before us.

We donned our Winter parade toggery in Austin, Tex., and shipped the Summer suits home. The weather has again turned very hot, and we sweat it out daily.

"FAIL TO BREAK WILL.

The jury in the trial of the will contest of Mrs. Ruth Louisa Bailey, widow of James A. Bailey, brought in a verdict for the defendant, Nov. 25.

This was the second attempt of Mrs. Hutchinson, of Bridgeport, Conn., to break the will of her sister. Mrs. Bailey died two years ago, leaving her property largely to her brothers, Joseph T. and Theodore McCaddon. Mrs. Hutchinson is cut off with an annuity of $10,000, and her sons, Charles and Frederick, receive nothing. Mrs. Hutchinson may appeal from the verdict.

Mrs. Hutchinson was a witness. She admitted that she signed the waivers on March 28. She admitted that Joseph McCaddon, one of the executors read the will to her at the time, but she did not recall any of the provisions because, she says, she was taking morphine daily at the time, as she suffered from rheumatism. She is seventy years old.

HAL CASTLE HONEYMOONS IN HONOLULU.

Hal Castle, who will be remembered as leading man and manager of his own company, the Castle Players, in Hamilton, O., and other cities of the Central West, and who has also been seen as a stock leading man in some of the most successful companies in the East, was married to Helen Wright, a native of California, in Sacramento, Nov. 15. The Rev. H. V. Moore officiated.

Mr. Castle was granted a divorce from his former wife, Elsie Walton, Oct. 30, 1913, in the Supreme Court at New York City.

Mr. and Mrs. Castle opened with the Players All Star Stock Co., under management of George Webb, on Thanksgiving Day, in Honolulu, the opening bill being "Maggie Pepper," to be followed by "Ready Money" and "Bought and Paid For."

After the close of the season Mr. Castle will spend the Summer on his father's ranch near Sacramento, and in the Fall plans to bring his beautiful bride East and introduce her to "The Great White Way."

CHANGE IN BROADWAY.

Jules E. Aaronson, manager of the Broadway, New York, has replaced M. S. Schlesinger, who stepped out, in laying out the bill of the house. This week's bill is the first put on by Mr. Aaronson.

CLARA GIBSON,
Soubrette
with
the
Prizewinners.

ALL FOR CLAUDE AND FANNIE.

A theatre party, one hundred and thirty-five in number, went from Milford, Mass., to Boston, on Tuesday evening, Nov. 24, and attended Keith's Theatre, in honor of Claude and Fannie Usher, who live, when "at home," in Mendon, a suburb of Milford.

"TO-NIGHT'S THE NIGHT."

This new Shubert production will be seen shortly in New York, with Emmy Whelan, George Grossmith and Maurice Farkoa.

"DAMAGED GOODS."

This play will have another Broadway run, beginning Dec. 7, at the Hudson, New York.

ARDELL SWITCHES.

Franklyn Ardell and company have left the United time and are now on the Loew time, this week opening at the Seventh Avenue Theatre, on a forty week contract, "play or pay."

HENRY MILLER, IN "DADDY LONG-LEGS."

Henry Miller will star in the Webster play, opening in San Francisco Jan. 4, under direction of Frank Morse.

VAUDEVILLE TO BE POLICY.

The International Theatre, Niagara Falls, N. Y., will present vaudeville, opening about the first of the new year.

Vaudeville.

THE Order of Owls in Providence tendered a surprise to the brother members of the order in the Star and Garter company, Nov. 16, at the Grand Theatre. The brother Owls of the quartette received the biggest bouquet of flowers ever given over the footlights. After the show the whole company was given a banquet at the Bond Hotel, and a swell time followed until the wee hours of the morning. Mr. Ferdinand, the grand supreme vice-president of the Order of Owls, was toast-master, and he certainly spread himself. The members of the company voted a card of thanks to the Owls.

MANOLITA STETSON and Chad Huber are meeting with great success on the Coast, in their singing, talking and dancing act.

EDDIE FOLEY, who is being featured in "The Dairy Maids," which is the first one-act musical comedy produced by Roland West, has made such a success in the part that Mr. West has signed him for three years.

BOYD AND GARNETT recently purchased an act from Barry Gray, the Philadelphia author, entitled "A Night in the Cellar," and will produce it shortly in the middle West.

THE opening of Keith vaudeville bill at the Nixon, Atlantic City, N. J., Nov. 30, included: Onaip, Irene West and her Hawaiians, the Majestic Trio, and Willis and Anita.

JOHN GRIEVES' Musical Comedy Company is meeting with great success through the New England States. This week, Nov. 23, and all week at Opera House, Westerly, R. I. The company's roster, headed by Elva Grieves, embraces John Grieves, Bob Alexander, principal comedian; Ralph Rogers, the Italian singing comedian; Louis Combs, tenor; Wm. Fisher, baritone; Louise Crowell, soprano; Trixie Powers, Babe Cooney, Carleton Beal, basso; Ruth Harnstrom, Ada Fisher and the Wheaton Sisters. E. P. Grieves, proprietor; Joe Anderson, representative, and John Grieves, manager. The company changes program daily, having a routine of fourteen comedies.

FRANK WHITE is now with the Orpheum Circuit Booking Department.

LA BELLE OKEDA (Mme. Hamder Ben) is producing a novelty Oriental snake dance on the vaudeville circuit, under direction of Doc Stearns.

NED NELSON is with Van and Carrie Avery, in their act, "Making the Movies," booked solid over United Time.

CAPTAIN LOUIS SOROHO celebrated his natal day, in Altoona, Pa., Nov. 26, while playing the Orpheum. He was presented with a silver loving cup by his manager of the company during the performance in behalf of the company. It was his forty-ninth birthday anniversary.

A CLASSIC REVELATION THAT WILL LIVE FOR YEARS

It was generally conceded that no Italian song could ever hope to attain the degree of popularity that "Dreamy Italian Waltz" and "Italian Serenade" did, but—

ON THE SHORES OF ITALY

By AL. PIANTADOSI and JACK GLOGAU

has eclipsed all previous records on this class of song by becoming one of the biggest hits of the year. It is the kind of song that can be sung by a character singer or a ballad singer, and we have a special operatic edition that makes it available for high-class singers.

HERE ARE SOME OF ITS GOOD POINTS: A great hesitation for dancing acts; a wonderful song for character acts, with a patter that is a scream, and with the operatic finish, it is a "classic" for that type of singer. GO TO IT NOW WHILE IT IS AT THE HEIGHT OF ITS POPULARITY.

P. S.—We also publish the sensational bit of the year, "WHEN YOU WORE A TULIP AND I WORE A BIG RED ROSE."

BOSTON Eastern Office: 176 TREMONT ST. · CHICAGO Western Office: 145 N. CLARK ST. LEO. FEIST, Inc. NEW YORK 135 WEST 44th ST. Near Broadway · PHILA. Parkway Bldg. Broad & Cherry Sts. · SAN FRANCISCO Pantages' Theatre Building

OUT OF TOWN NEWS

BOSTON.

The moving picture business has reached a stage in this city that is making the managers of the higher priced theatres more than sit up and take notice. In fact, they are far from being the same genial, enthusiastic fellows as heretofore. This week there are attractions enough, and of a variety to suit the most critical.

MAJESTIC (Wilbur-Shubert Co., mgrs.)—"Omar the Tentmaker," with Guy Bates Post in the title role, opens at this house 30. The engagement is announced as a limited one. Sam Bernard, in "The Belle of Bond Street," was a fortnight's treat.

SHUBERT (Wilbur-Shubert Co., mgrs.)—Harry Lauder is here for a week, under the management of William Morris. Assisting the Scotch comedian are: Alfred Latell and Elsa Vokes, Irene Berceny, Albert Donnelly, Erno Rapee, Martinetti and Sylvester, and Jed and Ethel Dooley.

TREMONT (Jno. B. Schoeffel, mgr.) — Second week of "The Yellow Ticket," in which Florence Reed and Edwin Arden are featured. It has struck our playgoers as a gripping, enthralling and powerful play, splendidly acted by the two stars and other members of the company.

HOLLIS (Charles J. Rich, mgr.)—Margaret Anglin's revival of "Lady Windermere's Fan," which came to this house 23, for a two weeks' engagement, restores at least some of the literary values the stage has lost in recent years. The audiences have been large, brilliant and appreciative. John Drew is one of the greatest favorites to come to this house in the course of a season, and he will be sure of a warm welcome when he comes Dec. 7, in "The Prodigal Husband."

COLONIAL (Charles Frohman & Wm. Harris, mgrs.)—Fourth and last week of Julian Eltinge, in "The Crinoline Girl." The star is very popular in Boston, and big houses have been the rule. "The Girl From Utah" is to be an agreeable successor.

CORT (John E. Cort, mgr.) — The thirteenth week of "Peg o' My Heart." The one hundredth performance of the comedy in Boston was celebrated 29. Its popularity is undiminished.

PLYMOUTH (Fred E. Wright, mgr.) — Fourth week of Cyril Maude, the celebrated English actor, in his great success, "Grumpy." Remarkable popularity is being enjoyed.

YE WILBUR (Wilbur Theatre Co., mgrs.)—"The Road to Happiness," in which William Hodge is starring, begins its thirteenth week 30.

CASTLE SQUARE (John Craig, mgr.)—"Too Much Johnson" provided enough merriment last week to keep the patrons happy for some time. All were glad to see Mr. Craig back in the cast, and he played Billings in a finished and irreproachable fashion. Hoyt's "A Midnight Bell" this week.

BOSTON (Robert Janette, mgr.)—An epoch in the dramatic history of Boston was marked last week by the opening of this historic theatre to the movies. The wonderful novel film, "The Spoilers," now in its second week, has made a splendid impression. A big orchestra discourses attractive music during the performance.

WALDRON'S CASINO (Charles H. Waldron, mgr.)—The Gaiety Girls are here this week instead of the Million Dollar Dolls, as announced last week. In the company are: Gus Fay, Harry K. Morton, Zella Russell, Mickey Feeley, Ina Howard, May Holden, Harry Evans, Mabel McCloud and Arthur Heller. Dave Marion is billed for week of Dec. 7.

GAIETY (George R. Batcheller, mgr.)—The Ginger Girls, headed by Ed. Lee Wrothe, cavorted around the stage of this house in great shape last week. Charlie Waldron's Trocaderos are here for current week. Robinson's Crusoe Girls are to be seen and heard week of Dec. 7.

HOWARD (George E. Lothrop Jr., mgr.)—The burlesque portion of the bill by the Mischief Makers, and the vaudeville part by: Sutton, McIntyre and Sutton, Marius and Clements, George Leader, Joe Cook, World and Dewey, Charles Bradley, Milt Wood, and Young Brothers. Next week, Passing Review of 1914.

GRAND OPERA HOUSE (George E. Lothrop, mgr.)—Girls From the Follies week of 30, with the Mischief Makers to follow. Usual special nights.

KEITH'S (Robert G. Larsen, mgr.) — This is welcome home week for Blanche Ring, "The Apostle of Happiness and Good Cheer," and her company, in "Oh! Papa." Other contributors to the bill are: Allan Dinehart, Britt Wood, Lane and O'Donnell, Ford and Truly, Cameron Girls, Piantadosi and Fields, and the Cromwells.

LOEW'S GLOBE (Frank Meagher, mgr.)—Bill 30-Dec. 2: Andrew Mack, Madge Caldwell, Ben Bryer and company, and others. For 3-5: Andrew Mack, Etta Bryan, Billy Quirk, Ray Sumner and company, and others.

LOEW'S ORPHEUM (Victor J. Morris, mgr.)—Bill 30-Dec. 2: Nelson Waring, Roland West Players, Barnold's animals, and others. For 3-5: Sam Ash, Edna Luby and company, Brown, Harris and Brown, and others.

LOEW'S ST. JAMES (Marcus Loew management).—Bill 30-Dec. 2: Arthur and Grace Terry, Noldy and Noldy, Celtic Trio, Etta Bryan and Ray Sumner and company, and Kincaid Kilties. For 3-5: Ben Bryer and Bros., Roland West Players, Manhattan Trio, Barnold's animals, and others.

BOWDOIN SQUARE (George E. Lothrop, mgr.)—Dena Cooper and company, Weston and Boyd, Gordon and Gordon, McLain Sisters, Tuttle's parrots, Allie Johnson, Bradley and Dougal, and feature reels "Damaged Goods" and "Master Key."

GORDON'S OLYMPIA (John E. Comerford, mgr.)—Week of 30: Althea Twins, Hong Fong, Rafayette's dogs, Edwin Keough and company, Three Melody Maids, and Kelley Bros. and company.

BIJOU (Harry Gustin, mgr.)—Margaret Miller Henry, Grand Opera Trio, Rose Cassasa, Ronald Green, George Lawrence Stone, and Jack Birchard.

NOTES.

VAUDEVILLE and motion pictures are offered at the Scollay Square, Modern, National, Old South, Washington, Shawmut, Boston Opera House, Premier, Scenic Temple, Cambridge, Somerville, Star, Unique, Comique, Winthrop Hall, Harvard, Gem, Day Square, Congress Hall, Niagara, New Palace, South End, Apollo, Puritan, Eagle, Roxbury, Back Bay, Huntington Avenue, Dreamland and others.

MORE than a score of the country's leading screen artists will be present at the second annual ball of the Motion Picture Exhibitors' League of Massachusetts, to be held Dec. 2, at the Boston Arena.

RUTH HOLT-BOUCICAULT, who plays one of the roles in "Lady Windemere's Fan," is a daughter of the late G. C. Holt, for many years head of the insurance firm of John C. Paige & Co., of this city.

MANAGER CHARLES H. WALDRON, of Waldron's Casino, who is also owner of the Colonial Theatre, Laconia, N. H., has booked "Potash & Perlmutter" at his Granite State house week of Dec. 7. It will be the most ambitious dramatic offering ever presented at this theatre.

THE revival of "A Midnight Bell," once again, at the Castle Square, will cause many old Boston lovers of Hoyt's New England "folk-play" to hark back a quarter of a century, and some will remember that Dec. 16, 1889, was a red letter day in American drama, as Maude Adams then made her first Boston appearance as Dot, the prim little minister's wife. The first performance of Hoyt's play came right in the middle of the worst influenza epidemic Boston has ever known, and practically the entire cast was down with *la grippe* at one time or another, though the play had never to be withdrawn.

"THE BEAUTIFUL ADVENTURE" will be presented at the Hollis, Dec. 27.

LITTLE BILLIE, the Lilliputian Beau Brummel of the stage, was a special headline feature at Keith's last week, and carried everything before him with his singing, dancing and comedy. Billie held a regular reception after every performance, as he is a Lynn boy, and crowds journeyed from his home to see the clever youngster.

"ALL the money ever coined couldn't induce me to pose in a moving picture shipwreck," declared Captain Charles Martin Jr., of the good ship "Island Home," which was recently wrecked rather more than was required for film purposes on the rocks of Brace's Point, Gloucester. The four men aboard couldn't escape as was planned in the scenario owing to the high seas, and 4,000 people saw an actual and desperate fight to save their lives. A picture was not taken of the entire scene as the camera men were too busy trying to effect a rescue to bother about the show possibilities of the wreck.

L. WOLFE GILBERT,

One of America's leading lyric writers, with such successes as "Campmeeting Band," "Waiting for the Robert E. Lee," "Ragging the Baby to Sleep" and a dozen more equally as prominent to his credit, recently signed with Jos. W. Stern & Co. for a long period, to write for them exclusively.

Mr. Gilbert has also taken charge of the firm's professional department, and is reconstructing this branch in such a manner that it will be one of the best equipped in the business.

Gilbert has already released two new songs, entitled "Maybe a Day, May a Year" and "Weep No More, My Lady," that have the endorsement of many leading headliners who are featuring them.

Haverhill, Mass.—Academy (Edward A. Cuddy, mgr.) the Academy Players present "The Family Cupboard," with Roy Gordon and Florence Shirley in the leading roles, Nov. 30 and week.

COLONIAL (James A. Sayer, mgr.)—Bill 30-Dec. 2: Fridowsky Troupe, Joe Fondeller, Bernard and Scarth, two to fill. Last half: Dorothy Meuther, Kashima, Bison City Four, and Cora Youngblood Corson's Sextette.

ORPHEUM (Eddie Rosen, mgr.)—Feature pictures.

MAJESTIC, MYSTIC and SCENIC TEMPLE, motion pictures only.

Lowell, Mass. — Keith's (Benj. Pickett, mgr.) bill for Nov. 30 and week: Robert Marenville, James McDonald, Dancing Lavars, Moran and Dudley, Anthony and Mack, Hazel Moran, Haviland and Thornton, and Hearst-Selig pictures.

MERR. SQ. (W. H. McKay, mgr.)—The Merrimack Theatre Stock Co. present "Fifty Miles from Boston" 30 and week. "Daughters of Men" next week.

ACADEMY (J. M. Livingston, mgr.)—The Hatfield-Farnum Musical Stock Co. and Mutual pictures 30-Dec. 12.

OPERA HOUSE (Wm. Hill, mgr.)—"Cabiria" motion pictures, 30 and week.

COLONIAL (S. Knopf, mgr.)—Association and Feature films, with Bob Fournier, in songs.

JEWELL (Harpoot & Toplian, mgrs.)—The Universal program and Nela Daggett, in songs.

OWL (S. Oriach, mgr.)—Mutual and Feature films.

ROYAL (Geo. Husson, mgr.)—Association and other features.

VOYON'S (C W. Perry, mgr.)—Association pictures and Margaret McDonough, in songs.

Milford, Mass.—Opera House (F. Tompkins, mgr.) for week of Nov. 30 the Yale Stock Co. in repertoire, and specialties between acts.

IDEAL.—Motion pictures and songs.

NOTES.

WALTER CHAPIN has returned to his home here on account of the closing of the show he was with since Aug. 25.

THE local Elks' fourteenth anniversary banquet was a big success, none but members of the order being allowed. Four hundred and fifty plates were set and every one occupied, besides a crowd at a buffet without seats. Delegations from Worcester, Framingham, New Bedford, Lynn, Woonsocket and other towns attended. Everybody happy. (Special).—The rooms engaged for visitors at the hotels were not used or needed. Too good a time at the hotel to go to bed.

Burlington, Ia.—Grand (R. F. Holmes, mgr.) "One Girl in a Million" Dec. 5, European War pictures 10, "Don't Lie to Your Wife" 13, "When Dreams Come True" 14, "The Blue Bird" 17.

GARRICK (I. F. Merellis, mgr.)—Vaudeville and pictures.

PALACE (L. P. Blank, mgr.)—The new Palace is progressing fast. It will be a very handsome theatre, with a seating capacity of eight hundred.

JEWEL, ELITE, COMET, GEM and OZARK, moving pictures.

ROSS GARVER, former manager of the Garrick, resigned, and left for Chicago Nov. 24, where he will locate.

Des Moines, Ia.—Princess (Elbert & Getchell, mgrs.) "Maggie Pepper" Nov. 29. "The Girl in the Taxi" Dec. 6, "Mam'zelle" 20. Princess Stock Co. is doing big business between the road attractions.

BERCHELL (Elbert & Getchell, mgrs.)—"Joseph and His Brethren" was the bill week of 23, with James O'Neill.

ORPHEUM (H. B. Burton, mgr.)—Bill week of 29: Ismed, Riesner and Gores, Zertho's dogs, O'Brien, Havel and company, Hickey Brothers, Harry Tsuda, Weston and Clare, and pictures.

EMPRESS (Elbert & Getchell, mgrs.)—Vaudeville and pictures.

Cedar Rapids, Ia.—Majestic (Vic Hugo, mgr.) bill Nov. 29-Dec. 2: Prelle's Circus, Wood and Wyde, Anton and Vale, De Voy, Fabor and company, Dick De Loria, Paul, Le Van and Dobbs, and "The Big Surprise." For 3-5: Four Koners Bros., Herron and Armes, Cummings and Gladyings, Three Steindel Bros., Mason, Nelson and Jordan, Oliver and White, and "Four Society Girls."

GREENE'S (W. S. Collier, mgr.) — Martin's "Uncle Tom's Cabin" Nov. 29, "Joseph and His Brother" 30-Dec. 2, "Hanky Panky" 3, Lyman Howe's pictures 4, "Alma, Where Do You Live?" 6.

Keokuk, Ia.—Grand (Charles H. Dodge, mgr.) "The Trail of the Lonesome Pine" Dec. 4, "One Girl in a Million" 7, "When Dreams Come True" 16, "The Blue Bird" 18.

HIPPODROME (Mark Angell, mgr.)—High class vaudeville and pictures. Business good.

COLONIAL and ORPHEUM, pictures only.

St. Joseph, Mo.—Lyceum (C. U. Philley, mgr.) "Trail of the Lonesome Pine" Nov. 29, 30; Lyman Howe's pictures Dec. 4 and 5.

MAJESTIC (Fred Cosman, mgr.)—Vaudeville and pictures.

CRYSTAL (Fred Cosman, mgr.)—High class vaudeville and tabloid musical comedy.

ORPHEUM, ROYAL, EMPRESS and COLONIAL, pictures and singers.

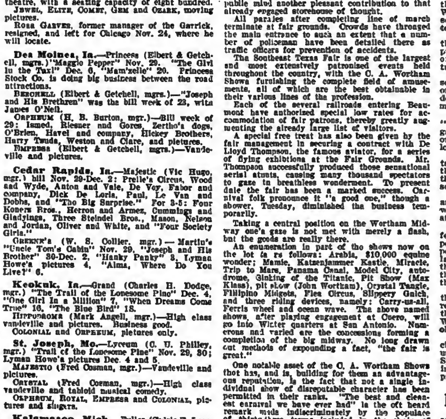
Kalamazoo, Mich.—Fuller (Cedric F. Lawrence, mgr.) "Help Wanted" Dec. 2.

MAJESTIC (Will Marshall, mgr.) — Vaudeville and motion pictures.

COLONIAL, ELITE, LYRIC, NEW and ORPHEUM, motion pictures only.

Hastings, Neb.—New Kerr (Wm. Lowman, mgr. "Don't Lie to Your Wife" Dec. 1. "Peg o' My Heart" 8.

WONDERLAND and EDISON, pictures.



PEOPLE ON THE BILL WITH "SCHOOL DAYS"

At Loew's Empress, Seattle, Wash., wishing the giant cake for Marcus Loew "Good Luck."
In the group are: "School Days" Co., Patricola and Myer; Polzen Brothers, Gray and Graham, Earl and Curtis, Blanch Leslie, W. C. Lehman, Press Agent Mr. Rosen, and Mrs. J. Rush Bronson, wife of the local manager.

COHAN AND COLLIER.

George M. Cohan will probably be seen again on the stage in a new musical comedy, the cast of which will also include William Collier.

NEW ONE FOR TRULY.

Truly Shattuck is preparing a brand new act for vaudeville, with several innovations, to open shortly on the big time.

BEN RUMLEY, the "Dandy Dancer," has signed with the "Oscar and Adolph" show for the rest of the season.

CARNIVAL NEWS

THE WORTHAM SHOWS.

BEAUMONT, Tex., Nov. 25.

That the C. A. Wortham Shows are playing the Southeast Texas Fair, Nov. 19-26, suffices to say with weather ideal, time appropriate and location only two squares from main thoroughfare, shows and concessions alike are enjoying big business.

Officers of this notable Texas event are a group of gentlemen, possessed of superior analytical power, having thought out a most highly endorsed program. They have carried out some special feature each day indelibly marking in the public mind another pleasant contribution to that already engaged storehouse of thought.

All parades after completing line of march terminate at fair grounds. Crowds have thronged the main entrance to such an extent that a number of policeman have been detailed there as traffic officers for prevention of accidents.

The Southeast Texas Fair is one of the largest and most extensively patronized events held throughout the country, with the C. A. Wortham Shows furnishing the complete field of amusements, all of which are the best obtainable in their various lines of the profession.

Each of the several railroads entering Beaumont have authorized special low rates for accommodation of fair patrons, thereby greatly augmenting the already large list of visitors.

A special free treat has also been given by the fair management in securing a contract with De Lloyd Thompson, the famous aviator, for a series of flying exhibitions at the Fair Grounds. Mr. Thompson successfully produced those sensational aerial stunts, causing many thousand spectators to gaze in breathless wonderment. To present date the fair has been a marked success. Carnival folk pronounce it "a good one," though a shower, Tuesday, diminished the business temporarily.

Taking a central position on the Wortham Midway one's gaze is not met with merely a flash, but the goods are really there.

An enumeration in part of the shows now on the lot is as follows: Arabia, $10,000 equine wonder; Mamie, Katzenjammer Kastle, Miracle, Trip to Mars, Panama Canal, Model City, autodrome, Sinking of the Titanic, Pit Show (Max Klass), pit show (John Wortham), Crystal Tangle, Filipino Midgets, Flea Circus, Slippery Gulch, and three riding devices, namely: Carry-us-all, Ferris wheel and ocean wave. The above named shows, after playing engagement at Cuero, will go into Winter quarters at San Antonio. Numerous and varied are the concessions forming a completion of the big midway. No long drawn out methods of expounding a fact, "the fair is great."

One notable asset of the C. A. Wortham Shows that has, and is, building for them an advantageous reputation, is the fact that not a single individual show of disreputable character has been permitted in their ranks. "The best and cleanest carnival we have ever had" is the oft heard remark made indiscriminately by the populace of thirty-three towns included in the chain of those made by C. A. Wortham Shows this season.

It is a great advantage to be in possession of unlimited regard and respect of the public.

The Holland Family of the Royal Hippodrome, feature show of the season, finished their engagement with the Wortham Shows at Houston, departing from Beaumont for Biloxi, Miss, there home, there to enjoy a few weeks of much needed rest. The Hollands will then resume the show business in the form of a twelve wagon circus, having contracts for engagements in various parts of the Southland for the entire Winter season.

The fair at Beaumont is to close Thursday night, Nov. 26. Expectations run high that this will be the big day—one of wholesale merriment and fun, at which old and young will lay aside all cares and grievances for one day of genuine pleasure.

Suero, Tex., final engagement of season, Nov. 30-Dec. 5. Then? Winter quarters at San Antonio, where work will begin immediately in preparation for a better season with better equipment in 1915.

As this little article will reach us on the day last before kicking in for Winter, extends as a duty, toward the members of this show, a heartfelt *THANKS*, as a mark of his appreciation for favors extended him throughout the season, and will conclude with this remark: "Keep an eye open for 1915, read THE CLIPPER."

REISS & RICE'S "DAYS OF '49" OPENS.

BY DICK COLLINS.

The promised indoor attractions, promoted by those well known and respected carnival managers, W. H. Rice and Nat Reiss, opened the Winter season at Kankakee, Ill., Nov. 23, and proved to be one of the biggest novelties of the year.

"The Days of '49" is the name under which they appear, and the indoor carnival which it proved to be, is well named. It is a reproduction of a mining camp in California, with all the features of the early pioneer days.

By means of about four hundred feet of special scenery, the building is tranformed into a replica of the camp, the various scenes being faithfully depicted, and the entire show is given by the miners themselves.

One part of the building is transformed into "Denver Dan's" gambling hall. Here you can gamble to your heart's content at roulette, faro, or any other game of chance you may select to lose a few thousands.

"Calamity Jane's" dance hall is another that takes well, and is packed with patrons, most of them in characteristic attire, and "Buzzard Red's" thirst emporium and caf-ay provides liquid and solid refreshment for male and female patrons.

Judge Lynch and his satelites have their court and do a big business with bandits and other would-be bad men, and all is riot and fun from start to finish.

The scenic effects and decorations are a special feature, and with the equipment make up an expensive item for the promoters, but from all appearances they will be well repaid for their outlay, as it is one of the biggest drawing cards in the history of the show business. The novelty of the attractions and the scope it gives visitors in the way of entertainment makes it appeal to all.

Scenic Artist "Bill" Sturgis is responsible for the very elegant effects, which are of the most realistic nature, and which have much to do with the success of the affair. They are all typical Western pictures of the early days, and lend an old-time atmosphere to the entire production.

Messrs. Rice and Reiss have a number of big cities contracted for, and expect to book the show under the best auspices until well into the coming Spring. They apparently have got a big winner in what seems to be the newest thing in indoor promotions this season.

FERARI SHOWS TO CONTINUE.

At a meeting of the Francis Ferari staff, with Mrs. Ferari, it was decided by Mrs. Ferari that she would continue the show next season, and dates are now being fixed for the carnival term by General Agent George Coleman. Wm. Wyatt will continue as treasurer and manager; Johnny Wallace, in charge of wheels and concessions; Whitey Turnquist, in charge of animal arena; Doc Stearns, snake show manager; Ralph Smith, with his four attractions; Mons. Ricardo, Mme. Andrea, Mons. Ferguson, trainers; Hander Ben, Oriental show manager.

HODGES WRITES.

Walter C. Hodges writes from San Francisco, Nov. 18: "Just finished a most pleasant and gratifying season of thirty-three weeks with the Rice & Dore Carnival, and am now one of the regulars in the Amen Corner at the Continental.

"Had the dining car and several concessions with the big show, and while the financial returns might have been better, I am very well pleased knowing that the net earnings is sufficient to allow for a comfortable living during the Winter months without digging down in the old B. R. saved from previous seasons.

"Have a new 1915 Cadillac in rental service at corner of Sixteenth and Mission Streets, and will be pleased to have troupers call see me.

"Would love to hear from Doc Bennett and wife. WALTER C. HODGES, care Grand Theatre, San Francisco."

World of Players.

"MUTT AND JEFF," No. 3 (Griff Williams manager), is doing a big business. In fact, in most every city the show is doing a much larger business than last season.

NOTES FROM "OLE SWANSON" CO. (Martin Bowers, manager).—We are now in our thirteenth week and are doing very nicely. The show is giving general satisfaction and is praised by press and public, and we are offered return dates over the same territory next season. Martin Bowers, in the title role, Ole Swanson, keeps the audience in an uproar. He is ably supported by S. A. Mitchell, J. A. Dawson, Hughie Tackim, Alice Brown, Elmore Jenkens, and a new pilot ahead, Wallace A. Griffin, formerly with C. S. Primrose's "Where the Trail Divides" Company. Business has been fair in Wisconsin in spite of a little bad weather. We are looking forward to a good season. THE OLD RELIABLE, although late, is always welcome.

MRS. JOHN W. REHAUSER writes from Sydney, Australia, Oct. 29: "We are still in Sydney. John signed a six months' contract with the Tivoli people to-day. He is going to produce, in conjunction with Jack Haskell, the Christmas Revue—Tabloids. So I'll have a new experience, having Christmas in the middle of Summer. Australia is a splendid country and Sydney is beautiful. Our best wishes to THE CLIPPER. We think of you always."

FRANK WALSH writes THE CLIPPER complaining of unprofessional treatment at the hands of Clifford Lindsay, who took a company out of New York three weeks ago.

CARNIVAL CONVERSATION

By WILLIAM JUDKINS HEWITT,
("Red Onion.")

THANKSGIVING DAY was a great day among the carnival folks all over the country. Feasting was the order of the day with every one of them. So much for living in the land of plenty among good fellows.

WHERE will you be in 1915? The Christmas Number of THE NEW YORK CLIPPER will tell you where a lot of them will be. Do not miss getting in that number—it will be the talk of the world for many moons to come. THE OLD RELIABLE is it. Many surprises in that issue. All in the carnival business are for it. They have responded manfully. Send in your route, Winter quarters, news notes and all advertising direct either to Warren A. Patrick, Western manager, 505 Ashland Block, Chicago, Ill., or to the home office, NEW YORK CLIPPER, 47 West Twenty-eighth Street, New York. Get all matter in as early as possible. Don't be left out. We want all of you in. Sit right down now, if you have not done so already, and send in the copy or write-ups. Get busy. Time is drawing near for the wonder of all wonders in amusement journalism. Your friends will be. You get in.

WHAT will be the name of your carnival in 1915. Give it a good name. Make the name good.

AMORITA (Mrs. Baba Delgarian), the wonderful dancer, was the feature card with the burlesque show that played the Century Theatre, in Kansas City, Mo., last week. Amorita is never idle. She was some hit, and then more. All the carnival folks went to the theatre to see her.

MRS. CHRIS. M. SMITH.—Hello, back.

IF SOME one would put on a show and call it a "Fake Show" it would be a big success. Try it on the sceptical public and see. Give you the idea if you want it.

GEORGE HARMON.—The folks in Kansas City, Mo., want to know where you are. George, you tell them.

SOME of them seen in Kansas City, Mo., last week: R. C. Elgin, T. M. Warren, W. M. Moseley, Mrs. W. M. Moseley, Al. G. Campbell, L. Clande Myers, A. U. Eslick, Mrs. A. U. Eslick, Morris Rossman, Mrs. Morris Rossman, Walter F. Stanley, Mrs. Walter F. Stanley, Adolph Seeman, George Howk, Hattie Williams, A. H. Barkley, John P. Martin, Madam Reno, Moxie Hanley, H. H. (Fat) Duncan, Felece Bernardi, Mrs. Felece Bernardi, Alice Melville, J. H. Johnson, Mrs. J. H. Johnson, Mrs. Baba Delgarian, Earl D. Strout, Frank Mack, Harry B. Sutton, Marty Williams, Percy Conrt, Mrs. Percy Conrt, J. M. Sullivan, Mrs. J. M. Sullivan, Herbert A. Kline, Harry Howard, Curtis Velare, Mrs. Curtis Velare, Bernice Barnett, W. J. (Doc) Allmann, Barney R. Parker, Walter L. Wilson, George Elser, I. S. Horne, T. J. (Tommy) Cannon, Wm. B. Jarvis, Mrs. W. B. Jarvis, Chas. H. Johnson, Izzie Osler, Bertha Montgomery, L. J. Lindell, F. A. Gilman, Mrs. F. A. Gilman, Mrs. Fred S. Kempf.

THERE are many capable but careless people in the carnival business. We are sorry to say it.

FRANK PALMER is still in Parsons, Kan.

FELECE BERNARDI is very busy in Kansas City, Mo. He is a merchant now, doing some holiday business with bears and dolls.

T. J. (TOMMY) CANNON and some others had wheels on at the firemen's ball held at Convention Hall, Kansas City, Mo., Thanksgiving Day. They did some business, too. Many, many of them are due in Chicago this week. Some big things will come off in the Windy City this Winter. It is some great amusement centre in all lines of the profession of entertainment all right. Wait. Watch the columns of THE NEW YORK CLIPPER for the correct dope. Get me?

THE Smith Grenier is a model carnival after which many could emulate and profit thereby.

JOHNNY J. JONES.—What about the circus? Don't do it; we don't want to lose you.

J. FRANK HATCH.—Welcome back in 1915.

SOLOMON & DORMAN.—Where is your press agent?

MANY of them are now whooping them up in other lines of the amusement business this Winter. We are glad to know you can and do make good at any and all tasks. Keep up the efficiency thing. Why be idle? Work, that's the boys.

J. H. JOHNSON will most likely have a mechanical show next season, called the "War of the World."

PICK us out a model carnival organization. What is your choice of the people and attractions to make up a model carnival? Send it in.

WALTER F. STANLEY is very popular in Houston and other cities.

WATCH the Allmann Bros.' Carnival in 1915. It will be it. Look where they are Wintering. What's the answer?

ED. EVANS.—What's doing.

SEND your copy in early as you can for the Christmas Number of THE NEW YORK CLIPPER. Grand rush now. Help out all you can. Thanks.

LEAVENWORTH, Kan., is a very active place just now. Watch C. W. Parker and his carnivals in 1915.

W. J. (BILLY) RICHARDS.—You haven't told us yet how the rice and sugar country is.

BEAUMONT, TEX., was good for C. A. Wortham and his sterling carnival attractions.

J. C. MCCAFFERY is expected in Chicago soon. Watch his speed next season. Some live man.

HERBERT A. KLINE passed through Kansas City, Mo., Tuesday, Nov. 24, *en route* from points in Texas and Kansas to St. Louis, Mo., and cities in the East. Herbert A. said he would arrive in Chicago the same week the Christmas Number of THE NEW YORK CLIPPER comes out. He has plans, but refuses to divulge them. It may be a surprise. We think he still has that circus and Wild West idea.

JOHN T. BACKMAN.—Where does the big wild animal circus go in 1915? John T., say it.

WARREN A. PATRICK says the whole carnival map may be changed over night. He is right. It may. Surely something doing in that business right now. Look for it in THE NEW YORK CLIPPER at the proper time.

WHEN you have photographs made get good ones. Why don't you put on the quality flash. Do it. Get a regular professional photographer to do it.

A. B. MILLER.—What will be the 1915 line up. Are you going out West? Send it in.

WM. A. MILLER.—How is St. Louis as a Winter town? Let's have some news from you.

TUBBY SNYDER.—Welcome in 1915 with your own carnival.

THE conditions of the country are getting better every minute. Are you keeping up with what is going on? Don't be late.

H. T. FREED.—What will it be in 1915? Say it in the columns of THE NEW YORK CLIPPER. This man Freed is some successful riding device operator.

EARL D. STROUT says he cannot tell just yet where he will be in 1915. He is making the Western Bureau of THE NEW YORK CLIPPER, 505 Ashland Block, Chicago, his permanent Winter address.

VIC ESLICK is at his home in Elkpoint, S. Dak.

WHEN you have things to think about give them a think. Don't overlook an opportunity. The Christmas Number of THE NEW YORK CLIPPER is an opportunity. Sufficient for the wise ones.

WHAT novelty are you going to give the carnival world in 1915. We hope so.

H. C. WILBUR was in Los Angeles, Cal., last week. That boy is some Coast defender. All O. K. Watch 'im.

THE death of Francis Ferari cast a gloom over the entire carnival world. Along with the thousands in the amusement world, the writer wishes to offer his condolence to the widow of the deceased. May she continue with us. Many more capable pens have lauded the merits and goodfellowship of Francis Ferari, and they have not spoken one word too much. He was a showman. We miss him. May he rest in peace. Mrs. Francis Ferari, we grieve with you in the loss. Have heart. We must all eventually answer the call of the master of all things. The grim reaper has demanded a heavy toll in our ranks. Francis Ferari will not be forgotten.

VICTOR D. LEVITT AND LOUIS BERNI in 1915 would not be a bad combination. What sayeth thee? All of you.

THE NEW YORK CLIPPER circulates. Get that firmly in your mind.

WHO is the coming carnival king? Make your pick.

W. O. TAYLOR.—How are you? Going to be in San Francisco next year.

WHEN in either New York or Chicago make THE NEW YORK CLIPPER offices your headquarters. Now do that. Drop in any time and see what's going on. Welcome in large letters all the time.

GEE, but that Christmas Number is going to be the dandiest of all dandies. Get in early. Do not put it off.

WHAT has become of that fellow who was always writing in his best style? George F. Dorman, tell us. Well, George F., how are you?

WONDER if Essie Fay and Etta Louise Blake are going to have shows at the Panama-Pacific Exposition at San Diego, Cal., next season. It looked as if they were some time ago. Some shows they have.

C. SMITH has proved that he knows something about the carnival business.

WHAT good is an idea if you don't develop it? Many of you have good ideas. Get busy with them. Show us something new.

WILBUR S. CHERRY.—Are you in Baltimore for the Winter? Let us have some news from the Monumental City. Do it, Wilbur S. Thanks.

MANAGERS.—Do not give any employment to the tourist element that infests our midst. Get them out of the business. Get capable stickers and pay them a good salary. They will be worth something to you. You do not need nor want those "work one day men." For the good of yourself and the business, pay some attention to this paragraph.

CON T. KENNEDY is a wonderful judge of human nature. He knows talent and ability when he sees it. When he wants it he is willing to pay for it. Let some more managers do the same.

WELCOME to all the "come backs" in 1915. It's a great game. Play it fair.

M. B. WESCOTT.—You have been picked for one of the big winners in 1915. M. B., you can win.

ALICE MELVILLE's show, "Fantana," the past season with Tom W. Allen, was frequently referred to as the beauty shop. The roster being as follows: Alice Melville, manager; C. S. Oakes, talker; E. F. Brown, lecturer; Fred Brown, electrical. The rest being Miss Warner, Miss Burnett, Babe Kohler, Al. Brown, Earl Nevitt and Joe Morgan.

JOE J. CONLEY is in Leavenworth, Kan. Joe J. what is the name of the new device, and who does it go with? "Shooting the Chutes."

MR. AND MRS. WALTER F. STANLEY gave a Thanksgiving dinner to a party of friends, at the La Grand Hotel, Kansas City, Mo., on that day, at 3.30 P. M. They proved to be adepts in the art of entertaining and feeding the inner man. The table groaned under the weight of choice viands. Wine flowed like the perennial brook, and no one missed a bubble. Covers were laid for twelve. Those present in addition to the host and hostess were: M. E. Colligan, Mrs. M. E. Colligan, Al. G. Campbell, L. Clande Myers, John P. Martin, W. J. (Doc) Allmann, R. C. Elgin, George Elser and William Judkins Hewitt.

GET the advertising habit. Don't stand in line with anyone. Take the initiative. Be a leader.

LEW ROES.—How is burlesque? Is it better than car-niv-aling? Best regards to H. E. (Punch) Wheeler.

J. C. WOBETSKY.—Why the so abrupt closing of the one you were with? J. C., are you staying out all Winter? A line, please.

DAVID LACHMANN says Lachmann-Lewis may stay out all Winter. Well, David, we will say one thing for you fellows, you do know Texas.

MRS. DAVID LACHMANN and her horse, Teddy, the wonder, are soon to open for a tour over one of the big vaudeville circuits.

LET'S have some news from the Sound Amusement Co. and the Pacific Coast fellows. Thanks. H. C. Wilbur, for your support. Come again.

IT LOOKS like the Dam Celebration, long contemplated at Austin, Tex., will, in 1915, become a reality. Watch the "Little Giant."

L. J. LINDELL, the concessionaire, passed through Kansas City last week *en route* from Beaumont, Tex., to Chicago, where he will Winter.

CARL LA DARE reports the best season so far for his Panama-Canal Exposition, which toured with Rice & Dore up to the time of their closing at Montgomery, Ala. The tent is seventy feet long. The canal model is sixty-five feet. Six miniature battle ships of the U. S. Navy type are used in front as a bally-ho. It is a show for a fact. The roster as follows: Carl La Dare, owner and manager; B. E. England, talker; George Parson, lecturer; N. G. Daniels and Mrs. Carl La Dare, ticket sellers; J. G. Casidy, electrician, and F. Nichols, canvasman. When space permits the top is enlarged by the addition of a centre piece.

THERE will be an increase in the number of Moose celebrations in 1915. Those Moose fellows are waking up to one of the good things in amusements.

W. C. HUGGINS is now in Davenport, Ia., in charge of the World at Home Winter quarters. W. C. makes his headquarters at the Columbia Hotel, Dan McGuglo's place, which is the real carnival stopping place when in that city.

RICE & DORE'S Pit Show, which is under the direction of B. H. McIntyre, is top, 120 feet front, 137 feet; ten pits. The troupe is composed of the following: B. H. (Red) McIntyre, manager and talker; John Dobitt, lecturer; J. B. Murphy and Carl Wagner, ticket sellers; J. C. Buchanan, human fish; Nellie Buchanan, snake charmer; Henry Smith, electrician, and John Greece, canvasman. Flez McIntyre, the bright young son of B. H., is with it also. He is his father's boss, so his mother says.

H. H. (FAT) DUNCAN lays no claim to being a snake king.

R. C. ELGIN says strong stud poker games have changed many a man's route. He was going to California, his home. R. C. is now in Kansas City for the Winter, holding down a city position. He is trying to teach the boys how to put sugar on raw oysters as well as olives.

TOM M. WARREN, treasurer of the Con T. Kennedy Carnival, is making his principal Winter home in Topeka, Kan. He was with the boys in Kansas City last week. Tom M. is one of the real fellows.

L. C. HAMILTON.—Do not miss the Christmas Number of THE NEW YORK CLIPPER.

C. W. PARKER writes: "Great things are transpiring. Busiest bunch you ever saw." Get it. Watch C. W.

SMITH GREATER CARNIVAL will Winter in Augusta, Ga., as usual. They generally close the season Christmas week, which is proper, strictly proper.

J. H. JOHNSON is Wintering in Paola, Kan. He quite frequently motors to Kansas City. J. H. is to be among those present in Chicago this week.

HARRY B. SUTTON, formerly with John T. Backman, an exposition talker of note, and known to many at Coney Island, N. Y., is now a burlesque actor of much promise. Harry B. is known to burlesque as "Brad" Sutton, and with his talented wife, are among the principals with Bluch Cooper's Roseland Girls, and more than delivering. Caprice is Mrs. Brad. They were in Kansas City last week, and met many of their friends in other lines of the profession of entertainment.

T. J. (TOMMY) CANNON left Kansas City, Friday, Nov. 27, for his ranch, near Oklahoma, City. He will move to Kansas City, where he will make his home in the future, and engage in a general amusement business. Upon his return to Kansas City he will open offices. We wish T. J. success in his new venture. He says, watch for his announcement in the columns of THE NEW YORK CLIPPER.

SPECIAL NOTICE.—All mail or telegrams for William Judkins Hewitt (Red Onion), address, until further notice, care Western Bureau NEW YORK CLIPPER, care Warren A. Patrick, 505 Ashland Block, Chicago, Ill. "Bunch, send in your matter for the Christmas Number as soon as possible. Let us take care of you right."

HOUSTON DEEP WATER JUBILEE.

AN UNUSUAL CIVIC CELEBRATION—C. A. WORTHAM PROVIDED EXCELLENT AND VARIED PROGRAM OF CARNIVAL AMUSEMENTS — "SLIPPERY GULCH" A BIG HIT.

THE No-tsu-oh deep water jubilee, held in Houston, Tex., from Saturday, Nov. 7, to Monday, Nov. 16, inclusive, will go down in history as one of the most novel, diversified, complete and meritorious civic celebrations ever held in this country.

THE Houston spirit, backed by some of the world's greatest entertainment, creative and artistic talent, coupled with civic pride and ample finances, put to a successful culminaton an event that will return to the people of that community benefits that cannot be reckoned by mere dollars and cents.

THE event was in honor of the completion of Houston's ship channel, which, after forty years' untiring effort on the part of its public-spirited citizens, permitted that city to make its debut into the maritime city class.

THE celebration was nation-wide in its scope, of vital local importance, and complete to the minutest detail.

OTHER cities have possibly had one feature or parade that was an exceptional concentration and artistic achievement, in which the progenitors exhausted every available recourse—but not so with Houston. There seemed to be no end to their ingenuity and powers to properly carry out their every wish relative to these features.

A PARADE was given each day. The night was crowded and filled to overflowing with social happenings and popular entertainment.

THE press of the country has dealt at length upon the scope and importance of the deep water jubilee, so we will go into the details that interest and pertain to the profession of entertainment and to the carnival in particular.

RIGHT here it will not be amiss to credit Mayor Campbell, Thomas Flaxman, the managing director, and Milton L. Morris for the part they played in the success of the celebration. To Milton L. Morris, the secretary of the No-tsu-oh, a word of praise must be given for the untiring effort put forth by him in perfecting the details of this gigantic achievement.

FROM Mayor Campbell's message to the citizens of Houston down to the final turning off of the lights on the jubilee grounds nothing was overlooked. C. A. Wortham, known to the carnival world as the "Little Giant," kept the contract made with the association for the carnival shows and concessions to the very letter, and more than delivered. List of which follows—they speak for themselves:

THE Houston Auditorium is bounded by Milan Street, and Texas and Capitol Avenues, on each side of which was an entrance to where the carnival shows and concessions were located, extending back four city blocks to City Park Avenue. The Capitol Avenue entrance was called "Tickletown," the name of the Midway used last year. The entrance on the Texas Avenue side was called "Jubilee Grounds." The arches or entrances were architecturally nothing to brag about. The lighting of the grounds was however fairly good.

IN addition to the shows located within the enclosure there was a very handsome, permanent exposition building that was used to display the "Made in Houston" and other products which were very complete in every particular. Besides there was the dog, cat and poultry shows, located in another part of the grounds in tents.

RIGHT back of the Auditorium, running from Texas to Capitol Avenue, was the now famous "Slippery Gulch; or, the Days of '49" carnival sensation. Over each entrance were the following signs: "Pass the Buck," "Slippery Gulch; or, the Days of '49;" "Red Rooster's Big Fun Show." The scene within was intended to portray a far Western settlement in the days of '49, in holiday attire, or a day after a big "Strike."

The shows and riding devices were:

Wortham's Hippodrome—H. B. Washburn, manager.
Lucas' Katzenjammer Kastle—George J. Lucas, manager.
Coghlan's Auto Motor Drome—Wm. Jay Coghlan, manager.
Barnes' Parker Carry-Us-All—J. J. Barnes, manager.
Wortham's Big Eli Wheel—J. J. Barnes, manager.
La Dare's Panama Canal—Carl La Dare, manager.
Knight's Tango Whirl (Ocean Wave)—James M. Knight, manager.
Wortham's Sinking of the "Titanic"—W. J. Warren and W. H. Rector, managers.
Lynch's Human Heart—Humphrey Lynch, manager.
Mooney's Electrical Tandem—Milt S. Mooney, manager.
Rice & Dore's Water Circus—Dick Davenport, manager.
Rice & Dore's Pit Show—B. H. (Red) McIntyre, manager.
Snake Oil—O. B. Jones, manager.
Rodgers' Trip to Mars—W. F. Rodgers, manager.
Williams' Mamie—Wm. M. Williams, manager.
Fairley's Filipino Midgets—George W. Fairley, manager.
Kempf's Model City—Fred S. Kempf, manager.
Politt's Pit Show—John Alexander Politt, manager.
Blake's Miracle Show—J. H. Harvey, manager.
Snyder's Tiger Bill's Wild West—M. S. Bodkin, manager.
Rhule's Flea Circus—John Rhule, manager.
Klass' Pit Show—Max Klass, manager.
Wortham's Crystal Tango Maze—Chas. G. Kilpatrick, manager.
Wortham's Pit Show—John Wortham, manager.
Fay's Arabia Horse Show—W. K. Havis, manager.
Slippery Gulch; or, the Days of '49—A. Powers, manager.

The concessions and their owners or managers:

Turkey Wheel—D. M. Atwood.
Country Store Wheel—J. E. Hosmer.
Hamburgers—Wm. Howlts.
Novelties—Mrs. Chas. Feinberg.
Pillow Tops and Doll Wheel—(Fair Amusement Company) Chas. Lawrence.
Japanese Rolling Ball—K. Kioka.
Indian Swinging Balls—Steve Maiorano and Wm. Byrne.
Indian Rolling Ball—Minnie Wardell.
Rolling Ball—Paul Hunter.
Percolator Wheel—W. K. Havis.
Electric Irons Hoop-La—Harry Lease.
Candy Floss—Tony Spring and B. Mead.
Spot the Spot (Fair Amusement Company)—Joe Welnberg.
Cider Mill—W. R. Fisher.
Japanese Rolling Ball—George Shinomyia.
Photo Post-Cards—Jaes Greenhalgh.
Dart Shooting Gallery—Paul Hunter.
Flower Ball Game—Mrs. Arthur Lochack.
Miniature Race Track Candy Wheel—C. L. Brannan C. L. Gloper and F. H. Scott.
Duck Hoop-La—James M. Knight.
Cat Rack—"Roving Art" Tenney.
Jewelry Hoop-La—Maude Jameson.
Ten Pin Ball Game—Mrs. Arden Waters.
Cork Shooting Gallery—Al. Blumenthal.
Spot the Spot—Fair Amusement Company.
Pop-Corn Wagon—S. C. Boner.
Clothes Pin Country Store—H. Crosby.
Roly Poly Bowling—J. E. Hosmer.
Spot the Spot—Fair Amusement Company.
Knife Rack—J. B. Miller.
Cook House—J. C. McCaffery.
Knife Rack—J. B. Miller.
Photo Post Cards—David Anselberg.
Palmistry—Grace McIntyre.
Country Store Wheel—Ed. Hosmer.
Japanese Vase Wheel—K. Kioka.
Hat Hoop-La—Frank Chevalier.
Photo Post Cards—W. J. Raymer.
Hackle Back Pillow Tops—Morris Rossmann.
Turkey Wheel—D. M. Atwood.
Soft Drinks and Lunches—W. David Cohn.
Electric Irons Hoop-La—Harry Lease.
Rolling Ball—Paul Hunter.
Duck Hoop-La—James M. Knight and Ira Spyker.
Ruby Glass Wheel—W. R. Koch.
Doll Wheel (Fair Amusement Company)—Samuel Gluskin.
Candy Hoop-La—Curtis Ireland.
Feather Flowers—Mrs. Curtis Ireland.
Race Horse Candy Wheel—Curtis Ireland.
Salt Water Taffy—Hugh J. Normile.
Pillow Top Wheel—Fair Amusement Company.
Japanese China Wheel—K. Kioka.
Mill Race Fishing Pond—J. E. Hosmer.
Japanese Cigarette Shooting Gallery—K. Kioka.
Gypsy Palmistry—Minnie Stanley.
Cat Rack—C. A. Gahen.
Helmet Hoop-La—Fair Amusement Company.
Ruby Glass Wheel—W. R. Koch.
Knife Rack—Mrs. Wm. Jay Coghlan.
Japanese Ten Pins—I. Kishino.
Doll Wheel—Fair Amusement Company.
Dart Gallery—L. Lindell.
Novelty Shooting Gallery—L. Lindell.
Pop Corn Wagon—R. G. Dufus.
Japanese Vase Wheel—George H. Honda and George Shinomyia.
Guess Weight Scales—Ben Morrison.
Fishing Amusement Devices (two) — Pressey Brothers.
Gypsy Palmistry—Mable Stanley.
Ham and Bacon Wheel—D. M. Atwood.
Lunch Counter—J. S. Felter.
Candy Wheel—Arthur Lodunck.
Spot the Spot—Mike Zeigler and Mrs. S. B. Eaton.
Roll Down—Johnny Esmond.
Palmistry—R. O. (Doc De Shields.

"Slippery Gulch; or, the Days of '49" had several concessions within its village limits, such as: Candy Wheel—J. D. McDermott and Gus Woodall; Doll Wheel (Fair Amusement Company), Harry Dore; Gypsy Palmistry, Viola Wagner; Turkey Wheel, D. M. Atwood; Jingle Jingle, Mrs. D. M. Atwood.

HAPPENINGS before, during and after the No-tsu-oh Deep Water Jubilee with observations and criticisms affixed.

ED. COOPER closed with the Gentry Bros.' Shows during their Houston engagement, and remained for the big doings. He was seen showing anyone who cared to know "How to spot the spot."

C. A. WORTHAM has a wonderful personal following, as attested by the foregoing line-up of shows and concessions. He never says no when anyone needs help of any kind.

AMONG those present in Houston during the Deep Water Jubilee: George Anagostlcos, Harold Bucker, M. B. Pressey, Ned Stoughton, John Alexander Politt, Manning B. Pletz, Dick Weston, W. K. Havis, Harold Bushen, Chas. G. Kilpatrick, W. J. Rogers, W. M. Williams, Wm. Jay Coghlan, Steve A. Woods, Ned Stoughton, Mrs. Steve A. Woods, Tom W. Allen, Mrs. Tom W. Allen, George Pendarvis, Guy E. Cooksey, Elmer Collins, David Lachmann, Chas. M. Nigro, H. B. Danville, Bobie Gold, C. Bascom Faulkner, Will T. Parker, Dan J. Lund, Marie Cota, George F. McCarthy, Lloyd Nevada, Chas. Feinberg, Frank Coplan, T. H. Gaither, F. S. Legett, I. L. Peyser, Mrs. I. L. Peyser, Mrs. Harry J. Lewis, Mrs. David Lachmann, Maude Jameson, Mrs. Wm. J. Coghlan, Barney Pratt, A. A. Powers, Frank J. Noethen, Curley King, B. H. (Red) McIntyre, Dick Davenport, Frank L. Corbey, Mrs. Frank L. Corbey, Dot Corbey, W. David Cohn, W. A. (Snake) King, D. M. Atwood, H. R. Jersey, Sam S. Solinskey, Mose Solinskey, A. H. Brown, Mrs. A. H. Brown, John Wortham, H. B. Washburn, Carl La Dare, J. J. Barnes, John Rhule, Paul Hunter, Sam Gluskin, Charles Lawrence, D. C. McDaniel, James M. Knight, Curtis Ireland, Mrs. Curtis Ireland, Wm. Snyder, Al. G. Fields, I. S. Snapp, Barney S. Gerety, George Oalahan, Barney Pratt, Harry Wilker, W. J. Kehoe, Z. A. Anger, Thos. J. Foley, H. H. Myers, Harry Hoefer, A. A. Halcher, Harry Russell, Arthur Barnett, "Roving Art" Tenney, W. J. (Doc) Allmann, Al. G. Campbell, Will G. Jones, Mrs. Will G. Jones, Plain Dave Morris, Whale Oil Gus, Little Mundy, Harry Dore, R. L. Phenis, George W. Fairley, J. H. Harvey, Etta Louise Blake, Fred S. Kempf, Irving A. Kempf, William Warren, A. H. Barkley, M. S. Bodkin, Jake Davis, Milt S. Mooney, C. Bascom Faulkner, Don C. Stevenson, H. B. Danville, Al. Tinch, Chas. Finch, Chas. M. Nigro, Del Gardiner, J. George Loos, G. M. Padgett, George Lucas, Harry Hoefer, M. W. Savage, Fred Reed, Thos. Kupts, J. J. Mealey, George Schulls, Louis Hersch, Chas. Bickell, Cy Cranford, Jake Stockman, R. F. Halke, Doc H. P. Blease, Tom Smith, Jerry Cardona, Mrs. Jerry Cardona, Tex Shea, Mable Shea, Loyd Nevada, Irene White (Hasio Nuta) Skeet Jarard, W. J. Rogers, George F. McCarthy, Doc Besser, E. H. Dorenius, B. O. Monl, Ambrose Kennedy, Sam Flenberg, Manning B. Pletz, W. K. Havis, George Strube, F. L. McClanahan, W. F. Rogers, De Loyd Thompson, Wm. Dyer, Earnestine La Rose, Forrest Fay, Alvin Fay, Essie Fay, J. B. Miller, and several hundred more. Was there ever such a large and representative gathering of carnival folks? Not that we know of. It was a most harmonious gathering. Much to the credit of them each, everyone and all.

THE Eureka Laundry, of Houston, was enterprising enough, we are pleased to say, to take the exclusive advertising privilege on the back of the "Bucks" — the specie in trade used by the "Bank of Slippery Gulch." Many hundreds of thousands of "Bucks" were used. We think A. A. Powers made the laundry see it his way. If so, he is entitled. Watch 'em copy.

BUCKS ranged in value from one hundred to one thousand.

THE press of Houston accepted the "Slippery Gulch; or, Days of '49" as the one carnival novelty of the year and gave it untold publicity. In fact, *The Post* and *Chronicle* proved that they were for and with the Deep Water Jubilee from start to finish in everything they did. That is the way for the public press to handle all civic celebrations. Why can not the press of some other cities do likewise for events that are intended for the good of the cities in which they are making their profits? Get wise, newspaper men.

J. J. BARNES will Winter in San Antonio, Tex.

THE C. A. Wortham Carnival left Houston for Beaumont, Tex., Tuesday, Nov. 17. Some train.

FRED B. (HAPPY) HOLMES, as Soft Water Pete, acquitted himself admirably as the manager of Calamity Jane's dance hall in Slippery Gulch. He did look the part allright.

CHAS. LAWRENCE, Sam Heich and several others of the Fair Amusement Company, sailed from Galveston to New York, Saturday, Nov. 21.

BONNIE THAD passed through Houston *en route* from Shreveport to Navasota, Tex., to join Hvison Wickwire's Motordrome, with Lachmann & Lewis, for the Winter season.

WORD reached Houston that R. L. (Bob) Carroll was in Shreveport, and declined to have any carnival wished on him this Winter.

HERBERT A. KLINE did not show up at Houston as was expected. His duties in connection with the Texas Cotton Palace detained him in Waco.

ROBERT C. LE BUANO did not frame up his carnival in Shreveport as he planned to do. H. B. Danville received a letter from him, saying he was in Beaumont, Tex., up a tree. Now that is an unusual place for a carnival agent to be, you must admit.

GEORGE W. FAIRLEY AND W. J. (DEAFY) ROGERS decided that they wanted some place to hunt and fish after the season closes. So, on Tuesday, Nov. 10, they planted themselves in the middle of a high powered touring car and started out to look for said place. When between La Porte and Seabrook, eighty-five miles from Houston, the car decided to act bad, and at once left the road and turned over with them. George W. was badly shaken up, and W. J. had his arm very badly fractured, which will keep him from manual labor for some time. It came very near being a fatal mishap. The Onion is sorry, very sorry for Deafy, as he comes from his home town in Virginia, and he don't not like to have him detained from work. No, sah.

NED STOUGHTON received word from his home town, Falls City, Neb., that it was high and dry now. Cheer up, Ned, many a fellow's home town is that way now.

JOHN GARVEY is still with the Southern Amusement company.

HARRY TRIMBLE, of the Rice & Dore Water Carnival, jumped from Montgomery, Ala., to Houston, to be with 'em. Harry promises to give the readers of THE NEW YORK CLIPPER some real choice scandal. That boy Trimble has went some during his stay in the carnival game.

SMITH TURNER.—He was mighty busy at all times. He did not knoeth where he would Winter—but we made a guess, "Chicago," as usual.

WHALE OIL GUS AND LITTLE MUNDY, of John A. Politt's pit show were there in all their glory. They claim eighty-one columns in the newspapers, this season, as their portion of the publicity given to the various peoples with the C. A. Wortham Carnival. Got to admit, right off the bat, that that is sum publicity for a single act.

JOE WEINBERG claims that Houston was the biggest "spot," this season, for his Spot the Spot. Joe claims some exclusives.

"BARNEY PRATT."—Permanent visitor. Is something to claim. J. C. McCaffrey says, "that's right."

THEY had everything on in Houston but Jim McFadden. Get it, you fellows of the early days.

R. M. (DICK) GRAY, of Denison, Tex., did not stay long in Houston. He was busy.

CHAS. BASCOM FAULKNER sends his regards from the Southern Amusement Company to all his friends over the world through the columns of THE OLD RELIABLE.

MILT. S. MOONEY returned to his home in San Antonio for the Winter, on Wednesday, Nov. 18. Milt S. will make many alterations and improvements in his electrical tandem team this Winter. It is a most extraordinary street display.

THOS. FOLEY, the past season special agent for Lawrence Clifton Kelley, came down to Houston from Fort Worth, to be with the boys at Houston during the doings. Thos. lives in Houston, and he said "Here I shall remain for the Winter." Make a bet he is out on the road before New Year's Day. Such restless people. They must be active.

WM. JAY COGHLAN made more than good with his Auto Motor Drome all season.

JOHN ALEXANDER POLITT has regained his health fully. John Alexander says: "Me for the Pacific Coast expositions and that very soon." Oh, those expositions. Sum magnet.

THE Christmas Number of THE NEW YORK CLIPPER was the subject of much talk. All of them declared themselves for THE OLD RELIABLE. For this we thank them. Without the support of them all nothing could be accomplished for their good. "Bunch," keep up the good work you are doing. Do not be misled. Choose right. Get with the winner.

THE "Bucks" were made out of very heavy linen paper. Write A. A. Powers; he will most likely send you some hundred thousand or so.

HARRY HUGHES, special agent for C. A. Wortham, was very busy for his boss. He went to Cuero. Harry says home in Quincy, Ill., after it is all over this season.

A. Z. AUGAR was there but could not be located after the first few days. That boy is one of the agents.

GEORGE C. JOHNSON left Houston for Hot Springs, Ark., to remain, he says, for a few weeks. From there he plans to go to San Francisco for the Winter and next season. It is most likely he will have an attraction at the Panama-Pacific Exposition. His friend, J. N. Wisner, is already there. George C. left his home in Kansas City about nine weeks ago to make the Southern tour.

W. K. HAVIS says back to the Pacific Coast when the season closes in Cuero, Tex.

C. A. WORTHAM Carnival closes the season at Cuero, Tex., on Saturday, Dec. 5, and ships at once to Winter quarters in San Antonio.

TEX SHEA, Mabel Shea, Marie Cota and Dan J. Lund were among the ex-carnival folks playing at local theatres in Houston during the celebration.

HARRY B. SUTTON once lived in Houston. He is some property owner there now.

WILL T. PARKER, brother of C. W., now an ex-showman and big real estate owner and operator of Houston, visited all the boys and wished them well.

GEORGE STRUBE, of the C. A. Wortham Carnival, will Winter in San Antonio.

PLAIN DAVE MORRIS called himself a merchant during the week. Plain Dave said he expected to have a good season in 1915, at which time he would make some money. We are for him. Always for the real fellows.

W. F. (DEAFY) ROGERS AND MRS. ROGERS were there. They expected to Winter in some Eastern city. Probably New York.

DE LOYD THOMPSON, the intrepid aviator, was billed to give exhibition flights at the baseball park, but for some reason no flights were given. The rain and extremely small field is given as two of the reasons for no flights. De Loyd Thompson is one of the very best exhibition flyers in all the world, and his failure to fly was quite a disappointment to aviation enthusiasts in Houston.

THOSE of you who promised advertising for the Christmas Number of THE NEW YORK CLIPPER, please send in the copy for it at once, and help to avoid the rush at the last minute before going to press. Thanks, fellows, for your attention. Send it in direct to the publication office, at the last moment, if you can not find time to get the copy ready to-day. Do the best you can. We will do the same for you. Some number, more than was promised. Do not be left out.

WHERE are you now? You were in Houston? No matter where, we trust you are doing fine, and making lots of money.

HARRY DORE, manager of the Rice & Dore, said the Water Circus and Pit Show would return to Winter quarters, in Montgomery, Ala., at the close of the Southeast Texas Fair, at Beaumont. We guess it is now in the Alabama city, nicely stored away until next season. Hello, Pete Cella.

RICE & DORE and C. A. Wortham have some of the best and classiest paper that any carnival ever had. Many walls and boards in Houston were covered with it. "Circus Queens of the Deep Blue Sea. America's premier amusement organization." Sounds good. Was good.

PAUL HUNTER went with Doc C. Stevenson to Kingsville, Tex., with some of his concessions. Where did Minnie Wardell and Johnny Esmond go? Mrs. Johnny is at her home in Detroit for the Winter.

J. J. BARNES pulled off a nice stunt at the close of the Houston engagement. He made all of his carry-us-all help a present of a suit of clothes, hat and shoes, in commemoration of their faithful services all season. Nothing like showing what you think of your help. J. J., you did something some others might well do. Will bet J. J. Barnes will not want for efficient help at any time. He knows how to treat his men.

LOYD NEVADA has some concession with Don C. Stevenson. Loyd was one of the Main Street merchants during the Deep Water Jubilee.

CHAS. AND SAM FEINBERG, who had some concessions with Con T. Kennedy, had some at the celebration, located on the principal streets—five there were. Chas. and his assistants went to New Orleans, where they will Winter as usual. Sam left for Seattle, Wash.

AL. G. CAMPBELL left Houston for Kansas City, Lancaster, Mo., Fairbury, Neb., and Chicago. Al. G. is in Chicago this week, attending the fair managers' meeting.

W. J. (DOC) ALLMANN left Houston for Kansas City, Lancaster, Mo., and Chicago. He is among those present there this week.

A. H. BARKLEY returned to his home in Kansas City.

GEORGE F. MCCARTHY left for Eastern Cities. He is the manager of Dollella, the midget lady. Some attraction, some frame-up. Dollela did not play Houston. George F. where are you now? Let THE NEW YORK CLIPPER hear from you. Christmas is coming.

CONTINUED ATTRACTIONS.

ASTOR—"The Miracle Man," eleventh week.
BOOTH—"Experience," sixth week.
BELASCO—Leo Ditrichstein, in "The Phantom Rival," ninth week.
CANDLER—"On Trial," sixteenth week.
CORT—"Under Cover," fifteenth week.
CENTURY—"Pilate's Daughter," second week.
COMEDY—Marie Tempest, in repertoire, fifth week. First week in "At the Barn."
COHAN—"It Pays to Advertise," thirteenth week.
DALY'S—Frank Keenan and Grace Valentine, in "Yosemite," second week.
EMPIRE—Wm. Gillette, Blanche Bates and Marie Doro, in "Diplomacy," seventh week.
ELTINGE—"Innocence," with Pauline Frederick, thirteenth week.
FORTY-FOURTH STREET—Dippel Opera Co., in "The Lilac Domino," sixth week.
FORTY-EIGHTH STREET—"The Law of the Land," with Julia Dean, tenth week.
FULTON—"Twin Beds," seventeenth week.
GRAND OPERA HOUSE—Chauncey Olcott, in "The Heart of Paddy Whack," second week and last fortnight.
GAIETY—Ruth Chatterton, in "Daddy Long-Legs," tenth week.
GLOBE—Montgomery and Stone, in "Chin-Chin," seventh week.
HIPPODROME—"Wars of the World," thirteenth week.
HUDSON—"The Big Idea," third and last week.
KNICKERBOCKER—Julia Sanderson, Donald Brian, Joseph Cawthorn, in "The Girl from Utah," fifteenth and last week.
LYCEUM—Elsie Ferguson, in "Outcast," fifth week.
LITTLE—"A Pair of Silk Stockings," seventh week.
LIBERTY—Phyllis Neilson-Terry, in "Twelfth Night," second week.
LYRIC—"The Only Girl," fifth week; third at this house.
MAXINE ELLIOTT'S—Wm. Faversham, in "The Hawk," tenth week; first week at this house.
MANHATTAN OPERA HOUSE—"Life," sixth week.
NEW AMSTERDAM—"Papa's Darling," fifth and last week.
PARK—"The Garden of Paradise," first week.
PUNCH AND JUDY—"The Marriage of Columbine," fourth week.
PRINCESS—One act plays.
REPUBLIC—John Barrymore and Jane Grey, in "Kick In," seventh week; third at this house.
SHUBERT—"Suzi," with Jose Collins and Tom McNaughton, fifth week; first at this house.
WALLACK'S—Mrs. Patrick Campbell, in "Pygmalion," eighth week; second at this house.
WINTER GARDEN—"Dancing Around," eighth week.

AUDUBON.

(HARRY THOMS, MGR.)

On Saturday, Nov. 28, a crowded house was present. Manager Thoms on the job, looking out for the comfort of all patrons, and a corking good show.

Ed. and Jack Smith, a classy singing and dancing act, in one. These boys know how to put a number over and can dance. The ballad, "When You're a Long, Long Way from Home," went over big, and at finish they took three bows.

Robert H. Hodge company (one man and three women), in a comedy sketch, started the laughs, and at finish took two curtains.

Bert Hanlon, sang original songs, and talk was full of real laughs. He knows how to put a gag over, and in dress suit and high hat looks class. At finish took three bows.

Five Armains (three men and two women) full stage, an Italian setting, sang grand opera and were one of the hits of the night.

Polly Prim, in one, certainly can put a number over. Full of personality and vim. Some Broadway manager can get a find by putting her in some musical show. She took four bows.

Sherman and De Forest Co., "Jay Circus," was a cure for the blues. The audience just howled. Here is an act which should be on the big time. *Sam.*

Casino (Sam S. & Lee Shubert, Inc., mgrs.)—*The Seats of the Mighty*, a photoplay in seven acts and three divisions, was presented here Sunday night, 29. The production was cast as follows:

CAST.

Monsieur Doltaire.........Lionel Barrymore
Monsieur Duvarney............A. P. Jackson
Justa Duvarney.............Clinton Preston
Alixe Duvarney.............Millicent Evans
Capt. Robert Moray..............Glen White
Mathilde.....................Lois Meredith
Voban.........................Jack Hopkins
Bigot.......................Harold Hartsell
Vaudrieul...................Wm. Cavanaugh
Gabord.......................N. J. Thompson
Lahrouke....................Charles Graham
Jumond, the dancer..........Mme. Landuska
La Pompadour...................Grace Leigh
Madame Du Barry..........Marjorie Bonner
Sir John Godric..................John Wade
King Louis of France......Thomas Jefferson
Gen. Wolfe.................Arthur Morrison

Mr. Barrymore was particularly successful in presenting the wily Doltaire, whose mission to find the Du Barry-Godric letters carried him through a series of schemes in order to circumvent the attempts of Capt. Robert Moray, who is entrusted by Sir John with the secret, to keep the same. Incidentally the love story between Capt. Moray and Alixe Duvarney is vividly put into evidence, forming the groundwork for most of the action, which develops after the deputy, who carried letters from the king which empowered him to do anything he wished, has reached England and America.

He takes Capt. Moray, who has been captured by the French, to Quebec, and involves him as a suspect for being a spy, induces him to fight a duel with his fiancee's brother, has him cast in prison and condemned to die, and reprieves him—when Alixe consents to become his. The captain is kept in chains until Alixe induces the governor to lighten his hardships. Along with the love tokens, which she returns to him, she sends him a knife, by means of which he eventually effects his escape.

The carousing nobles, angry at being disappointed by a dancer, plan to entertain themselves by murdering the prisoner, but Alixe takes the dancer's place until she faints. The nobles rush to the prison to find that Moray had escaped. He makes his way to the British lines, and informs them of a pass whereby they can gain the French stronghold. Moray returns to the castle in time to rescue Alixe from Doltaire's attack, and escapes with her. The palace, with Doltaire and his accomplices, is blown up by a former victim of Doltaire.

The photography is excellent, and the work of T. Hayes Hunter in the ensembles and detail merits praise. The costumes and customs of the time are adhered to, and many details, even to using sand to dry the ink on a letter, as well as other characteristics of the period, are strictly carried out.

As a spectacular reproduction of events of historic interest, cleverly fictionized, the Colonial M. P. Co.'s film version of Sir Gilbert Parker's famous novel is a noteworthy addition to the better class motion picture features, and may be set down as an ambitious and artistic achievement. *Mill.*

THE NEW YORK CITY THEATRES

THE PRINCESS PLAYERS.

Princess (F. Ray Comstock, mgr.)—*The Denial, The Fog, Nettie, Across the Border*, produced under the direction of Holbrook Blinn on Tuesday night, Nov. 24.

The new program at the Princess is one of genuine excellence, and those who like their drama strong will get more than their fill when they see the bill that Director Holbrook Blinn has prepared for them. There are four playlets, and only one of them is a comedy. The rest are real thrillers, but not horrors.

The first offered was "The Denial," by J. B. Larrie, and it was cast as follows:

McLoughry..............Benjamin Kauser
Stevens......................W. H. Gilmore
Meigs.....................Walter Kingsford
Burke...................Geoffrey C. Stein
Mrs. Burke..........Mrs. Marion Holcombe

The scene is laid in the office of the Warden of Sing Sing Prison just before the execution of a condemned murderer. The new warden hesitates to name the hour for the execution. The prisoner refuses to see an old woman who claims to be his mother. She is sure that he is her son, Tommy, whom she has not seen since he ran away from school. The aged woman is admitted, and the prisoner denies that he is her son. He tells her that another boy named Tommy Burke, bearing a great resemblance to him, is her son, and that he, the prisoner, had killed him and it was for that crime that he was about to die. As the reader may have guessed the story was a "white" lie. The prisoner was really her son, and the lie was invented to spare the old woman disgrace. As the old woman leaves the place ignorant of the real facts, the convict walks to the electric chair and the hissing of the dynamo tells of his killing by the law.

It is a gripping little play, well acted, especially by Mrs. Marion Holcombe, the veteran actress, in the role of the mother. Never before have we seen grief more realistically portrayed, and the applause which greeted her on her final exit was generous and sincere. Geoffrey C. Stein gave a good account of himself in the emotional role of the son. The rest of the players have little to do.

Another playlet of dramatic strength was "The Fog," the first effort of playwriting of Frederick Truesdell (who plays the role of the murdered man in "On Trial"). All of the events portrayed could happen in real life. The play was presented with this cast:

Andrew McTavish..........Holbrook Blinn
Kate..........................Emilie Polini
William......................Lewis Edgard
Mr. Leigh..................Vaughn Trevor

The scene is in the living room in the back of a London store, which is run by Kate McTavish, while her husband is working on a tramp steamer. The husband comes home unexpectedly from a voyage and finds his wife all decked out in finery and tawdry jewelry, which he has never seen before. He discovers that his wife has been unfaithful to him and that she expects her lover (whom he had never seen) to return to take her to a ball. There is a dense fog outside, and a passer-by, a young gentleman in evening clothes, knocks at the door to seek refuge from it. The husband admits him and then accuses him of being the wife's lover. The man, of course, denies it, but the woman, seeing a chance to save her lover, says that the stranger is the man who betrayed her. The husband kills him. When the real lover returns, the husband realizes that he has made a great mistake. He locks them up in the room with the dead man and tells them that he is going for the police, and that the faithless pair can decide which one of them killed the stranger.

A splendid bit of character acting was contributed by Holbrook Blinn as the husband. The role of the wife was well played by that clever actress, Emilie Polini. Lewis Edgard, as the lover, and Vaughn Trevor, as the unfortunate stranger, did capital work.

The one comedy on the bill was furnished by George Ade, and in "Nettie" he has given the Princess Players one of the most amusing playlets in its repertoire. It is full of laughs and satire. The roles were thus assigned:

Billy Donaldson..............Vaughn Trevor
Freddie Nichols................Lewis Edgard
Jimmy Bates................Holbrook Blinn
A Waiter......................W. H. Gilmore
Messenger..................Forrest Macomber

The scene is in the corner of a fashionable restaurant. As can be seen by the program, Nettie does not appear (figuring only in the conversation). Three men come in turn to keep a dinner appointment with the girl. Each man had met her in the same peculiar way, and each had given her a piano, a Rusian sable coat and diamonds. The two men who got there first begin to "smell a rat," and when the third arrives to keep the engagement with Nettie they decide to leave him in full possession of the girl, furs and jewelry, and thus permit Nettie to add his scalp to the many she has taken.

Delightfully acted is this comedy gem. Messrs. Blinn, Trevor and Edgar were capital in their respective roles.

The main offering is "Across the Border," by Beulah Marie Dix. It is in four scenes, and it is a powerful argument against the present European war and a plea for universal peace. Its one fault is that it is a little too long, but this 's not a serious one, for the play holds the audience spell bound from the rise of the curtain to its final fall. The piece may be called a "dream" play. The whole action takes place on the darkened stage, and as each player speaks he or she gets the spotlight.

Although the cast is a long one, the leading roles number about six. The cast:

Senior Lieutenant............Vaughn Trevor
The Corporal.............Walter Kingsford
Boy Trooper....................Lewis Edgar
First Trooper...............Cushing Donnell
Second Trooper...........Benjamin Kauser
Junior Lieutenant...............David Powell
The Master of the House....Holbrook Blinn
The Old Woman.........Mrs. Emily Carroll
The Little Boy..............Master Carroll
The Girl........................Jean Murdoch
The Dark Man............Benjamin Kauser
The Woman With the Baby....Emilie Polini
The Man Who Prays......Benjamin Kauser
The Man Who Curses........Lewis Edgard
The Surgeon..............Walter Kingsford
The Orderly.................W. H. Gilmore

SCENE I—The Hut. SCENE II—The Place of Quiet. SCENE III—The Place of Winds. SCENE IV—A Field Hospital.

A handful of soldiers, whose uniforms give no clue as to the nationality of the wearers, are besieged in a hut. They are without food or water, and the Junior Lieutenant decides to make a dash to headquarters for aid. He says good-bye to his comrades, and a few minutes after he leaves, shots are heard.

In the next scene he is across the border. He had been wounded, and everything that takes place is a dream while he is unconscious. He finds himself in a strange and happy land, and in the home of a peasant. He demands food and a horse, and seizes a boy whom he declares he will hold as hostage against treachery.

He is seized from behind and disarmed. He is treated kindly, and is asked what war is by the master of the house. He and the soldier have a discussion over the war, and the soldier warmly defends warfare on the ground that it is in the cause of humanity. The master of the house takes him on to the next scene, "The Palace of Winds," and there is shown to the soldier the terrible effects of the war, the sufferings of the women and children, the weeping widows and the starving orphans. The soldier is now convinced that war is cruel, and he begs to be allowed to go back to his comrades and tell them that the whole business of war is wrong.

The next scene is in the field hospital. The soldier has recovered consciousness and tries to tell his comrades what he had seen but they think that he is delirious. His "dream" girl enters and he tells her that he has failed, but she comforts him and he dies peacefully.

The role of the Junior Lieutenant has been entrusted to David Powell, a young English actor, who made on this occasion his first appearance with the Princess Players. Mr. Blinn could not have made a better choice, for Mr. Powell in this long and difficult role scored a great personal success. He played with intelligence, sincerity, emotion and passion. He is very welcome to our stage.

Mr. Blinn, as the Master of the House, played with force and dignity, and Jean Murdoch lent charm and gentleness to the small role of the dream girl. Walter Kingsford, as the doctor, made his role stand out. He is a character actor of proved ability. Miss Polini had very little to do as The Woman with the Baby.

All of the plays are staged with that skill that has always marked Mr. Blinn's productions.

The management of the Princess has always striven to give its patrons something unusual in comedy and drama. Its present bill shows that this time it has succeeded admirably. *Kelcey.*

"PILATE'S DAUGHTER."

At the Century Opera House this miracle play, by Frances L. Kenzel, was presented Nov. 5, by a cast composed entirely of women. It is founded upon the legend that Claudia, daughter of Pontius Pilate, has grown to love the Nazarine, who, at the opening of the play, had been condemned to die, and who was shown on Calvary in a tableau at the end of the act, midst a terrific storm of lightning and thunder. She had thrown him a rose, which was reclaimed by her after the procession had passed her father's house, and which retained its freshness and fragrance, and enabled her to perform some of the miracles ten years later. With it she restores the reason of a woman who had been stricken mad for blaspheming the Saviour, causes the statue of Jupiter in Agrippina's mansion to be destroyed, and makes a cross appear in the prison.

In the Agrippina mansion she meets a martyr's death, surrounded by many Christian converts. Agrippina also dies of poison administered by the Sorceress, who kills Claudia.

The play was elaborately staged, and the various theatric effects in developing the Holy subject were well handled, and there was enthusiastic applause at the end of each act. A Grecian ballet, led by Domina Marini, as premier, entertained the Empress in the last act. At the final tableau Claudia is seen entering the Gates of Heaven.

The company was cast as follows: Claudia Procles, wife of Pontius Pilate, Marion Barney; Claudia, Pilate's daughter (first act), Violet de Biccari; Claudia, Pilate's daughter (acts 2, 3, 4 and 5) (ten years later), Constance Molineaux; Livia, Josephine Hamner; Maxima, Julia Dillon; Leah, Sara Biala; Rebecca, Agnes Mapes; Iris, Amelia Barleon; Appia, Zita Reith; Lygia, Alya Baldwin; Ghost I, Nina Derby; Ghost II, Carolyn Quincy; Ghost III, Rosamond Carrel; Afra, a Roman Sorceress, Margaret Vryling; Rubia, Servia, Stella (Vestal Virgins), Ethel Gray, Eleanor Russell, Nina Darby; Faustina, Tullia, Antonia, Syra, Nemia, Albia (Christian women), Julia Dillon, Carolyn Quincy, Zita Rieth, Josephine Hamner, Sylvia Radcliffe, Paulina Merriam; Agrippina, wife of Timberius Claudius Drusus Cæsar, Emperor of Rome, Marion Barney; Rufilla, slave of Empress, Amelia Barleon; Premiere Danseuse, Domina Marini, from La Scala, Milan, Italy.

Grecian Dancers: Jean Garmany, Rita Robinson, Alys Baldwin, Susie Douglas, Adelaide Zeigler, Myrtle Zeigler, Laura Stringham, Viola Degnan, Dorothy Preyer, Marjorie Miller.

Marion Barney, who played Claudia, Procles, also Agrippina; Sara Biala, Margaret Vryling and Constance Molineaux deserve praise for their work. *Mill.*

JEFFERSON.

(B. S. MOSS, MGR.)

A fine holiday bill 26-28 included: The Maurice Levy Brass Band, with the instruments only visible in a black art arrangement. During the medley of patriotic melodies, pictures of all the presidents, from Washington to Wilson, were shown by the lady attendant in white. The conductor also wears a white uniform.

Warren (in black face) and Blanchard, white straight, did their talking and singing specialty. Mr. Warren impersonated a soubrette and sang "Ragtime Band" in German.

The Rolandow Brothers, athletes, opened with four poses and then went to work on a nice routine of strong arm work. Clean cut and interesting.

The Two Kimuras, Jap man and woman, opened with the swinging bowls by the man, and then some neat work by the woman on the ladder balanced on the man's feet, to good applause.

Rice, Santley and Healy, two men and a woman, had an interesting act by an old toper, a young swell and a pretty girl dancer and singer, with a good line of talk and bright songs. Charles Udell is one of the two men, and his excellent work stands out. He also delivered some of his clever leg work and dancing.

The Margo Manikins showed a stage upon the stage with several different scenes, and performances are given by a German comedian, a song and dance team, and two clowns. A pretty tableaux finished the act.

Parks and Cunningham (the two boys of the Ray Dooley Trio), were there with their bright stuff, and the dancing, trick falls and the comedy with the miniature piano, made the usual hit.

Lester Hanley had some smart talk on woman, and a bright song on the same subject. His songs included: "Nobody's Satisfied," "Paper-Bag Cookery" and "Archibald, Not Here."

Niblo's parrots and cockatoo picked up their cues in faultless fashion, and seemed to know what they were talking about.

Several interesting pictures were shown.

Country Store nights on Fridays; song writers' night, Wednesday; professional try-outs, Saturdays. *Mill.*

Alhambra (Bert Young, mgr.)—Bert Young can smile much about the bill he has on tap for his Harlem patrons this week. Emma Carus, assisted by Carl Randall; Conroy and Le Maire, in "The New Physician," and Joe Howard and Mabel McCane make up a trio of clever headliners, while the rest of the bill includes such well known variety favorites as Homer B. Mason and Marguerite Keeler, in "Married;" Parillo and Frabito, the Sharrocks, Maybelle Sherman and Arthur Utty, the Alpine Troupe, and the Castillians.

Bronx Opera House (Richard J. Madden, bmgr.)—"The Midnight Girl," with George MacFarlane in the leading role, this week. Margaret Romaine, in "The Third Party," next week.

"THE GARDEN OF PARADISE."

Park (Joseph L. Plunkett, bus. mgr.)—*The Garden of Paradise*, a play in nine scenes, by Edward Sheldon. Music arranged and composed by Arthur Farwell. Produced by the Liebler Company on Saturday night, Nov. 28, with this cast:

SEA-FOLK.

The Merman Emperor...........Littledale Power
The Empress Dowager..............Jessie Villars
The Princess Thora..................Minnie Terry
The Princess Lona..............Phyllis Thatcher
The Princess Swanhild............Emily Stevens
The Emperor of the Crabs........Lionel Braham
The Turtle Rajah.................Sheridan Block
The Prince of the Jellyfish and of
The Eastern Sea..........Harmon Cheshire
The Captain of the Guards......Murray Kinnell
The Chief Cook......................John Rogers
The Master of Ceremonies........Clarence Felter
Chief Musician.....................Ashelon Tonge
The Sea Witch....................Blanche Walsh
Soldiers, Courtiers, Pages, Servants, and Suites of the Royal Guests, Slaves of the Sea Witch and other horrors.

LAND FOLK.

The King of the Blue Mountains...George Relph
The King's Herald....................Frank Conroy
The Queen of the South...............Renee Kelly
The Prince of Spiceland.............Lionel Braham
The Grand Vizier...................Harry Neville
Medea.................................Rosina Henley
Oriana..............................Rosalie Mathieu
Isotta..................................Agnes Dorntee
Ariadne................................Eva Michner
Marietta...............................Hazel Turney
Armida...........................Euphemia Fowler
Eglamour...........................Alfred Webster
The Queen's Herald..................Richard Hale
Courtiers, Ladies-in-Waiting, Soldiers, Sailors, Priests, Pages, etc, belonging to both Courts.

SYNOPSIS: Part I.—Scene 1—Under the Sea—The Palace of the Merman Emperor. Scene 2—The Open Sea. Scene 3—The Shore by the Convent. Part II.—Scene 4—Under the Sea. The Cave of the Sea Witch. Scene 5—The Kingdom of the Blue Mountains—The Royal Palace. Scene 6—The Same. The Palace of the King. Part III.—Scene 7—Southland. The Queen's Bower. Scene 8—The Queen's Garden. Part IV.—Scene 9—The Bridal Feast.

Play Staged by G. P. Heggie.

Words fail to adequately describe "The Garden of Paradise," for no dramatic spectacle produced in New York in the past decade can be compared to this new Liebler production for beauty of scenery. It was this firm (of which George C. Tyler is the managing director) which gave us such wonderful offerings as "The Garden of Allah," "The Daughter of Heaven" and "Joseph and His Brethren;" but in "The Garden of Paradise" they have made their largest and finest production.

Each of the nine scenes in this new Liebler offering is exquisitely beautiful, and to Joseph Urban, who designed them, must go a very large share of the honors. A thorough master of his art is this brilliant Viennese artist, and should he decide to make America the scene of his future work, he will find a ready market, and at his own price. Mere words cannot give even an idea of his marvelous work. It is the last word in scenic decorative art.

The play is founded on Hans Christian Anderson's story, "The Little Mermaid," and Mr. Sheldon (who wrote "The Nigger," "Salvation Nell" and "Romance") has done his work well, having preserved the main outlines of Anderson's charming tale, and he may be pardoned for the several liberties he has taken.

Most of us will remember the charming poetical story of Swanhild, daughter of the Merman Emperor, who yearns for a human soul with which to love the King of the Blue Mountains, whose life she saved when his ship was wrecked. The old Sea Witch grants her request, providing that she returns to be a slave if the King did not wed her. But the King fell in love with the Queen of the Southland and Swanhild became his page. After the King and Queen marry, poor, broken-hearted little Swanhild jumps into the sea to keep her bargain with the Sea Witch, but the angels reclaim her by giving her a soul.

Emily Stevens, as Swanhild, has a role different from anything she has ever played, and she scored a great success in it, proving that she is one of the most versatile of actresses. She was an eloquent, tender, pathetic and lovable Swanhild.

A very excellent performance was contributed by George Relph as the King of the Blue Mountains.

Renee Kelly was a pretty, graceful and fascinating Queen.

The popular actress, Blanche Walsh, received an ovation when she appeared as the Sea Witch, which she played with dignity. It was not a big role, but in the hands of Miss Walsh it was an important one.

Lack of space forbids further mention of the individual work of the players, but all of them did well.

"The Garden of Paradise" is well worth a visit to the Park. The stage lighting was flawless, and the intricate mechanical stage effects worked well on the opening night. *Kelcey.*

Irving Place (Rudolf Christians, mgr.)—After all the plays produced so far to satisfy the patriotic sentiments, the first real novelty of the season. "Als ich noch im Flugelkleide" ("Life in a Boarding School"), a four act comedy by Kehm and Frehsee, was presented, creating a tremendous and well earned laughing hit. The play is exceedingly clever, containing all the essential ingredients of the good old time comedy in a modern costume, and at times the laughter drowned out the dialogue. Much of the credit for the success must be attributed to the splendid acting of Frl. Lotte Fraederichs, who, as the old maid principal, was a type in itself and as true to life as a good photograph. Her make-up and costumes were real works of art. She found a good second in Frl. Grete Meyer, who made the part of the cook a corking bit of humanity, setting the audience roaring with laughter, and adding clever touches by small but effective details. A valuable addition to the cast was introduced in the part of one of the pupils, represented by Frl. Hertha Schoenfeld, who not only managed to look like not a day more than "sweet sixteen," but at the same time displayed so much charming cleverness that we shall be pleased to meet her often and extensively in the coming productions. Frl. Arnuka Eben, also one of the new comers, revealed a good deal of temperament, with which she combines a pleasing personality and all the other qualities required for a good juvenile actress. Of the male members, Herr Gustav Paul Schnetz and Herr Richard Feist must be mentioned, though the latter looked a little too old for the part of the young and dashing teacher and heart-breaker. Others in the cast were: Frls. Asta Lange, Annie Rub-Foerster, Ifi Engel, Ilse Wehrmann, Selma Weber, Cenzi Goetzer, Flora Arndt, Maria Buerosser and Annie Rudelsdorf, and Herren Holznagel, Kummerehl, Ruh and Matthaes. Mention must also be made of the splendid stage management of Herr Christians. *Berolina.*

Standard (Harry L. Cort, bus. mgr.)—Ralph Herz, playing here in "A Pair of Sixes" this week. Mr. Herz came to New York first in one of Mrs. Patrick Campbell's companies, and the first part he ever acted in this country was Cayley Drummle, in "The Second Mrs. Tanqueray." He is most amusing in comedy roles, and is a source of strength to the excellent farce in which he is at present appearing. The same excellent company which appeared in the comedy during its run at the Longacre is supporting him.

"AT THE BARN."

Comedy (Sam S. & Lee Shubert, Inc., mgrs.)—*At the Barn*, a comedy in three acts by Anthony P. Wharton, produced by Marie Tempest, Monday evening, Nov. 30, with this cast:

Lord Clonbarry........W. Graham Browne
Kenneth Maxwell..............A. E. Anson
James B. Crane..............Franklin Dyall
William Lewis.....................Guy Newall
Duncan Stewart.........Kenyon Musgrave
Knowles.........................Herbert Ross
Miss Hawes..................Kate Serjeantson
Linda Moore................Lillian Cavanagh
Grace Trevelyan...................Nellie Moora
Molly Blair......................Marie Tempest

SYNOPSIS OF SCENES.

ACT I—Sitting room at "The Barn," Kenneth Maxwell's house, near Southampton. Afternoon of a June day of the present year.

ACT II—A corner of the garden at "The Barn." A fortnight later.

ACT III—Sitting room at "The Barn." Evening of the same day.

It was the first presentation of "At the Barn" in this country, Marie Tempest having originally produced it in London, where she met with much success. Supporting her is her own English company, with the exception of A. E. Anson, who joined last week for this play only.

While Londoners have taken kindly to this comedy, it is very doubtful if it will attain much success on this side of the water.

The story, though interesting at times, lacks the desired "punch." The comedy is flimsy, and while the audience occasionally was heard to snicker, it was generally on account of the powers of Miss Tempest, who is a comedienne to her finger tips.

The story has to do with Kenneth Maxwell, a woman hater; Molly Blair, an actress, and Lord Clonbarry, a theatrical angel.

Lord Clonbarry has entered into a contract with Miss Blair whereby he is to elevate her from the chorus into a London star, and in return for this favor Miss Blair is to spend several months with him touring in his new yacht.

It is while on a visit to see Lord Clonbarry's new yacht that the automobile breaks down, and the young actress, now ready to retrench on her bargain, slips away.

Quite naturally she happens to strike upon "The Barn," fitted up by Kenneth Maxwell as a Summer home.

Mr. Maxwell, who has been playing golf with his two partners in the woman-hating game, returns and is advised by his man servant that a woman is in his room. He demands of his servant to summon the young woman, and she finally announces that she is going to stay a fortnight, much to the embarrassment of the three women-haters.

Lord Clonbarry puts in an appearance and demands of her to keep her bargain, as he has done his part. She puts him off and tells him to return in a fortnight, when she will decide. During this time she falls in love with Kenneth Maxwell, and he with her in spite of himself.

Lord Clonbarry returns at the given time and is told that they are to be married.

Miss Tempest, as Molly Blair, worked hard, and what success the play attained was principally through her excellent acting.

A. E. Anson, who joined the company, was splendid as Kenneth Maxwell, and W. Graham Browne, as Lord Clonbarry, played his character in a convincing manner. Franklyn Dyall and Guy Newall, as Maxwell's pals, were happily cast. The rest of the company were seen to good advantage. *Jack.*

McKINLEY SQUARE.

(A. S. RICHMOND, MGR.)

This theatre is again offering only six acts with a feature every night. Monday night, Nov. 30, was "surprise night," and many gifts were distributed by the management, who announced that hereafter Monday nights would be country store nights.

Sherman Wade gave a number of old jokes, a song and dance.

Stoddard and Hynes, man violinist, accompanied by woman pianist, were very favorably received. They also played the mandolin and guitar, and the man offered imitations on the violin of a country church organ and an accordion.

Jeannette Spellman rendered several songs, including "Bashful Doll" and "Rag Picker."

"The Understudy," a comedy drama playlet, proved to be a clever sketch with plenty of laughs, furnished by the attempt of an inexperienced country girl to play the part of the leading lady in a most melodramatic melodrama, "The Toils of the Tempter."

Otto Bros., Dutch comedians, put their songs and chatter over in good style.

The Three Bannons closed the show with their Indian club juggling and were loudly applauded.

The pictures included "Paid In Full," a five-reel All-Star feature, and "The Tale of a Lonesome Dog" (Universal). *Emil.*

Bronx Opera House (Richard Madden, mgr.)—*The Midnight Girl* is the attraction at the Bronx Opera House for the week commencing Monday evening, Nov. 30, under the management of Messrs. Shubert, with George McFarlane and Margaret Romaine in their original roles, supported by Teddy Webb, George A. Shiller, William Pruette, Denman Maley, Harry Dolf, E. J. De Varney, Wayne G. Nunn, Zella Call, Lillian Concord, Amy Leicester, Marie Flynn, Daisy Rud and others. Week of Dec. 7, "The Third Party," with Taylor Holmes and Walter Jones.

Standard (Harry L. Cort, mgr.)—"A Pair of Sixes," one of the funniest farces of the decade, is the attraction at the Standard this week. This will be the first appearance of Edward Peple's play in Manhattan since its long and successful engagement at the Longacre Theatre. The company includes Ralph Herz, Hale Hamilton, Fritz Williams, Myrtle Tannehill, Mauda Eburne, Elizabeth Nelson and others. Week of Dec. 7, "The Dummy."

Broadway (J. H. Aaronson, mgr.)—This week's bill announces Luce and Luce, Burke and Welsh, Charles R. Sweet, the Georgalas Trio, Cotter and Boulden, Eddie Gerard and Jessie Gardner, the Five Musketeers, Leon and company, Donovan and Lee, and the Kuntons. Wm. J. Kerngood directs the orchestra.

Hippodrome (Shubert Bros., mgrs.)—As an added attraction the management of the New York Hippodrome has secured the services of the Singer Troupe of Midgets. The little people, entering in their miniature coaches, drawn by the smallest of ponies, proceed through a diversified program. The appeal of the midgets is to the old as well as the young, and there is no doubt that they will prove valuable addition to the Hippodrome attractions.

Grand Opera House (Richard Dorney, mgr.)—Chauncey Olcott began on Monday, Nov. 30, the last two weeks of his engagement at this theatre in his successful new play, "The Heart of Paddy Whack." The songs that he sings are the best he has had in years.

Metropolitan Opera House.—The bills for week ending Nov. 28 were: *Die Zauberfloete*, Monday, 23; *La Gioconda*, 25; *Parsifal*, Thanksgiving matinee, 26; *La Traviata*, 26 (night); *Carmen*, 27; *Boris Godunoff*, 28 (matinee).

Columbia (J. Herbert Mack, mgr.)—*Ginger Girls* this week.

Olympic (Dave Kraus, mgr.)—*Garden of Girls* this week.

Murray Hill (Fred Waldmann, mgr.)—*Cherry Blossoms* this week.

Miner's (Bronx) (E. D. Miner, mgr.)—*American Beauties* this week.

Hurtig & Seamon's (Harlem) (Louis Hurtig, mgr.)—*Behman Show* this week.

PALACE.

(CHARLES F. ROGERS, MGR.)

Another exceptionally fine program was arranged for the patrons of this house and at the Monday matinee, Nov. 30, the audience, which was a capacity one, showed its approval by frequent expressions of applause.

Bessie Clayton, in her third week, is still one of the biggest attractions that has appeared at this house. Lester Sheehan, her assistant, has made a name for himself in vaudeville by his clever work in the several dances. The Clayton Sextette also are scoring an individual hit at each performance, and could easily be featured as an attraction.

Arnold Daly and company, offering one of the "Annie" series by Arthur Schlatter, entitled, "Ask No Questions," went over big, principally through the personal efforts of Mr. Daly. (See New Acts.)

Harry Fox and Yancsi Dolly, playing two houses this week, was on in number four position, and, as usual, cleaned up with songs and his clever patter. Miss Dolly featured her dancing, and demonstrated why she is credited with being one of America's leading dancers.

Hal Forde, who is still using the billing of late star of "Adele," if never enough to eliminate it from the program. Mr. Forde sings cleverly, and has a line of talk that is so interesting as anything heard at the Palace this season. A capable artist, indeed. The second successful week of Maurice and Florence Walton started Monday, and both received a tremendous welcome. The performance is the same as last week and met with the same success.

Adler and Arline, who are also playing two houses this week, offered their laughing skit and went over big. Their imitations were excellent and funny as ever. This act replaced the Three Leightons.

Signor Ragonghi, the midget equestrian, has a rather hard show of it at the Monday matinee, his performance being marred by the poor work of his assistant.

Mlle. Lucille and Cecile, the human bird, was the same big novelty that it was on the first appearance here. The bird does almost human stunts. The bagpie playing is still the feature.

Henrietta De Serrie and her company gave living productions of sculpture, and although in the closing position was one of the hits of the bill.

The Hearst-Selig Weekly is interesting views of the past week opened and held attention. *Jack.*

COLONIAL.

(WM. WOOD, MGR.)

Fannie Brice, Douglas Fairbanks and Harry Carroll are topping an amusing bill here this week, although there is much to belie to the going after Harry Carroll gets off opening intermission.

In Kaufman Sisters (New Acts) were a slight for some eyes, following the Hearst-Selig Weekly, which prize open all shows at this house. One of the real classy and different sister combinations in vaudeville are these girls, and it's their first showing around these diggings in a couple of years.

Webb and Burns, the duo of Italian street singing comedians, were a hit at bill with their fun patter and duet songs, accompanying themselves on guitars.

Haigh Riggs and Katherine Witchie, the favorites from musical comedy, have a well arranged, meritorious, two-man dancing turn. It's good to see a couple doing something away from the usual branded "modern dancers." That's what Riggs and Witchie aimed at, and they smacked the bull's-eye plump in the mid. Riggs reminds one of a chap named Eddie Foy when he sings. But the's few like him when he gets dancing. Miss Witchie is a bunch of sweet personality, and her toe dance alone, looking a dream in a pink ballet dress, was worthy of a good round of applause, while the ones with Mr. Riggs were received with welcome and got a different ring of hands. Real vaudeville entertainers, and their opening double song, illustrating a variety of the latest dance steps, is a classy beginning.

James Hussey and Jack Boyle (New Acts) scored solidly, making their first appearances here on a team.

Han Ping Chien, presenting "Pekin Mysteries," was on just before intermission. Han has a number of clever and mystifying magic tricks, but the supposed pushing in and pulling out of straws from his nose is the rather unpleasant one in the repertoire, and though it's all clever, doesn't find the "wipes" going too big. He carries a "kid" Chinaman, who performs very amusingly, keeping rightly in hopping stop of two "stripped" poles for the finish. Two other wonders, doing acrobatic stunts while spinning plates on sticks.

Harry Carroll got a great big reception, opening after intermission. He sang "Pretty Baby" in his masterly fashion, "The Fatherland, the Motherland," "Just a Little Bit Left of Dixie," the only well known song, singing (7) orchestra: a medley of "old ones," and topped them all off with "Tip Top Tipperary Mary."

Douglas Fairbanks is always welcome in vaudeville in "A Regular Business Man." Assisted by Patricia Collinge, Robert Harvey and Isabel West he made the "wild office boy" stuff go for a laughing success he has scored in it in the past.

Fannie Brice came, sang and talked and made the usual faces through "Show a Little Love for Me," "stoo High," "Poor Pauline" and "Rose of Washington," and offered her eccentric dance and "nut" work with usual success.

The Two Juggling McBans, with clubs and hats, closed the show. *Ted.*

HAMMERSTEIN'S.

(ARTHUR HAMMERSTEIN, MGR.)

A strong comedy bill Monday afternoon, Nov. 30, drew a good house. The Farrell-Taylor Trio, Conlin and Steele company and the filkers, replacing Williams, Thompson and Copeland, and Von Tilzer and Nord.

Turcilly (man) played on the harmonica, classic and popular airs, and got a hand at finish.

Farrell-Taylor Trio (three men), on second, too early position for act of this kind. They worked hard. Taylor as straight man and Tom Carter as women, were just as funny as ever, and at finish took two bows.

Conlin and Steele company (two men and woman), put on a corking good comedy singing and piano act in one. (See New Acts).

Flo Irwin and company (two men and two women), in the comedy sketch, "Lady of the Press," by Edgar Allan Wolf, were the laughing hit of the show, especially Miss Irwin's work, which was as funny as ever. The act is full of bright lines and took three curtains.

Adele Ritchie, with Jean A. Byrnes at the piano, sang six songs, all popular and up-to-date. "Hina Anyone Seen Rover?" her opening number, is a good number for her. "I Want to Linger Longer Lon," "Harmony Band," got a good hard, "Let's Help Each Other Along," "Tip Top Tipperary Mary." A sextette of singers (male) made up the chorus, and helped her out in chorus, and received three encores. "Bale of Cotton" was her closing number, and at once took three bows.

E. F. Hurley and company (two men and woman), presenting sketch, "The Bandit," this act is a classic, old as it is, and should continue successfully on the big bookings. It took three curtains, closing the first half.

Mme. Sumiko and company (four women and one man), presenting a novel and "singing" (see New Acts), opened after intermission.

Foster Ball and Ford West, in one, presented "Since Days of '61." This act is a sure-fire laugh, and the work of Foster Ball as the old soldier stands out at finish. Took three bows.

Cross and Josephine (man and woman), held over from last week, were the same big hit. Cross and Josephine presented the old fashioned number, "Mary, You're a Little Old Fashioned," with dress of Colonial days. Their songs and dances were appreciated, and at finish took four bows.

Le Grecian, in her second week, closed the show, and held them in. (See New Acts.) *Sam.*

AMERICAN.

(CHAS. POTSDAM, MGR.)

A well laid out show and plenty of comedy acts on the floor Monday night.

The Siddons (two men and woman), acrobatic equilibrists, do sensational equilibrist tricks on tables and chairs, and at finish got a good hand.

Harry Cutler, English character comedian, was at home with crowd on roof. His songs went over, and at finish did an imitation of Englishman singing an American rag and took two bows.

"The Tangle" (two men and woman), comedy sketch, a good cast and worked hard. Got plenty of laughs and took two curtains.

Rose Sisters, a classy sister act, in one. They can put a song over and dance well. "Follow the Crowd," "Can't Stop Loving Him Now" and "The Rickety Haunted House" went over for encores after did a neat dance. The girls wear beautiful gowns, and took two bows.

Barton and Ayers (man and woman), full stage act, plush drop, purple. Act is full of pep and life. The opening is novel. Barton is a good comedian and does not overdo his comedy. Miss Lovers does Spanish and Scotch dances in costume. Barton burlesques each on unicycle in song and costume, and got many laughs with the same, and finish riding bicycle somersault over table. Got them three bows.

Keith's Royal (Bronx) (C. C. Egan, mgr.)—Bill for this week: Kitty Gordon and company, Rice and Cohen, Bert Errington, Gladys Rice, assisted by Frank Sheridan; Adler and Arline, Armand Deve, Lady Alice's Pets, Orr and De Costa, and the Stanleys.

Prospect (Frank Gersten, mgr.)—*The Merry Burlesquers* this week.

Keith's Bronx.—The stock company are attacting good business in "The Three Lights and the Girl" is the current week's offering.

Brooklyn, N. Y.—Academy (F. O. Stasil, mgr.) concerts, musical entertainments, lectures, etc. Dwight L. Elmendorf travel lecture, "Around the United States," Dec. 9; Symphony Society of New York April 12, Theodore Roosevelt 17.

Montauk (Edward Trail, mgr.)—"My Lady's Dress" this week. "Papa's Darling" next week.

Broadway (Herbert Becher, mgr.)—Rose Stahl this week. "The Quaker Girl" next week.

Majestic (J. R. Pierce, mgr.)—Grace George, in "The Truth," this week. "The Midnight Girl" next week.

De Kalb (J. Fleezelman, mgr.)—"The Story of the Rosary" this week. "A Pair of Sixes" next week.

Gayety (Louis Barr, mgr.)—The Grand Opera House Stock Co. present "His Last Dollar" this week. "Frivolous" next week.

Gayety (Wm. Wendoll, mgr.)—Follies of 1920 this week. Monte Carlo Girls next week.

Star (M. J. Doyle, mgr.)—Gay Sports this week. Cherry Blossoms next week.

Garrick (J. H. Curtis, mgr.)—College Girls this week. Rose Sydell's Show next week.

Casino (Charles Daniels, mgr.)—Love Makers this week. Bon Ton next week.

Orpheum (Frank A. Girard, mgr.)—Bill week of 30: Evelyn Nesbit, assisted by Jack Clifford; Jack Wilson and company, Valerie Bergere and company, Toby Claude and company, Foy and Family, Herbert Lansdell's Cowboy Minstrels, Willie Bros., Dooley and Sugai, and Ford and Hewitt.

Bushwick (Benedict Bart, mgr.)—Bill week of 30: Lauder and Scotch Lassies, Clark and Bergman, in Kaufy's "Society Buds;" Regina Connelli and company, Primrose Four, Coakley, Hanvey and Dunlavy, Fritz and Lucie Bruch, Dupree and Dupree, Manning Wood, Bedford and Winchester.

Prospect (Wm. Masaud, mgr.)—Bill week of 30: Harry Fox and Yancsi Dolly, Hurtado's animals, Brandon Hurst and company, Bogany Troupe, Great Howard, Linton and Lawrence, Orpha Kenna, McCormack and Irving, and Kurtis' Roosters.

Lincoln Hippodrome (H. W. Crull, mgr.)—Keith's junior vaudeville.

Gotham (Edward F. Reilly, mgr.)—The Crescent Stock Company in "Mrs. Bob Gerry" this week. "The Masqueraders" next week.

Gotham (Edward F. Reilly, mgr.)—The Gotham Players present "A Fool There Was" this week.

The Times. Star Theatre and the Girl" next week.

Lee Avenue (Cross Payton, mgr.)—The Cross Payton Stock Co. present "Hit the Trail Holiday."

Flatbush (Geo. Chaffee, mgr.)—Vaudeville and photoplays. Bill Dec. 2: Marcus, Cadets De Gascogne, Lamar and Ward, Leonard and Louie Bryon and Langdon, Geo. Armstrong, Seven Georgeys, one to fill. For 30: Three Creighton Sisters, Elizabeth Culty, Belleclaire Bros., Mr. and Mrs. Peckins Fisher, Ike Nesser, three to fill.

Clipper Post Office.

In order to avoid mistakes and to insure the prompt delivery of the letters advertised in this issue, an envelope plainly addressed must be sent for each letter, and a written order for the letter filed with the full name and address and the line of business followed by the sender, must be enclosed.

Please mention the date (or number) of the CLIPPER in which the letters sent for were advertised.

LADIES' LIST.

Armour, Belle
Ayres, Mae
Avey, Mary
Alay, Sadie
Branson, Nan
Bennett, Crystal
Bliss, Louise
Burton, Miss G.
Bernabo, Emilia
Barry Virginia
Barker Florence
Berlin, Lula
Bogardus, Claire
Bernard May R.
Berry Mrs M. E.
Clark,
Mississippiesel
Chase, Mrs. Wm
Creesen, Andrew
Cameron, Rose
Cook, Marjorie
Collins, Jessie
DeMitt, Gertie
Devere, Marie
Derrine Sisters
Darrow,
Mrs. Paul
Devere, Elsie
Detty, Maude
Dow, Dale
Dunn,
Beatrice
Emerson, Grace
Earle, Florence
Esterbrook,
Jessie
Gates, Mrs Jack
Arnold, Ruth
Gerrad Mrs. L. H
Gay, Salina
Giles Sisters
Green, Nellie
Grossley, Irene
Gilbert, Ray
Higgins, Clara
Hoover, Lillian
Hough, Edna
Held, Anna
Hessler, Helen
Howland, Mamie
Hessler, Helen
Harrington,
Josephine
Jomelli, Jeanne
Knoll,
Josephine M.
Kenyon, Lilly
Lorenz, Ella
Larson,
Mrs. Henry
LaBooth, Louise
Leighton, Marie
Lorraine, Evelyn
Leightner,
Mae Alice
Morgan, Miss
McNiel, Pearle
Melvin, May
Mack Miss Geo.
MacDonald,
Katherine
McNeil, Mabel
Munro Lillian M
Merriman, Rose
Monroe, Flossie
Monroe, Florence
Nuttall Gertrude
Norman,
Jeanette
Noble, Stella
Northland,
Ollie M.
Omar, Marjina
Osborne, Maude
Page, Vivian
Page, Ruth
Rose, Ruby
Reisch, Carol
Rachett, Clara
Richardson,
Rose, Tina
Roy, Helen
Russell Mirell.B
Rosemund, Mae
Reid, Virginia
Sally, Belle
St. Claire,
Winifred
Smith, Adaline
Smith, Winona,
Schanze, Rose
Mabell
Stutman, Rose
Sagona, May
Stanley, Hallie
Stafford, Bessie
Stimson, Ada
Sullivan, Opal
Tracy, Mabel
Tracy,
Florence S.
Van Nort Miss
Wilson, Marie
Wheeler, Selma
Wappler, Emma
Schanze, Rose
Woods Catherine

GENTLEMEN'S LIST.

Alvarez, N.
Austin, Edw.
Berger, Edgar
Beall, Eugene
Billing, H. B
Budd, H. H.
Baldwin, A. O.
Buhler, R. A.
Barlow, V. J.
Blake, Lester
Bryant, Herschel
Burbank, J. F.
Berg, Al.
Burke, Charley
Bonney, Wm.
Bergman, J. J.
Bailie, Howard
Brill, K. S.
Cash, Burler
Curtis, Ray
Cook, Harry
Coyne, Tom
Carroll & Milton
Carlocey, Andy
Crestore, Guisey
Castle, Harry B.
Cavalry,
Hippo. Shows
Castillions, The
Clark, Ned
Cornetti, Tony
Collins, Willard
Crackles, Billy
Carlisle, Myst
Cafferty, Nat
Carrington Jack
Dell, Bert
Davis, Harry
Doyle, Joe
Dorrity, Harry
Davis, Arthur
Devore, Billy
Duffy, M. H.
DeLacey, Tyson
Drew, Lulay
Donovan, Jas. E.
Dunham, S. B.
Ellis Bros.
Ernest, Ted
Eden, Geo. A.
Emerson, Harry
Fenton, Ed.
Franklin, H. H.
Fallon, Chas. L.
Fernlon, Jas.
Fenton, Ed.
Fairasks Jimmie
Francis, Harley
French, J. A.
Fielding, Harry
Gourley &
Keenan
Guy, Geo. B.
Gerard &
Dardner
Gates & Gates
Garland, Harry
Garland, Larry
Goodsmit, Herbert
Gaynor, John
Gargani, B.
George, Lew
Grandi, Robt.
Gerhard, Fred
Hamilton, Jas.
Hatoet, Morton
Hayes, Wm.
Hanson, J. O.
Harper, Jack
Harper, Hugh
Hilliard, Jr. Otto
Henry, Jack
Harrison, T. H.
Harrison, Lew
Hutton, Raymond
Hickey, Neil
Herald &
Hedge, G. F.
Hanson, A.
Howland, O. V.
Hoffman, Frank
Harrise, Wm.
Irwin, Harry
Irwin, Flo.
Joe, Richard
Johnson, Geo.
Johnstone, R. H.
Jessen & Dale
Kelton, Frank
Kane, Jack
Kramer, Richard
Kelly, Chas.
Lanzel, S. H.
Keene, Howard
Lafleur, Leon
Lasky, Hugh
Leo, Frank
Long, Chauncey
Green
Lorenzo, Jas.
Logesis, Chas.
Lee, James F.
Lamont, Geo.
Littlecow, Steve
Lamboy, Hugh
Lemuels, W. B.
Leighton, Geo.
Locke, L. C.
Lewis, R. E.
Lewis, Jas.
Miller & Draper
MacLean, H.
McShane, Jack
Myer, F. F.
Michels, Julius
Meyer, Ed. A.
Miller, Joe
Messer, Henry
Mann, Max
McAnallan, Joe
Mitchell, Rowe
Monie, Al.
Madge, Hawk
Mack, J. O.
Norwood, Edw.
Nelson, O. W.
Palmquist, Joe
Payne, Fred
Pisano, Geo.
Pope, Fleet
Phelps, Bill
Price, Billy
Philips, Geo.
Pearson, C. H.
Robbins & Ness
Reusch, Harry
Rosenberg, Holly
Reid, Johnny
Reilly, Fred
Hex, Sterling
Rhodes,
Richards, Harry
Richards, H. E.
Symmons, Lew
Stewart, Chas. O.
Sweet, Jack
Swain, M. Show
Sanford, Arthur
Stuyvesant Arth
Sutton, Wm. E.
Strauss, Will J.
Schaffer,
Schnikk, F. J.
Stone, Wm. A.
Simonds, John W
Show, Ross C.
Stone, Jas. B.
Terry, H. J.
Thompson, T. Y.
Tilford, Geo.
Taylor, Geo. W.
Thompson, Jos.
Tabor, John W.W
Waite, Bill
White, Wm. H.
Wright, Fleet
Wallace, Smith
Wait, Warren
Wilson, Walter
White, Jas. E.
Willard, E. H.
Wright, Geo.
Weber, Steve
Wilkehl, J. C.
Wagner, Edward
Whiteside, Josh
Wiesman, F. P.

SEE NOTICE AT HEAD OF LIST.

ROUTE LIST.

Supplemental List—Received Too Late for Classification.

Brooks Stock—Stillwater, Minn., 1-5.
Bryant Stock—Tampa, Fla.—Wigwam, Muskogee, Okla., indefinite.
Fine Feed Players—Metropolis, Ill., 3-5, Bloomington, Ind., 7, 8, Bicknell 9, 10, Brazil 11, 12.
Graybill Stock—Gurnee, Ill., indefinite.
"Governor's Boss"—Apollo, Atlantic City, 7-9.
Hoey Theatre Co.—Georgetown, Tex., 30-Dec. 5, Rockdale 7-10.
Higgins, Sue, Tab. Stock—Meyersdale, Pa., 30-Dec. 5.
"Help Wanted"—Prospect, Cleveland, 7-12.
Herr Gladys—Concord, N. H., indefinite.
Oliver Drama Players (Otis Oliver, mgr.)—American, Davenport, Ia., indefinite.
Patton, W. E. (Frank B. Smith, mgr.)—Red Cloud, Neb., 5-7, Superior 8, Beatrice 9, Stanberry, Mo., 11, Maryville 8, Chillicothe 9, Trenton 10.
Parental Drama—Colonial, Cleveland, 7-12.
"Uncle Tom's Cabin" (Thos. L. Finn, Mgr.)—Ottumwa, Ia., 7, Sigourney 8, Pella 9.
Winninger Stock—Watertown, Wis., 30-Dec. 6.

Deaths.

Sam Brooks, Nov. 27.
Geo. C. Tilyou, Nov. 30. (See page 71.)
Peter Ellis, Nov. 28.
Andy Miller,
Frank Egan,
Wm. Gerken,
Prof. Emil Geyzas, Nov. 26.
Mrs. Ida Williams, Nov. 8.
Virginia Keating,

Notices still appear next week.

MRS. HASSAN BEN ALI,

Who is pictured on our front page this week, is the head of the Bint Ali Arab Band, Incorporated, which controls a number of Arab entertainers, who can be booked direct or through any agent.

"ROLLING STONES."

This new Selwyn & Co. production will open Dec. 8 at the Apollo, Atlantic City, N. J., with Charles Ruggles, Harrison Ford, James Bradley, Leonard Hollister, Ivan Simpson, Janet Dunbar, Claiborne Foster, Beatrice Ingram, Florence Johns and Frances Clark in the cast.

DOLLY AND BROWN IN COHAN SHOW.

Roczika Dolly and Martin Brown go with George M. Cohan's new review.

TENNEY is a writer of Vaudeville material "de luxe." He has acts playing on every circuit in the World. That's why his name stands as high in the profession as the Woolworth among buildings. Write or call.
ALLEN SPENCER TENNEY, 1493 Broadway, N. Y. C.

NEW VAUDEVILLE ACTS AND REAPPEARANCES

"Memories of '61" (Songs-Talk).

19 MIN., FULL STAGE (SPECIAL SET).

Harlem O. H.—Lewis, Gridley and Barlow presented this turn here last week, that, though abounding in "the spirit of war" and "favorite old airs," serves as an acceptable and pleasing entertainment. Reminiscences' camp is what the act represents, showing four soldiers in khaki uniforms, lounging about a campfire. There is talk that leads up to quite quartette numbers, and they sing well. An old veteran of "the days of the Civil War" comes upon the scene, and from then on he relates stories of different heroes and battles of the Civil War, each "header" by or by an old favorite song by the quartette, as the incident is illustrated (six in all) with beautiful illuminated drops at the rear. Each drop is magnificent in realism and color, and were all painted by Paul Schlippmann, the famous French painter. An offering that will escape the "kid spotting" verdict when it is well staged and acted, and is a fine sight act as well as having singers who will impress in the "old" vein. The old veteran is played by Robert Evans, while the positives include Herbert Lanal, tenor; Walter Tyler, baritone; George Parker, first tenor, and William Monohan, second tenor. *Ted.*

"At the Sea Shore" (Musical Farce).

20 MIN., FULL STAGE.

Harlem O. H.—Presents a comedy this company of six principals, including three comedians, as skittering band leader, a pretty soubrette who hopped once as a chorus girl and a major, a landlady and a soubrette, played respectively by Hy. Hazlett, Ed. Gould, Dick Dwyer, Jr., Nick Conway, Margaret Shannon and Laura Hosated, "part" of previous engagements, and they made a sure-fire comedy for a run over "non" circuits. Margaret Shannon leads singing and Dwyer in Burlesque and Laura Hosated is alone in a song finished with a lively bit of dancing. A hard worker in a "cut dull" role, and also after she changes to the short "rough" skirts. Nick Conway does well with a laughing song, while Gould and Hazlett get quite a bit out of their skittering, hat-crushed duet, with what material they have at hand. There's a fairly lively bunch for chorus work in the skittering, Tyler, Dell, Day, Smith and Thompson, and a black and white chaser they have for the "When I Come Back to You." Not the prettiest chorus we have had, is about the freshest looking. It's business, though, to do as well as others, and have jumped from the "wheels" to vaudeville before it. *Ted.*

Capt. Stanley Lewis (Military Contortionist).

18 MIN., IN ONE.

Plaza.—This is Capt Lewis, the well known press agent, whose recent contortion feats have been features of various publicitiesos. Attired in the uniform of the rank in the African Rangers, and using a special drop depicting an army camp, Capt. Lewis opens with an Indian bend, followed by a Cobra, Kangaroo, Roosevelt, McKinley and Lincoln. He then requests the audience to name a set position he should assume, and whatever he draws in Africa seconds, claiming a repertoire of 10,000 subjects, and a contortion trick, or a marvelous memory is evident (similar to that of the late Richard Carle) at the bell tower. Capt. Lewis closes with a locomotive and a naval battle, both in colors. *Sam.*

The act played the Plaza last half of last week, and had his engagement extended for the first half of the current week.

Mme. Sumiko & Co. (Singing).

18 MIN., FULL STAGE.

Hammerstein's.—Mme. Sumiko, Japanese prima donna, assisted by four Japanese girls and a Jap musician, made a big hit in the Arcadia Roof, in the Corner. The opening number, "Cherry Blossoms" (in English), was followed by a Japanese "Geisha" (in English), went over. Mme. Sumiko sang "Chocolate Soldier" (in Japanese) and "Sweet" (in English), and finish with a Japanese "Cherry Blossoms" (in Japanese). The setting was a Japanese garden, and B. S. Takori, in orchestra pit, with white coat on him, attracted much attention. The act is a novelty, but had a bad spot, opening after intermission. It will go over in any other spot on bill. *Sam.*

Eastman and Moore (Songs-Talk).

13 MIN., TWO, SPECIAL SET.

Harlem O. H.—Before special wood drop, and with setting of conventional tent, etc., Miss Moore is seen at raise of curtain in a pretty gown, and seated before the set. Then she sings a song and talk by her proceeds the firing of a shot (off stage), to bring on Mr. Eastman, garbed as a hunter. The following conversation during which she reads his palm for a bit of comedy, ending in a fairly good duet, and a fairly good bass voice. Then, after a song that allowed Miss Eastman to display a good soprano voice, she revealed to us his sweetheart—in the gray rig, and the white costume, which she wore (in one) for dueting "Somebody Loves You" finishes a neat "pop" turn off nicely. *Ted.*

La Gracious (Posing).

19 MIN., FULL STAGE.

Hammerstein's.—La Gracious has a big, flashy act for any bill. After the drop in one curtain, beautifully lighted, the girl appears seated one by one with off stage bird effects and other effects of sounds, and then she stands in a perfect "Venus in Fairyland," and as a last one is raised. La Gracious is seen in plain flesh-tings on pedestal, with white costume, and projected upon her figure, and on the background. A rain and storm effect is shown, and the effects are real works of art, and an act of this kind will fit on any bill. She is held over for another week. *Sam.*

Conlin and Steele Co.

16 MIN., IN ONE (SONGS AND COMEDY).

Hammerstein's.—Conlin and Steele Co. (two men and woman), in one. Conlin, at piano, is a genuine comedian and does several novel bits. He has also written the act he's two pattners. Miss Steele looks very classy in closing gown. The closing number, "We Like to Ride," is a good number. This act in a later spot would make a good "Opening Number." Was featured as the closing number. This act should find plenty of work. Not a dull moment at any time. *Sam.*

Grace Gibson (Songs).

10 MIN., IN ONE.

Harlem O. H.—Miss Gibson is going to do well, or should, with a single singing comedienne. Assisted by her own male pianist, she sang four songs, and put over the last two in a fine way, having personality to "spare." Opening with "Pretty Dresses," dirty" and following "Dancin'," "I'd Like to Have a Little Bit On" and "She Didn't Time to Spare." In order named, proved little effort to keep her from doing steadily. She was a fine hit here, and only need one gown, a pretty blue, beaded affair. *Ted.*

Edgar Bixley and Company (Songs-Comedy).

24 MIN., IN ONE.

Harlem O. H.—Assisted by two men, one as a flashily dressed Hebrew, and the other as an effeminate Englishman, Bixley, doing Irish "rube guy," offered a comedy singing and fiddling turn here that is "scrape of burlesque" from beginning to end. There is a lack of smooth routine to it all, and until that is remedied and little success as a vaudeville entertainer for "the day." *Ted.*

Rehn and Inez Kaufman (Songs and Dances).

(10 MIN., TWO AND ONE (SPECIAL SET).

Colonial.—The Kaufman Sisters, after an absence of a few seasons abroad, made their reappearance here Monday, and, with new numbers and beautiful costumes enough to delight any offering under "new stuff," scored a timely sort of success. Opening in a special trunk and road act, Reba starts the singing, in a "transparent" white dress, and with sister Inez's "dancing crew of pumpkin," in each instance, etc., they finish with a speedy good double dance. Then a toe dance, by Reba, in a pretty gold ballet dress that showed she has lost none of her ability as a "the dancer for kings' or queens' taste," and the third number brings them into "one," with lines on "Hitchey hop" before "a Kindmill picture" drop, starting the song and joined by sister Inez, for a finishing dance, in masks. At the finish a huge basket of flowers is brought "on," and the girls make a change to short blue skirted military uniforms, hats (taken from the basket), and with small guns, and for a close have a neat, well stepped "drill dance." The same two pretty girlies, with fine wardrobe, who can thoroughly entertain, with good singing and dancing on any bill. Vaudeville needs them. *Ted.*

Hussey and Boyle (Songs and Talk).

15 MIN., ONE.

Colonial.—James Hussey, formerly of Hussey and Lee, and Jack Boyle, formerly with Jack Wilson, made their first appearance locally as a team, with patter and songs, "Dancing Now Chauffeur." Boyle works straight, and makes a good "straight" for Hussey, making as the Hebrew "Genuine Steerer." He sang "Hark in the Cocoanuts You Know," and Hussey sang "Dancing Now" with "Michigan" for a double and they work up a big number for Hussey makes it a great big number for Hussey. Hussey is one of the real funny and funniest of Hebrew comedians, and his "delivery" of songs and talk is a thing to behold. Boyle's Irish, big business, and his "Irish" stuff gets big business encore gets as much as ever, and although its mostly Hussey, Jack Boyle fits in snugly, and knows how to look well. *Ted.*

Arnold Daly (Sketch).

10 MIN., FULL STAGE.

Palace.—Presenting "Ask No Questions," by Arthur Schlatter, one of the series of "Annie," Arnold Daly, assisted by Doris Mitchell and Hugo Brown, proved an interesting vaudeville feature at the Monday matinee.

It was the first vaudeville presentation in vaudeville of these series, having been given cast season at the Little Theatre, in New York.

The story tells of Annie's love for Illinois. He is a student in hypnotism, and to find out whether Illinis loves him he invites her to his apartments, and hypnotizes her. After much drawn-out talk he decides that he will not ask the question and awakes the young girl.

Daly's work, of good, clean, vaudeville comedy in the sketch, and the performance of Mr. Daly in the little role was up to his standard. *Jack.*

Circus.

HEBER BROTHERS' NOTES.

After packing tent paraphernalia and surplus stock in Winter quarters they opened, by Colonel Heber, Nov. 15, at City Opera House, Delaware, O., for two days.

The following acts and features are with them: The Aerial La Vonas, trapeze and Roman rings; Heber's Dancing Horses, Heber's Jennies, in "City of Doughlin" the Ardell Sisters, international dancers; Heber Brothers' Band, performing juggles, the Franklins, black comedies; Musical Shannons, the Jeffersons, comedy and dance; Roy Franklin, Ed. Fox, Earl Meeks and Bill Smith, clowns; King's rough riding ponies, Jack Heber's Wild Horses; Harry Franklin, director of twelve-piece band.

The show is playing two days and three day and week stands, to good business.

CARNIVAL MEN'S CLUB STARTS WELL.

There was a meeting of carnival men at the apartment of Sidney Wire, at 270 W. Forty-third Street, Friday, Nov. 27, when plans were discussed in connection with the formation of men's association, which is to be known to the outside world as the Bedouins," and which is to have headquarters in New York and Chicago. Among the well known carnival men who have placed their names on the charter list are: Victor D. Levitt, Harry Copeland, Henry Gerstein, Sidney Wire, Irving Polack, Dan O'Brien, Morris Light stone, Billy Dauphin, Jay Fressle, and about one hundred others. The next meeting will be held at the above address Thursday, Dec. 3.

OVERTON RE-ENGAGED FOR GENTRY SHOWS.

Harry R. Overton, contracting agent with the Gentry Bros.' Famous Shows, is spending a few days in Cincinnati, preparing old acquaintances. Both the No. 1 and No. 2 Gentry Shows are to quarteed for the Winter Quarters, beginning Nov. 18, marked the closing of the season for each. No. 1 did well at Sheboygan, Wis., and Mt. Whitesboro, Tex. During the last ten weeks of the season Mr. Overton was general superintendent with the 2 Show. The No. 2 Show, being transferred from No. 1. Mr. Overton has been re-engaged for the 1915 tour.

DANNY O'BRIEN AND FRED GERNER.

Danny O'Brien, the well known clown bear and trick sensational wonder, is back from a tour of the West Indies and Mexico and has some interesting stories to tell of his adventures. He is lost in his return of his bear, "Pancho" over Cruz, Mexico City, and at Panama. Gerner's idea is to have Danny and Pancho on a new act for a tour of the Winter horse rinks.

CHARLES BINGHAM, formerly treasurer with the Walter L. Main Show, has located in Savannah, Ga., and is doing a big business in a beautiful cafe clubhouse. "The Oaks," on the electric car line and auto road between the golf course and the yacht club.

Charles Fanny has arrived at his home in Akron, O., after a season with the carnivals. He will Winter in Akron.

AT LIBERTY
FRANK MAYO
VERSATILE LEADING MAN
Permanent Stock or first-class Repertoire. Permanent address, WESTFIELD, MASS.

WANTED
General Business Actor
Who can ACT, play comedy good strong Heavies. Prefer one who can sing bass in quartette and do specialties. Must be sober, reliable. ROBERT HORN WIRE. Wardrobe, sobriety essential. Tell all Cincinnati Stock Write Actors Rep. L. E. EARLE THE EARLE STOCK CO., Worcester, Ohio. Next week, Amherst, Ohio. Ticketw if I know you.

WANTED--MAN
FOR RECOGNIZED MUSICAL ACT
Must be able to play Cornet and Saxophone. Call RUSSIAN, 58 W. 60th St., New York.

At Liberty—Agent
I guarantee each week's business successful or no salary. Handle anything. Write or wire.
WM. J. LESTER, Gordes Hotel, Cincinnati, Ohio.

THE NEW YORK CLIPPER

Founded in 1853.

THE FRANK QUEEN PUBLISHING CO. (Limited)
PROPRIETORS.
ALBERT J. BORIE.
EDITORIAL AND BUSINESS MANAGER.

NEW YORK, DECEMBER 5, 1914.

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THE WESTERN BUREAU

of THE CLIPPER is located at Room 505, Ashland Block, Chicago, Warren A. Patrick, manager and correspondent.

THE CLIPPER CAN BE OBTAINED WHOLESALE AND RETAIL, at our agents, Daw's Steamship Agency, 17 Green Street, Charing Cross Road, London, W. C., England; Brentano's news depot, 37 Avenue de l'Opera Paris, France; Manila Book and Stationery Co., 128 Escolta, Manila, P. I.; Gordon & Gotch, 123 Pitt Street, Sydney, N. S. W., Australia.

ANSWERS TO CORRESPONDENTS.

DRAMATIC.

"OLD CIRCUS," Buffalo.—We do not recall any stories along the line you mention.

R. J. N. JR., Monongahela.—Address a letter to the "Manager of Holden Stock Co., Cleveland Theatre, Cleveland, O."

CARDS.

J. M. N., San Francisco.—The points count in this order of precedence: High, low, Jack, game, etc., irrespective of who makes them.

M. R. C., New London.—Every Jack turned up by the dealer counts one point for him; the fact of its being the same trump as before has nothing to do with it.

MISCELLANEOUS.

C. F. N., Seattle.—In all dice games, where regular dice are used, the six is high and the 1 is low. If poker dice are used the ace is high, king next, queen next, etc. THE CLIPPER has answered queries since 1853, and therefore as an authority antedates many of the so-called authorities of the present day.

SHOWS GIVEN AT SEVERAL PRISONS.

THANKSGIVING MADE PLEASANT FOR CONVICTS.

At Blackwell's Island.

More than a score of vaudevillians, including headliners appearing at the Palace, Colonial, Alhambra, Orpheum and other theatres of the Keith Circuit, on Thanksgiving morning gave a vaudeville entertainment before 1,430 prisoners in the penitentiary on Blackwell's Island. This was in keeping with the custom of a Thanksgiving variety program for the prisoners established seven years ago by Percy G. Williams, before he sold his circuit of theatres to the Keith interests.

Vaudeville at Sing Sing.

About a dozen members of the White Rats gave a vaudeville show at Sing Sing Prison, afternoon of Nov. 26. It was necessary to give two performances, as the Chapel, where the show was given, was not large enough to hold all of the convicts at one time.

At Auburn.

The Chapel of Auburn Prison was transformed into a theatre, Thanksgiving evening, and was filled with interested citizens, who attended a minstrel and vaudeville show given by the inmates. An admission fee was charged, the proceeds to go to welfare work among convicts.

THE MAGICIANS' MEETING.

Friday night, Nov. 27, saw the second meeting of the "Professional Magicians' Mutual Protective Association," which became definitely established with a membership of fifteen of the prominent professional magicians now in New York City. Most of those who are on the road have taken the first step towards becoming active members, and the success of the organization and mutual co-operation of all of the magicians identified with magic professionally, is assured.

At the meeting just held the following officers were chosen: Rush Ling Toy, president; Cunning, vice president, and Joe Le Baron, secretary and treasurer.

In as short a time as possible the act, with which each member is identified, will be so arranged that no two acts will be alike, each being different in style and material, so that interest will be renewed in the booking of this really interesting form of entertainment.

The enthusiasm displayed along this line proves that the professional magicians are more than anxious to eliminate the petty jealousies which always exist among any one class and form themselves into a solid body, to advance the interests peculiar to themselves.

LEXINGTON OPERA HOUSE RE-OPENS.

Hammerstein's Lexington Opera House, which has been closed for more than a week, re-opened evening of Nov. 25 with a new policy of big time vaudeville and motion pictures, which seems likely to be popular. Loney Haskell announced the acts.

The opening bill, which was really a straight vaudeville show, included: Montgomery and Moore, Walter C. Kelly, Cross and Josephine, and Fields and Lewis.

PARIS THEATRES NOT TO OPEN.

The Theatre Managers' Association of Paris, France, met Nov. 27 and decided it was not practicable to open their theatres under the conditions made by the Minister of the Interior, as the receipts were not likely to cover the expenses. The managers, however, intend to give special matinees for charitable purposes.

"OUR CHILDREN."

This new play being rehearsed in Chicago, will open there at the Princess Dec. 21. The cast includes: Henry Kolker, Russ Whytal, Christine Norman, Loraine Huling, Augusta Burmester, Charles Ruggles, Franklyn Underwood, J. K. Hutchinson and Daniel Hall.

BANDBOX THEATRE PLANS.

Announcement of the final plans for the opening of the season of the New York Play Actors, Inc., in the Bandbox Theatre, formerly Adolf Philipp's Playhouse, 205 East Fifty-seventh Street, were given out Nov. 28.

The formal opening is set for Tuesday night, Dec. 22, when "Poor Little Thing," a new comedy by Jerome K. Jerome, will be presented for the first time. The story is an adaptation from the French play of the same theme by Jules Lemaitre, which Guitry presented in Paris for a run last Winter. It is in the later style of the famous English humorist, but further particulars have not been made public. Rehearsals are now in progress. The first performance on any stage will be an invitation dress rehearsal on Monday night, Dec. 21, when Governor-elect Whitman and Mrs. Whitman, Mayor Mitchel and Mrs. Mitchel, and others of prominence in the literary, art, musical and social life of New York, will be present.

The theatre will be under the managing directorship of Douglas J. Wood. Edward Elsner has been engaged as the technical stage director. Associated with Mr. Wood in the management of the new enterprise are Harry Doel Parker, Marie Keickhoefer and Theodore Mitchell. A company of professional players of the highest degree of merit and talent has been gathered into the roster of the organization. There will be no stars, and each member will be assigned whatever role it is thought will serve to give a complete and perfect production. A new play will be presented every month. For the current season five plays have been selected by the director, and an advisory committee of associate members who head the subscription lists for the new company. In the event one of the plays proves suitable for a longer run in any of the larger commercial theatres of the regular district the same will be given later under these conditions.

The aim is to make the theatre a permanent home for a thoroughly equipped company, where new plays and occasional classical revivals will be the rule. The management will also have the co-operation of the Rehearsal Club, the Three Arts Club and the Music League, and the theatre will be at the disposal of these companies when it is not devoted to the six nightly and two matinee performances of the permanent organization.

The theatre is supported by a subscription clientele, which already includes some of the best known people in the art and social life of New York. It will be co-operative to the extent that fifty per cent. of the revenue is to be devoted to a sinking fund to assure the permanency of the organization and to provide pensions for those of the company who make it a permanent institution. Ten per cent. of the profits will be monthly given to the Actors' Fund, the great national theatrical charity which is just at present so sorely in need of financial support.

BELGIAN WAR BENEFIT.

Work on the benefit for the sufferers from the effects of the war in European countries, which is to be given Dec. 8, at the Strand Theatre, New York, is progressing better than its promoters hoped for, and when the curtain rises on the performance an array of stars, never before equalled, will be seen.

Among those who, to date, have volunteered to appear are: Mrs. Patrick Campbell, Mme. Nasimova, Mrs. Sol Smith, Margaret Anglin, Blanche Bates, Ruth Chatterton, Rose Coghlan, Jane Cowl, Marie Doro, Mlle. Dorziat, Edith Wynne Matthison, Julie Opp, Annie Russell, Mary Shaw, Marie Tempest, Phyllis Terry, William H. Crane, Henry E. Dixey, John Drew, William Faversham, William Gillette, Thomas Jefferson, Robert Mantell, Henry Miller, Eben Plimpton, Joseph Weber, Francis Wilson, Frances Starr and Viola Allen.

Tickets are on sale in the office of the Belgian Relief Committee, No. 281 Fifth Avenue. Any donation over the price of tickets will not be refused, it is said. Already several checks for two seats have been made out for $50, and the $100 boxes have been sold for twice that sum.

There being no expenses to be deducted, the entire sum realized will be turned over for relief purposes; ninety per cent. will be devoted to Belgian relief, and the remainder will be distributed among the families of actors left destitute by the war.

START WITH THREE SHOWS.

The patrons of the Orpheum, Bushwick and Prospect Theatres, in Brooklyn, will have a novelty for New Years, in two shows to be given in each of these houses New Year's Eve. The performances will begin at 7.30 P. M., instead of 8.15, and will not be concluded until after midnight.

The bill in each house that night will be augmented so that two shows will be given. Managers Girard, of the Orpheum; Masaud, of the Prospect, and Blatt, of the Bushwick, are now arranging their programs for the occasion, which will be the most notable in the history of the Keith houses in Brooklyn.

The theatres close up too early on New Year's Eve, a time when nearly everybody wishes to usher in the New Year. The two shows allow the patrons to be entertained all night, and released at an hour when they can join in a New Year's celebration.

CORRECTION.

The corrected bill at Proctor's New Theatre, at Troy, N. Y., for week of Nov. 30 is, for 30-Dec. 2: Harry B. Vokes and company, De Laur Trio, Quigg and Nickerson, Elliot and Mullen, Three Dancing Buds, Livingston Trio, St. Pierre, and Wyatt's Scotch Lads and Lassies. For 4-6: Mystic Bird, Gertrude Adden and company, Wright and Rich, Richard and Brandt, the Clubroom Four, Gustard Palmer, Cushman and Sunderland, and Helen Page and company.

HERBERT AND SMITH VISIT "THE DEBUTANTE."

While "The Debutante," which is the co-work of Victor Herbert and Robt. B. Smith, in which Hazel Dawn is being starred, was playing Springfield, Mass., Nov. 26-28, its authors dropped in to see how their work was taking. As a result a few minor changes are to be made before the play opens up in New York, Dec. 7.

ELLEN TERRY ARRIVES.

The English actress has returned to New York from Australia by way of Vancouver. She will remain here until February, and may play here during her stay.

THE NEW KEENEY.

The new house being built by Frank A. Keeney, on Livingston Street, near Fulton, Brooklyn, will cost nearly $550,000, and will seat 2,500.

CLOWN NIGHTS REVIVED.

The new Comedy Club will have a clown night, Dec. 6, at the New York Theatre Roof Garden.

VAUDEVILLE AT DALY'S.

Two Sunday shows were given, Nov. 29, with ten vaudeville acts, at Daly's, New York.

GLADYS RICE'S DEBUT.

Gladys, daughter of John C. Rice and Sally Cohen, opened at the Royal, New York, on the same bill with ma and pa.

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BURLESQUE NEWS

BURLESQUE ROUTES.

Columbia Wheel.

Al. Reeves Show (Irving Engle, mgr.)—Palace, Baltimore, 30-Dec. 5, Gayety, Washington, 7-12.
American Beauties (Lou Epstein, mgr.)—Bronx, N. Y., 30-Dec. 5, lay off 7-12.
Behman Show (Jack Singer, mgr.)—Hurtig & Seamon's N. Y., 30-Dec. 5, Phila. 7-12.
Bon Tons (Frank McAleer, mgr.)—Orpheum, Paterson, 30-Dec. 5, Casino, Brooklyn, 7-12.
Big Jubilee (Maurice Jacobs, mgr.)—Gaiety, Minneapolis, 30-Dec. 5, Star, St. Paul, 7-12.
Ben Welch's Own Co. (Harry Shapiro, mgr.)—Gayety, Milwaukee, 30-Dec. 5, Chicago 7-12.
Beauty Parade (Ed. Schaefer, mgr.) — Gayety, Pittsburgh, 30-Dec. 5, Star, Cleveland, 7-12.
Bowery Burlesquers (Bob Cohen, mgr.)—Star, St. Paul, 30-Dec. 5 Gayety, Milwaukee, 7-12.
Billy Watson's Big Show (Billy Watson, mgr.)—Hartford and Albany, 30-Dec 5, Bronx, N. Y., 7-12.
Carnation Beauties (Sam Robinson, mgr.)—Albany and Hartford 30-Dec. 5, Gaiety, Boston, 7-12.
College Girls (Max Spiegel, mgr.) — Empire, Brooklyn, 30-Dec. 5, lay off 7-12.
Dreamland Burlesquers (Bob Travers, mgr.)—Lay off 30-Dec. 5, Gayety, Minneapolis, 7-12.
Dave Marion's Own (Izzy Grodz, mgr.)—Westminster, Providence, 30-Dec. 5, Casino, Boston, 7-12.
Follies of the Day (Jack McNamara, mgr.)—Star and Garter, Chicago, 30-Dec. 5, Englewood, Chicago, 7-12.
Golden Crooks (James C. Fulton, mgr.)—Gayety, Washington, 30-Dec. 5, Gaiety, Pittsburgh, 7-12.
Gaiety Girls (Jacobs & Jermon, mgrs.)—Casino, Boston, 30-Dec. 5, Columbia, N. Y., 7-12.
Ginger Girls (Joe Hurtig, mgr.)—Columbia, New York, 30-Dec. 5, Orpheum, Paterson, 7-12.
Girls of the Gay White Way (Dave Gordon, mgr.)—Empire, Phila., 30-Dec. 5, Empire, Hoboken, 7-12.
Globe Trotters (Wash Martin, mgr.)—Casino, Phila., 30-Dec. 5, Palace, Baltimore, 7-12.
Gypsy Maids (Wm. V. Jennings, mgr.)—Empire, Toledo, 30-Dec. 5, Chicago 7-12.
Girls of the Moulin Rouge (Hurtig & Seamon, mgrs.)—Englewood, Chicago, 30-Dec. 5, Gaiety, Detroit, 7-12.
Gay New Yorkers (Jake Goldenberg, mgr.)—Empire, Newark, 30-Dec. 5, Phila. 7-12.
Girls from Happyland (Geo. H. Harris, mgr.)—Gayety, Buffalo, 30-Dec. 5, Syracuse and Utica 7-12.
Happy Widows (Fennessy & Herk, mgrs.)—Princess, St. Louis, 30-Dec. 5, Gaiety, Kansas City, 7-12.
Honeymoon Girls—Gaiety, Detroit, 30-Dec. 5, Gaiety, Toronto, Can., 7-12.
Hastings' Big Show (Harry Hastings, mgr.)—Gaiety, Toronto, 30-Dec. 5, Gaiety, Buffalo, N. Y., 7-12.
Liberty Girls (Alex. D. Gorman, mgr.)—Columbia, Chicago, 30-Dec. 5, Princess, St. Louis, 7-12.
Lovemakers (Sam Howe, mgr.)—Casino, Brooklyn, 30-Dec. 5, Hurtig & Seamon's, New York, 7-12.
Million Dollar Dolls (Ira Miller, mgr.)—Gaiety, Montreal, 30-Dec. 5, Albany and Hartford 7-12.
Prize Winners (A. Pearson, mgr.)—Lay off 30-Dec. 5, Westminster, Providence, 7-12.
Roseland Girls (Walter Greaves, mgr.)—Gayety, Omaha, 30-Dec. 5, lay off 7-12.
Rose Sydell's (Harry Thompson, mgr.)—Empire, Hoboken, 30-Dec. 5, Empire, Brooklyn, 7-12.
Rosey Posey Girls (P. S. Clark, mgr.)—Gaiety, Kansas City, 30-Dec. 5, Gaiety, Omaha, 7-12.
Social Maids (J. J. Liebermann, mgr.)—Syracuse and Utica 30-Dec. 5, Gayety, Montreal, 7-12.
Star and Garter (Frank Weisberg, mgr.)—Lay off 30-Dec 5, Empire, Newark, 7-12.
Trocaderos (Frank S Pierce, mgr.)—Gaiety, Boston, 30-Dec. 5, Hartford and Albany 7-12.
Winning Widows (Louis Gilbert, mgr.)—Olympic, Cincinnati, 30-Dec. 5, Empire, Toledo, 7-12.
Watson Sisters' Co. (Max Spiegel, mgr.)—Star, Cleveland, 30-Dec. 5, Olympic, Cincinnati, 7-12.

Columbia Wheel—Added.

Auto Girls (Teddy Simonds, mgr.)—Nixon's, Atlantic City, 30-Dec. 3, Binghamton and Schenectady 7-12.
Broadway Girls (Bob Gordon, mgr.) — Savoy, Hamilton, 30-Dec. 5, Cadillac, Detroit, 7-12.
Bohemians (Tom Miner, mgr.)—Empire, Cleveland, 30-Dec. 5, Victoria, Pittsburgh, 7-12.
Big Review (Harry P. Dixon, mgr.)—Binghamton and Schenectady 30-Dec. 5, Corinthian, Rochester, 7-12.
Beauty, Youth and Folly (Louis Stark, mgr.)—Lay off 30-Dec. 5, Gaiety, Baltimore, 7-12.
Big Sensation (Morris Wainstock, mgr.)—Victoria, Pittsburgh, 30-Dec. 5, Penn Circuit 7-12.
City Belles—Academy, Jersey City, N. J., 30-Dec. 5, lay off 7-12.
City Sports (R. E. Patton, mgr.)—Star, Bkln., N. Y., 30-Dec 5, Phila. 7-12.
Charming Widows—Gayety, Baltimore, 30-Dec. 5, Bijou, Richmond, 7-12.
Cracker Jacks (Charles Falke, mgr.)—Corinthian, Rochester, 30-Dec. 5, Garden, Buffalo, 7-12.
Cherry Blossoms (Maurice Jacobs, mgr.)—Murray Hill, N. Y., 30-Dec. 5, Star, Brooklyn, 7-12.
Eva Mull's Show (Lew Talbot, mgr.)—Gaiety, Brooklyn, 30-Dec. 5, Park, Bridgeport, 10-12.
Follies of Pleasure—Gaiety, Chicago, 30-Dec. 5, Columbia, Indianapolis, 7-12.
Fay Foster Co. (Joe Oppenheimer, mgr.)—Star, Toronto, 30-Dec. 5, Savoy, Hamilton, 7-12.
French Models (Dick Zeisler, mgr.)—Lay off 30-Dec. 5, Gaiety, Chicago, 7-12.
Girls of the Follies (H. M. Strouse, mgr.)—Grand, Boston, 30-Dec. 5, Worcester and Holyoke 7-12.
Gay Morning Glories (Jack Glines, mgr.)—Perth Amboy, N. J., and Bridgeport 30-Dec. 5, Waterbury and Springfield 7-12.
Gay Widows (Louis J. Oberworth, mgr.)—Academy, Norfolk, 30-Dec. 5, Phila. 7-12.
Girls from Joyland (Sim Williams, mgr.)—Gayety, Phila., 30-Dec. 5, Grand, Trenton, 10-12.
Garden of Girls (Louis Gerard, mgr.)—Olympic, N. Y., 30-Dec. 5, Academy, Jersey City, 7-12.
Hello Paris (Wm. Roehm, mgr.)—Garden, Buffalo, 30-Dec. 5, Star, Toronto, 7-12.
High Life Girls (Frank Calder, mgr.)—Buckingham, Louisville, Ky., 30-Dec. 5, Cincinnati 7-12.
High Rollers—Cadillac, Detroit, 30-Dec. 5, Chicago 7-12.
Heart Charmers (Dave Goudron, mgr.)—Haymarket, Chicago, 30-Dec. 5, Standard, St. Louis, 7-12.
Mischief Makers (F. W. Gerhardy, mgr.)—Howard, Boston, 30-Dec. 5, Grand, Boston, 7-12.
Monte Carlo Girls (T. Sullivan, mgr.)—Grand, Trenton, N. J., Dec. 3-5, Gayety, Bkln., 7-12.
Orientals (Billy Watson, mgr.)—Penn Circuit 30-Dec. 5, New York 7-12.
Passing Review of 1914 (Joe Levitt, mgr.)—Waterbury and Springfield 30-Dec. 5, Howard, Boston, 7-12.
September Morning Glories—Standard, St. Louis, 30-Dec 5, Century, Kansas City, 7-12.
Tango Girls, Chas. E. Taylor—Standard, Cincinnati, 30-Dec. 5, Empire, Cleveland, 7-12.
Tango Queens (E. E. Daley, mgr.)—Trocadero, Phila., 30-Dec. 5, Atlantic City 7-9.
Taxi Girls (Jack Levy, mgr.)—Century, Kansas City, 30-Dec. 5, lay off 7-12, Gaiety, Chicago, 14-19.
Tempters (Gus Kahn, mgr.)—Worcester and Holyoke 30-Dec. 5, Murray Hill, New York, 7-12.
Zallah's Own Show (John Eckhardt, mgr.)—Bijou, Richmond, 30-Dec. 5, Academy, Norfolk, 7-12.

PENN CIRCUIT.

Uniontown, Pa.—Monday.
Soisson, Connellsville, Pa.—Tuesday.
Cambria, Johnstown, Pa.—Wednesday.
Mishler, Altoona, Pa.—Thursday.
Majestic, Harrisburg, Pa.—Friday.
Academy, Reading, Pa.—Saturday.

Barton Circuit.

Folly Burlesquers—Odeon, Newark, N. J., 30-Dec. 5.
Uncle Sam's Belles, Majestic, Indianapolis, 30-Dec. 5.
Merry, Prospect, New York, 30-Dec. 5.

CITY BELLES.

RATING.

Book 20	Numbers 100	Scenery 100	Costumes 100
Olio 100	Principals 100	Chorus 100	Comedy 95

Minus much "plot," James Fulton and Joseph M. Howard's City Belles probably chalked up even with any show that has played the Murray Hill this season, Thanksgiving week. The routine of the show is somewhat choppy, due to the losing of the story right after the opening, but with such comic manufacturers to deal out laughs, as big, healthy looking Sam Green, as a "famous singer," and Charlie Brown, an Irisher music publisher, real dyed-in-the-wool burlesquers will care little about the plot.

Thus "Two Days" is how this peculiar, typical burlesque entertainment is, and considering the old line of comedy indulged in by Green and Brown, the two colors blend nicely and leaves a most satisfactory taste after the final number.

The action of the "first day" passes within Reilly's Music Publishing House, and the fan clutch is slapped on further every minute thereafter. In the first number, "Oh, My Love," Sam Green gets extra laughs in alternately "dragging" half a dozen of the girls down front to sing the chorus alone, by requests from the audience.

Mae Alberta, who makes a most petite "kiddie" of a soubrette, leads "Beautiful Dancing Dolls," with the chorus in pink pajamas and her clean cut little self attired in a lacey combination suit. It is a strong number, and she works in it pleasingly, but the "kissing of brave ones" from the audience is a bit overdone. The "scrap" bit in one of the boxes, by plants (Mrs. Wheeler and Carl Delato), worked up by Mae's "pleading to be kissed," gets over with a crash, with the couple's "leaving the theatre." Miss Alberta also leads the "At the Ball" number in the first part, in a fresh looking blue knee length dress, and the chorus showing up well in pink fleshings and light blue satin jackets and hats. Mae is a cute and corking hard worker, but she would be more enjoyable dropping the childish lingo while singing.

May Brown makes a stunning looking, well-dressed prima donna, and leads "Tampa Bay" in fine voice, assisted by the chorus in blue, spangled, knee-length costume and red fleshings. It is one of the pretty numbers, and the manœuvres of the girls are flawless. Green, Brown, Golden and Clarke put an extra good finish to it by quartetting two repeats.

Just before the final ensemble number, a "Clown Band" bit, by the male members of the company, made a great big hit, with Charlie Brown as leader and Sam Green working the bass drum.

The olio is a good one and starts with songs and dances by Bernie Golden and Edward Clark. The boys are using rather worn numbers, but get them over well.

Mlle. Mazie (who is Naomi Wheeler when she is from under a flaxen-hued wig) is one of the features of the show in her three dances in the olio. Her first is a toe dance, in a pink ballet costume; her second a lively Spanish dance with tamborine, in a pretty effect of white, and as a final, is most graceful in a "Dance of Spring," bare of foot and limb, in a filmy white dress. Mlle. Mazie is a "bit of grace," and classes more "by herself" than many other so-called "special danseuses." Between her dances the curtain is raised and groupe poses of first nine, then seven, and a final one of fifteen girls in pink Union suits, are shown. A great array of well-formed girls, and nary a move by any of them was noticed during the trio of "living pictures."

The Musical Verdis (Charles, Sam and Ernest) played trios on the xylophone, French horns, cornets and a rack full of bells in harmony. The boys are clever musicians, and offer their selections with showmanship grace.

David Kindler closed the olio part of the show with his usual success, billed "The Whistling Riot." Kindler is worth all sorts of credit for being a whistling entertainer, but besides all that he has a good personality and works up his numbers with clever illustrating business of expression.

During the "second day," the mobilization occurs on the "front yard of Music Publisher Reilly's Home on the Hudson," and besides a bookful of comedy derived from the antics of Messrs. Green, Brown, Golden and Clark, lead "Zis for You," assisted by the chorus in black and white jackets and white fleshings; Bernie Clark leads the "Along Came Ruth," with the assistance of eight girls with parasols, and "Babe" Naomi Wheeler, in a blue bathing outfit, lead "They Had to Swim Back to the Shore," with the chorus in one piece orange Oestend suits and fleshings. It makes a great big number, and worked under a flickering spot to good effect.

Miss Alberta, looking worthy and confident, in a white military uniform and fleshings, and the chorus in same, but the jackets and hats of green, is the last number, "I Love the Whole United States."

There is much fun in a "dinner" scene, with Green as waiter; a card game with plates, by Bernie Clark and Charlie Brown, while during it a mere boy (Carl Delato), made up to correspond with Sam Green's hideous face decorations and waiter suit, offered selections on a violin (played à la 'cello) and scored a fine enough hit to bring him encores.

A third principal woman, part not programmed, and who has little to do but look well, is that of Elsie Raymond, a recent addition to the company.

Margaret Rutland is due a few words of comment as the "tough gal" in a comic "telephone" bit during the first part. Some healthy tough gal Margie makes.

The chorus: Edna Howard, Ella Kearns, Margaret Rutland, Dorothy Rogers, Dorothy Steele, Harriet Johnson, Marie Clark, Myrtle Golden, Emma Hoy, Daisy Maher, Elsie Ryan, Queenie Lenore, Helen Wilson, Kitty Le Van, Carol Burns, Helen Kreer, Bebbie Robinson, Babe Naomi.

The staff: Jas. C. Fulton and Joe M. Howard, sole owners; Joe M. Howard, manager; Jim M. Drieen, business manager; Thos. McLaughlin, musical director; Sam Green, stage manager; Barney Smith, carpenter; Jos. Hannah, properties; Jos. M. Hill, electrician; Mrs. Wheeler, wardrobe mistress. *Tod.*

JEANETTE IS BUSY.

Jeanette Dupree is organizing her company to open shortly on the Barton circuit, and will open at the Prospect, New York, Christmas week. Miss Dupree has also put out several tabloids, playing United time. She has taken an office in the Fitzgerald Building, New York.

WM. H. MCGARRY, proprietor of the Hotel Royal, Utica, N. Y., is very popular with the burlesquers.

THE PRIMA DONNA OF TO-DAY.

BY WM. ROCHE.

What has become of the prima donna of yesterday—the prima donna of the yesterday of burlesque—who stood before us in silken tights and spangles, to dazzle the eye and make the blood run warm?

She has completely disappeared. She has become extinct on the burlesque stage.

There was a day when prima donnas of burlesque attractions were judged on face and form. They could wear tights. But possessed of the voice of a Mary Garden, if the prima donna of yesterday could not wear tights she had little chance of becoming prima donna of a burlesque attraction.

The burlesque managers had it figured out that their offerings must first please the eye. What the audience could feast their eyes upon meant much of the success of their offering. What they heard from the stage was a secondary consideration.

But times have changed—audiences have changed, and so has burlesque and its prima donnas.

To-day we find the successful prima donna of burlesque the possessor of a much more elaborate wardrobe than many a star of the legitimate stage. She must have gowns—new, stunning and stylish creations, and be able to wear them. She must have a voice and be able to use it, and she must be a comedienne of no mean ability. Those are her present day qualifications. Whether or not she has shapely calves and dimpled knees nobody cares. She has really become all that the name prima donna implies, and ceased to be a walking model—first in white, then, perhaps, in green, and with the curtain on the last act a shapely figure in blazing red.

A few years ago it would have meant ruin for a burlesque prima donna to come forth in a striking and beautiful gown to warble a selection from "La Boheme." The audience of yesterday would have left the theatre before she had descended upon the last five bars. Two weeks ago I heard a crowded audience in the Columbia Theatre make a prima donna sing a well-known grand opera number four times.

And all of this is only another instance that marks the progress and advancement of burlesque; a striking example of the change in public taste which the managers have successfully met, and which is doubtless responsible for the fact that to-day finds hundreds of women enjoying burlesque performances fully as heartily as the men.

To be sure any audience enjoys the sight of shapely women, but shapely women will no longer carry a burlesque show to success. And just as this wonderful change has come about for the prima donna of burlesque, so is it coming to the burlesque comedian, and to-morrow will find this individual unable to provoke laughter by other than legitimate means, for the seltzer bottle and the slap-stick will no longer reign and the funmaker must depend upon sheer wit and cleverness for laughs rather than his ability to fall or be knocked down forty times at every performance.

Burlesque is becoming more legitimate every day, and is rapidly taking the place of the ordinary musical comedy, which the public no longer pay two dollars to see, for the very good reason that they can find more fun, more music, more life, beauty and color in burlesque for just one half the price. The present season justifies this statement, for a glance at the results to date will show that only the big revues, three or four in number, and burlesque have survived.

Special Announcement!

AL. REEVES

Wish to Announce my approximate retirement from my Big Beauty Show. Wilbur Dobbs, the well known German Comedian is playing my Part and with all due respect to every one who has ever played the Part Mr. Dobbs is in a class by himself. Credit must also be given to Sammie Wright, Collins and Rice, Austin and Blake, Helen Western and Miller and Smith for playing their respective Parts in great shape, and to twenty-eight of the handsomest Chorus Women on the American Stage.

YOUR OLD PAL,

AL. REEVES.

DON'T OVERLOOK

The fact that I am again with THE CLIPPER, the real paper for burlesquers, and communications sent to me will receive prompt and proper attention.

SAM W. MITNICK

TAKING IT EASY.

Lillie Vedder, who was with the Bowery Burlesquers this season, is in Brooklyn, N. Y., taking life easy. Her injured knee is rounding to in good shape.

SOME DUDE.

Curley McGown, props. with City Sports Co., has the reputation of being the best dressed mechanic in burlesque.

WILL NOT QUIT.

Fannie Vedder claims she will not retire next season. No matter what "Jim" says. She will be ready for a show for next season.

ANOTHER WEDDING.

Al. Hillier, one of the principals of the Watson Sisters Co., and Josephine Mowrey, a member of the chorus with the same organization, were married Friday night, Nov. 27, on the stage of the Gayety, Pittsburgh, Pa., at the conclusion of the evening performance.

The Rev. J. McKee, of that city, performed the ceremony. A special stage setting was used, and palms, flowers, evergreens and multi-colored lights, with the entire company assembled, made a beautiful and impressive picture. Special music had been arranged by Chas. Kuehler, of the company. As the minister pronounced the couple "man and wife," a shower of rice, shoes, etc., came from all parts of the stage, as well as the boxes and orchestra.

At the close of the ceremony, the company members and invited guests retired to the basement of the theatre, where Manager Kuetman, of the Gayety, and Geo. Belfrage, manager of the Watson Sisters' Co., had provided a repast of refreshments. Here the festivities lasted till the early hours of the morning. Music was furnished by the Gayety Orchestra, and every one tangoed to his or her heart's content. The event was voted by every one a huge success, and came to a fitting climax when the bride and groom were placed in a cab to which had been tied every conceivable noise-making instrument, and escorted by the entire company to their hotel.

This makes the second marriage in this company this season, only a few weeks ago Kitty Watson and Jack McGowan having wed in Newark.

RICHY CRAIG ENTERTAINS ORPHANS.

Richy Craig gave the children of the Rochester (N. Y.) Orphan Asylum a pleasant hour Thanksgiving morning. Mr. Craig and his assistants motored to the institution, and the applause accorded all of the acts fully repaid the entertainers. The program was arranged by Billy Klein.

UNCLE JIM WILL TRAVEL.

Manager James H. Curtin, of the Empire Theatre, Brooklyn, will make a trip by automobile to Houston, Tex., where he was a sheriff years ago. He will travel from city to city to call on the mayor of each town for a letter, and will be accompanied by Frank Dedereaux. They will leave June 10 and return Aug. 10.

THIRTY-THREE YEARS AGO.

Sam A Scribner was the advance agent of Zera & La Cuelo's Monster Mastodon Gift Festival, at a salary of five dollars a week and expenses.

NEVER LAYS OFF.

Don B. Barclay, principal comedian with Prize Winners Co., while laying off this week, is posing for a special comedy picture with the "Imp" Co.

THIS AGENT ON JOB.

Ed. S. Daley, who is ahead of Richy Craig's Merry Burlesquers, did some excellent billing for the show at the Prospect, New York this week.

PLAYING VAUDEVILLE.

Fannie Everett, the former prominent burlesque star, is playing vaudeville in around New York City, with Robert H. Hodge and company.

HE KEEPS GOING.

Joe Burton, Irish comedian, is with Taxi Girls Co., replacing Joe Buckley, who is ill.

THE Gay Morning Glories are filling in three days at Perth Amboy, N. J., Nov. 30-Dec. 2. They will change the title to the "Cabaret Girls" after this week.

THE Gay Morning Glories will change the title to the "Cabaret Girls" after this week.

ADA CARTER is understudy for Clara Gibson, in the soubrette part with the Prize Winners Co.

HELEN HOWARD is laying off in New York. No more work this season.

FRANK LAWIN is in New York looking after his burlesque interests. He reports excellent prospects for his mining properties in Canada, where he has been for some time past.

RUBE BERNSTEIN has signed Clyde J. Bates as principal comedian, for three years, with his Follies of Pleasure company.

LOUIS R. JACOBS' Tabloid Musical Comedy Co. closed a successful thirty-two weeks' engagement, in Denver, Nov. 15, and went to the Utah Theatre, in Salt Lake City. The members of the company made many friends while the company was in Denver. The Plaza Theatre, where the company was playing, in that city, has again put on moving pictures.

FAY O'DELL, leading ingenue of Happy Widows Co., underwent a serious operation at St. Vincent's Hospital, Toledo, O., on Nov. 19. Miss Odell, in private life, is Mrs. Harry S. Meyer, and she will be confined in the hospital for four weeks, and will rejoin the company as soon as she regains her health.

S. H. DUDLEY was a special feature with the Big Review, at the Nixon, Atlantic City, N. J., last week.

THE Auto Girls are filling their date at the Nixon, Atlantic City, N. J., this week.

CHAUNCEY AND KATHLEEN JASSON closed with the Rose Sydell Show Nov. 28. They would not accept cut salary.

THE Bon Tons skip the Columbia this week, and go to Paterson instead. They will probably play the Columbia, New York, during the week following their Bronx date.

THE Blue Ribbon Belles opened at Evansville, Ind., to take the place of the Daffydils.

AT the Orpheum, Paterson, Dave Marion and his own show broke all records week Nov. 23, doing about $4,000. It was his lay off week. Very nice for Dave at 60 and 40, and no railroad fares.

THE Beef Trust, Thanksgiving week, on the one nights, make a nice little bank roll for Billy Watson. Sol Meyers is on the job.

AT the Casino, Boston, Billy Watson put in one of the big weeks Nov. 23, and it was his second trip in Boston, and no break in the weather. Billy is doing some business this season, and he don't feel the hard times.

BURLESQUERS, ATTENTION!!

WHEN ADVERTISING, USE THE NEW YORK CLIPPER.

The paper which has ALWAYS RECOGNIZED Burlesque and its exponents.

The paper which gives EVERY burlesquer a square deal.

The paper which does not attack any manager or performer.

The paper which prints THE BEST BURLESQUE PAGE and the Correct Burlesque Routes.

The paper which has grown up with the Burlesque business, and which does NOT recognize the Burlesque business for revenue only.

The Clipper Christmas Number will shortly go to press. BE REPRESENTED IN IT.

BASKETS A GREAT SUCCESS.

Miner's in the Bronx, New York, was the scene of a great demonstration during the distribution of the one hundred baskets given away Tuesday evening last week. At 7.30 the fireman stopped the sale of the tickets. The curtain rose up on the one hundred baskets arranged in crescent fashion, and everybody stayed until the last basket had been handed out.

BARTON ABANDONS MILWAUKEE.

The Club Theatre, in Milwaukee, Wis., at which the new Barton Circuit was to open during last week, seems to have been abandoned, Rod Waggoner, manager, and his staff, including the telephone, having disappeared. No news if their whereabouts known.

BARTON IN PITTSBURGH.

Looking busier than a woman with five children, and full of confidence as to the final outcome of his circuit, J. D. Barton blew into the city for a few days last week, to look over the local situation, as well as to personally congratulate Manager Harry J. Smith, of the Academy, for the good business being done. Mr. Barton's own show, the Frolics, was playing here, and after looking same over, he decided to make several good improvements. He gave many optimistic views as to the business aspect all over the country, and believed the "almost" burlesque war would result in the securing of bigger and better shows, as well as higher class talent, and that all would benefit therefrom. The Academy, as usual, has been doing more than its proportionate share of business, and prospects look good for the early increasing of same. Thanksgiving Day broke all records, standing room being sold at a premium. As Manager Smith says: "We could have given four shows on that day, and then turn them away."

THE MISCHIEF MAKERS CAPTURE SPRINGFIELD.

Jean Bedini's Mischief Makers turned them away at every performance at the Gilmore, Nov. 26-28. The whole show, from principals to chorus, including the costuming of the numbers, are of the highest order. Helen De Nourie is a most shapely woman, and is warmly received in all her musical numbers. Ethel Lee, an efficient spirit of fun, fully deserved the applause showered upon her, and as for Mr. Bedini, he looked well after his part, and saw after the other interest to make it a success. Any aggregation trademarked "Bedini" is sure of drawing strong in that Massachusetts city.

THE MERRY BURLESQUERS.

At the Prospect, New York, this week, Richy Craig and Dorothy Blodgett head the Merry Burlesquers, who have been playing the Progressive and Barton circuits. Harry Seyon, Flo Julien, Artie Lewis and Tony Russell are in the cast.

NOW AHEAD.

Sam Howard is now ahead of Garden of Girls Co. The show is at the Olympic, New York, this week.

PITTSBURGH NOTES.

Eddie Collins, the "Sam Bernard" of burlesque, proved equal to the occasion at the Academy last week, where he took good care of the comedy with the Frolics of 1914. His addition to the cast is a great improvement.

Ray Montgomery and Anna Healy, well-known to the lovers of refined burlesque, renewed old Pittsburgh acquaintances last week at the Academy, where they had leading parts with the Frolics. Montgomery's celebrated dancing took numerous encores, while Miss Healey's winsome ways were winning.

Emilo Agoust and Simone De Beryl, in their famous dancing specialty, entitled "Mon Ami," with special scenery and groupings, were well received at the Academy last week. Mr. Beryl is also in charge of the drillings of the large beauty chorus of the Frolics.

The Watson Sisters, with their own big show, lived up to expectations in presenting the highest class entertainment the Gayety has held this season. These girls have been popular for years, and continue to grow more so each season, and their many loyal friends turned out to welcome them in royal fashion.

Billy Spencer, the Pittsburgh boy, who was at the Victoria last week, has many local friends, and was entertained nightly. The Moose, of which order Billy is a regular member, were on hand to see that he was well taken care of, and it is needless to say that he regretted leaving the "City of Smoke."

Gussie White, in songs and patter, rendered her neat specialty with the Frolics. Her clever Russian dancing brought forth much well-earned applause, as this clever little lady worked hard at all times.

Bubbling over with good nature, and presenting the sunniest of dispositions, Ruth Spencer, of the Frolics, renewed old acquaintances made on her last visit to Pittsburgh, and was a busy little lady all week, being prettily dined on several occasions.

Ralph Pepper was a busy person last week, and it is said nearly lost his heart during the engagement of the Frolics.

Edyth Warwick, of the Frolics, was voted by all as being the classiest of roller skating girls, in the big *finale* number, which drew much applause. She was very graceful, and went through the regular figures as though she derived much pleasure out of it, rather than work. She has many good friends in Pittsburgh.

MAKING GOOD.

Alice Gordon, with the Prize Winners Co., is receiving flattering praise from press and public for her dance with Don Barclay, in the "Mississippi Cabaret" number.

WHO CAN BEAT THIS?

R. E. Patton, manager of City Sports Co., claims this is his twentieth year in burlesque, and he says he is the oldest manager of all.

MARGARET RUTLAND, Mlle. Mazie (Naomi Wheeler) and Mrs. Flora Wheeler are being loaded with great big chunks of credit for their work in "designing and arranging" the headdresses worn by Fulton & Howard's crew of beauties, in the City Belles Company, "one of the main spokes" in the Columbia Added Wheel. Mother Wheeler is also the "particular picked upon one" in making championship x-ray combination suits for "off stage" use. Pink, blue, Susie Lavender or "Sam Green heliotrope," it makes no difference to Mother Flora.

ARTHUR LANNING has joined the Mischief Makers.

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Good Looking, Young Chorus Girls, who can Sing and Dance. Good Comedienne, that can black up. Apply by letter only to JEANETTE DUPREE, Room 413, Fitzgerald Building, Broadway and Forty-Third St., City. State full particulars.

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RATING.

Book	Chorus	Costumes	Scenery
100	95	100	100

Principals	Numbers	Comedy
100	100	100

Ed. Lee Wrothe has returned to his former offerings, "Janitor Higins" and "Higgins in Alaska," and with the same books entertained as the Janitor, who represents the army officer and then escapes to the Klondyke with the money. The scenes are familiar. The novelties in the way of numbers have just been added for this engagement, replacing the well-known songs that were programmed, but principals and chorus were thoroughly up in them and got good results.

Mr. Wrothe was funny as evrr, and loosened up somewhat in his portion of the dialogue.

Jane Le Bean, artistic as ever, looked and acted in her various characters, including the Indian princess.

Augusta Lang, the prima donna, has a pleasing presence, and filled all requirements in a vocal way.

Leah La Ray is a gingery little soubrette, pleasant of features, lithe of form, and equipped with the proper voice for the selections allotted to her. She looked well in tights.

Max Fehrman did the German butler, and did justice to the limited opportunities allowed him.

Owen Martin was the straight, also the lawyer Blackstone, and acted properly.

Geo. Boyce, Lee Le Blanc, Chub Cherry assisted in the singing.

Frank (Bud) Williamson has recovered from his recent illness enough to play the bad man in the Klondyke, and roared in his usual fashion.

The numbers included a lively opening chorus, pitched a trifle too high, by the betighted ponies and show girls; a new song, by Miss La Ray; "When You Wore a Tulip," by Miss Lang; a French song, by Miss Le Bean; a dancing specialty by La Blanc and Miss Lorraine, introducing a society dance, the tango and a whirlwind movement, which was warmly applauded; "Mississippi Cabaret," by Miss La Ray; "It's a Long Way to Tipperary," by Miss Le Bean and the girls, in pretty Scotch suits; "Military Band," by Miss Le Beu, at the head of the soldier girls.

In "Alaska" the girls had furs on their tights. The funny scenes in the bar room and the trial by jury got the usual laughs.

The opening "Wm. Tell" chorus was well sung by the soloist, but one or two squeaky voices in the chorus rather spoiled the harmony. A lively song and dance number, by Miss La Ray, livened up things. Miss Lang sang "Back to the Carolina You Love." An "Uncle Tom's Cabin" travesty, with Frank Williamson as Legree, Mr. Wrothe as U. T., and Max Febrman as Eva, went over. Miss Le Beau's Indian number scored as usual, and Miss La Ray, dressed in yellow, got away nicely with "At the Ball," while the girls had showy clown suits for the occasion.

The costumes, including several handsome spangled sets, were showy.

The chorus, of which Marie Melville was one of the liveliest, also included:

Ponies—Marie Melville, Bee Williams, Mildred Mantell, Hilda Delaine, Margaret Harrington, Edna Terry Josie La Velle, Helen Palton.

Show Girls—Margaret Green, Edith De Ferras, Ethel Brewster, Sadie Galvin, May Allen, Sibyl Smith, Mabel Wilson, Florence Bell, May Kelly, Beatrice Williams, Mildred Lockhart, Cora Stevens, Jeannette Lockwood, Trixie Ellert, Mildred Holland, Eva Goodrua.

The staff: E. W. Chipman, manager; A. J. Phillips, business manager; Owen Martin, stage manager; Thomas Downs, musical director; Sam Harvell, carpenter; Chub Cherry, electrician; George Boyce, properties; Mrs. Alberta, wardrobe mistress.

Between the acts, Ed. Morbach played an original composition, giving imitations of Bert Baker, Al. Reeves, Babe La Tour, Billy Arlington, Sam Adams, Johnny Weber and Ed. Lee Wrothe. Ed. also played "Pick a Chicken," the instrumental hit. *Mill.*

BURLESQUE IN CHICAGO.

CHICAGO, Nov. 30.

Columbia (Col. Wm. Roche, mgr.)—Good house Sunday matinee. Dinkin's Liberty Girls, with Matt Kennedy, are polished merriment. The characters are displayed well by the cast. Doris Claire and Belle Carmla have splendid voices, and put over their numbers well. Lillian Smalley, in her character, helped to entertain. The Flying Sherwoods and Gene Gomes offered good acts in olio. The chorus is clever.

Star and Garter (Paul Roberts, mgr.)—Barney Gerard's Follies of the Day, featuring Sam Sidman and Gertrude Hayes. Same as reviewed at the Columbia several weeks ago. The show opened to capacity, Sunday.

Haymarket (Izzy Herk, mgr.)—The Heart Charmers, headed by Charles Howe and Mildred Stoller, opened Sunday, to big house. The cast is capable and work hard. Charles Howe, as Professor Bunk, delivered many laughs. Mildred Stoller put over the song hit "At the Ball." The show girls are hard workers.

J. D. Borton, president of the Barton Burlesque Circuit, was a CLIPPER caller in Chicago, to-day, on his way to St. Paul.

IT IS NOT SO.

The rumer regarding Miner's Bowery, New York, going into burlesque, is without foundation.

A TRIP TO PARIS, with Bruce and Cody and Marjorie Lake, is the attraction at the Academy, Pittsburgh, this week.

BRAD SUTTON AND CAPRICE continue successfully with the Rosey Posey Girls.

NEXT week, Gus Fay, at the head of the Gayety Girls, comes to the Columbia, New York, along with Zella Russell, Harry K. Morton, Mike Feeley, Ina Hayward, Mae Holden, Arthur Heiler, Harry Evans, and Mable McCloud.

INA MELROSE, one of the "ponies" of the Big Jubilee Co., and William Jones, electrician of the show, were married Nov. 25.

RED FEATHER, prima donna of the Big Jubilee Co., was ill last week, but is well on the way to best health again.

BILLY EVANS opened with the American Beauties, at the Albany Empire last week, in Ross Snow's part, and gave an excellent performance.

MICKEY FEELEY, with the Gayety Girls Company, was tendered a theatre party at the Albany Empire Theatre, by some of his local friends.

LOUIS EPSTEIN and his wife, Maudie Heath, celebrated the second anniversary of their marriage here last Thursday. Mrs. Epstein-Heath received a large bouquet of choice flowers from the chorus girls on the Empire stage Thursday evening.

JACK HUBB will close with the Tango Queens, Dec. 5, to be succeeded by Harry Harvey.

AT the Victoria, Pittsburgh, Dan Guggenheim writes that his Orientals put over a big week Nov. 23, making another record week. Dan put over a $3,700 week at the Standard, Cincinnati, week before. This is Billy Watson's sole franchise, and Dan is happy when he sends Philip a check weekly.

TOM NOLAN is now playing the Irish part with the Rose Sydell-Johanie Weber Show.

EILEEN BUNKB joined the City Sports Co., at the Olympic, New York, last week.

KITTY PARKS is now playing a small part with the Prize Winners Co.

WM. KLEIN, manager of Richy Craig Merry Burlesquers, wears a two-karat ring which looks like a big flash "Alvin Joslin."

HARRY KOLER, comedian, with City Sports Co., still wears his little mustache, and his pictures remind you of John Drew.

THANKSGIVING greetings from John and Grace Weber are acknowledged.

FRANK GRACE and Hennings did two shows at the Columbia, Sunday, Nov. 29. The Shuberts were looking them over.

HARRY LE CLAIR
FEATURED FAY FOSTER SHOW

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Housekeeping Suites: single and double rooms, with bath. Special ratesto the profession.
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EVA TANGUAY SETTLES.

Arthur Klein has settled his suit against Eva Tanguay for his share of the road tour profits for $3,000.

"AFTER ALL I'VE DONE for YOU"
BY AMERICA'S GREATEST "WALTZ" BALLAD WRITER - W. R. WILLIAMS Writer of: "I'd Love To Live In Loveland" "You Were All I Had" "Lovelight Bay," etc.

"DOWN AT the BARBECUE"
Successor to "FLOATING DOWN THE RIVER" It's Another Red-hot Hit.

"DANCE that DENGOZO with ME"
The Greatest Tune GEO. L. COBB ever wrote. ALL SPEED—WITH A "PUNCH"

The Present "Coast-to-Coast" Hit by GEO. L. COBB.
"JUST FOR TO-NIGHT"

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"WE STAND for PEACE"

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JUST FOR TO-NIGHT (Medley Dance, One-Step)
DOWN AT THE BARBECUE (Medley Dance)
THE MIDNIGHT TROT (Just Out)
DOWN HOME RAG (Everybody Knows It)
HALF AND HALF (Drawing Room Echoes)
THE VAMPIRE HESITATION WALTZ
THE IRRESISTIBLE Hesitation (Maurice and Walton)
HEART-TO-HEART (Successor to "NIGHTS OF GLADNESS")
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STOCK

THE ACADEMY PLAYERS.

The Academy Players, Haverhill, Mass., with Roy Gordon the new leading man, and Florence Shirley, the leading lady, have made good. Mr. Gordon, who has taken the place of Wilson Melrose, has won himself into the hearts of Haverhill playlovers. Mr. Melrose is ill and will not be able to play for some time. Mr. Gordon was formerly with Helen Ware, in "The Price;" the Poli Stock Company, at the Auditorum, in Baltimore, and the Harlem Grand Opera Stock Company. The other members of the company comprise: Rose Morison, Gilberta Faust, James J. Hayden, Charles Stevens, Josephine Emery, Hubert Pierce, William Mason, Daniel Grant, Helen Agnew, Dorothy Goodwin, Helen Lawrence, William Augustine and others. The director is Burk Symons. E. C. Hammond is the scenic artist. Carl S. Webster is the stage manager. The week of Nov. 30, the Academy Players offer "The Family Cupboard."

FEIBER & SHEA'S AKRON CO.

The Feiber & Shea Stock Co., under the management of Fred K. Lanham, playing at the Grand Opera House, Akron, O., scored in "Mrs. Wiggs of the Cabbage Patch," week of Nov. 23.

Much credit is due the company, as well as Scenic Artist Geo. Hallis, Stage Manager Austin O'Brien, Director Richard Capp, and Stage Carpenter Arthur Harbaugh, in putting this production on in such first class shape. The company includes: Estelle Morton, Mae Melvin, Pearl Lytell, Florence Arlington, Evelyn Archer, May Maxwell, Irene Eby, Lulu McKay, Freda Phelps, Elmer Buffham, Wm. F. Schellier, Herbert Charles, Wm. Courneen, Sumner Gard, Ray D. Clifton, Raymond Capp, Fred A. Hitchcock, Austin V. O'Brien and Ivan Brown. "The Lure" is the bill week of 30.

EDWARDS-WILSON CO. NOTES.

Business continues to improve with this company, despite the fact that we are in the midst of the hoof and mouth disease quarantined district. We are now playing our old territory, and the company receives a hearty welcome in every town.

Last week in Eldorado the young folks of the little city gave a dance in honor of Lois and Ross Wilson, and the good time was shared by all the members of the company.

Henrietta Wilson's baby Irish crochet gown is a great attraction with the ladies.

Billy Ferguson spent last Sunday with his mother in Cincinnati. Heartiest congratulations, Ira and Mildred, from the whole bunch.

MAUDE LEONE RECOVERS.

Monday, Nov. 23, after an illness of about five months, Maude Leone returned to the Empress, Vancouver, Can. On the opening evening, Miss Leone was literally smothered in flowers, and on every evening of the week, was called upon to make a speech. Miss Leone seemed fully as pleased to be back as the Empress patrons were to have her.

MANAGERS AGAIN PARTNERS.

OMAHA, Neb., Nov. 29.—*(Special to* THE CLIPPER.)—W. J. Burgess, of this city, and O. J. Wolward, of Kansas City, have again formed a partnership. They will install a stock company in the Boyd Theatre, Omaha, on Dec. 6. Frances McHenry will be the leading woman.

The Eva Lang Company will open a stock house in Omaha.

LILLY MORRIS IN HAMILTON.

Lilly Morris, of Washington, D. C., has joined the Pearl Stock Co., now playing the Jefferson Theatre, Hamilton, O., replacing Minnie Denneau, who was compelled to return to her home in Chicago, because of illness.

A NEW BROWN.

Born.—To Mr. and Mrs. Ritchie Brown, owners of the Ritchie Stock Co., a daughter, Alice Louise, on Nov. 24, at New Castle, Ind., at five A. M. Mother and babe doing fine. Mr. and Mrs. Brown wish to thank all through THE CLIPPER, for telegrams, cards, etc.

JAS. F. MOOAN will have a stock company at the Casino, Portland, Me., with Marie Pavey in the leads.

MARGUERITE TERRAU is filling a special engagement in "The Time, the Place and the Girl," with the Keith's Bronx stock company, New York, this week.

JACK AMICK, of Amick's Pennant Winners, reports excellent business through Montana.

LEAH WINSLOW has been re-engaged as leading woman for Keith's Crescent Theatre Stock, Brooklyn. Miss Winslow's popularity in Brooklyn is evidenced by the fact that three Brooklyn stock managers were bidding for her services when she signed the Keith contract. She closed her engagement with the Grand Opera House Stock Company, Nov. 21, and opened with the Crescent Players on Nov. 30.

ETHEL GREY TERRY has joined the Shubert, Minneapolis, Stock, as leading woman.

CULLY WOOD has joined the Bijou Stock, Atlanta, Ga.

"THREE WEEKS" was the final offering of the Majestic Stock Co. at Rockford, Ill., for its final week. The Majestic Theatre closed 28, and the company at once went to Freeport, where Manager G. K. Brown has secured a lease on the Orpheum Theatre. The players received a royal welcome at their first appearance at Freeport 30. The closing of the Majestic is a distinct loss to the lovers of dramatic stock in Rockford.

THE Ida Weston Rae "Man and His Mate" Co. is touring Minnesota and South Dakota, and doing a uniformly good business. The company numbers six people, and carries special paper.

LEN GOHANN joined the Ida Weston Rae "Man and His Mate" Co. Nov. 20, as agent, jumping from Kansas City to Marshall, Minn., to catch the show.

LEAH WINSLOW opened with the Crescent Stock, Brooklyn, Nov. 30.

CLYDE B. CALICOTTE AND WIFE (Marguerite Moore), last season members of the Brownell-Stork Stock, Newark, N. J., and Merrimack Square Stock, Lowell, Mass., after a Summer season of thirty weeks at Augusta, Me., are at liberty.

SAM BROOKS, formerly of Max and Sam Brooks, died Nov. 28, in New York City, of a complication of diseases.

IT IS REPORTED.

The talk around Broadway is that Frank Keeney will book through B. S. Moss circuit, and his new theatre in Brooklyn will open in a few weeks.

THE COLUMBIA CONCERT.

The bill Nov. 29 was entertaining. The Halkings opened with their shadowgraphs, including some novel mechanical contrivances.

Jackie Marks, a little fellow, started well with "You Can't Go Wrong," then sang "Royal Artillery," and finished as a widow, singing "My Old Man."

Grace and Henney put in some strenuous minutes with their neat dancing, and finished with the acrobatic steps that made Frank a hit at the same house recently.

Mr. and Mrs. Arthur Cappelon had one of those domestic sketches. Mr. Cappelon pulled some nifties in the course of his conversation. The lady disguised herself enough by simply changing her dress to allow her to apply to him for the position of maid. At the finish he knew it was her all the time. Well played.

The Monti Trio of singers and instrumentalists did some good singing, one of them chiming in nicely with the falsetto notes, but he did not so good singly. "Italian Eyes," "I Can't Believe It," and other selections served them nicely. They costumed the act in showy style.

F. J. Ardath and company entertained again with their farmyard episode, and the hired man, the sheriff, the show girls and the farmyard menagerie made the usual hit right down to the lively finish.

Ethel Mae Barker, in neat white gown, entertained with violin playing, using several standard classics and then letting down for a few pops, which earned her several encores.

The Conlin Steele Trio, in songs and comedy, were another hit, and the funny little fellow with the red hat, and the other two opening in riding habits, went through their various antics to general satisfaction, properly evinced.

Anthony and Mack, as the straight and the wop, had some laughable conversational quips, and wound up with a wop jig.

Crosman and Stewart, dancers of grace and style, showed a new prize waltz, then a pretty gavotte, and finished with the "Whirlwind Dementia," in a effect flicker, that was applauded. They are a neat appearing couple. *Mil.*

PITTSBURGH NOTES.

Jerry Collins, one of the most popular fellows in town, will, hereafter, be connected with the Academy staff, under Art Snead. They have been old pals for a number of years, and from now on it is sure that the performers will be kept in an uproar, for this pair are ever full of the very old Nick.

Joe Flynn, formerly props. at the Academy, will, hereafter, be located at the Miles, where he will prove a valuable addition to the congenial crew under Stage Manager Joe Welhrauch.

Greene and Parker, playing at the Miles last week, were a riot and made an instantaneous hit. On Thursday afternoon they pulled a real one, viz.: Miss Parker just finished a song, and Greene, who was in the wings, ran out calling: "Oh, here you are; I've been looking all over THE CLIPPER for you." Sure, you will always find everything good in THE CLIPPER. Much applause.

Lotto has been bamboozled and placed on the shelf, and once again the boys at the Academy are looking for something to interest them during their spare time. Art Snead has issued an urgent appeal locally, asking for suggestions, etc., as he wants to keep his pesky crew out of mischief.

Thanksgiving eve proved to be a big night at the local T. M. A. Club rooms, Lodge No. 37, where the fat of the land was dished out to members and their many friends. Roast pig, turkey and duck were on the menu, as well as many other goodies, too numerous to mention, and the boys did their best to get away with it. Good fellowship reigned supreme, and everybody was happy. Red Green did not go home till ten o'clock the next morning, and had to get his own breakfast.

TRYING TO KILL JINX.

The Farrell Taylor Trio are at Hammerstein's Victoria this week. They have never played a full week out there. The last time they played Mr. Taylor lost his mother. Here's hoping they finish the week out in good health.

SOME NEW GOWNS.

Evelyn Cunningham is at the American, New York, the first half. Nov. 30 she wore for the first time several new gown creations, and has a new routine of songs.

FOX AND DOLLY IN PLAY.

This week is the last of Harry Fox and Yanci Dolly in vaudeville. They are to be co-stars in a musical comedy.

DALLAS FAIR STATEMENT.

The financial statement of George L. Fearn, of the State Fair, Dallas, Tex., will show total receipts from all sources this year were $204,940.89, with total disbursements of $202,918.27, leaving net resources of $2,022.62.

The military exhibitions produced a small net revenue, according to the report. Expenses in connection with the exhibition were $16,088.21, while it attracted $17,199.80 worth of business to the grandstand, a balance in its favor of $1,111.59. Racing brought in $17,418.12 at the grandstand, but the racing program cost $41,628.57.

Admissions brought in $84,774.75, privileges and concessions 023,726, and rentals $14,497. The balance brought over from last year's business was $26,462.66. Large items of expenditure besides those for the races and military were $20,934.75 spent for attractions, $12,576 for advertising, $8,420 for lighting, $6,380.20 for labor, $10,586.32 for administration expense, $26,858.75 for premiums, and $5,165.98 for permanent improvements. The association disbursed $16,073.86 on account of last year's business.

MESSRS. PULLEN AND CLEMANS were forced to cancel their Southern time on account of the "cotton situation," and have been laying off in Decatur, Ill., while arranging bookings through Iowa and the Northwest. The scenic artists have been busy day and night painting a new set of scenery for each act. The show opens Dec. 1, at Nokomis, Ill., with the production of "Two Americans Abroad." In addition to the new scenic equipment they carry all new electrical effects, showing a sunrise on the sea, also a realistic storm scene, a large battleship under full headway, and aeroplane scouts, etc. The cast remains the same.

OUT OF TOWN NEWS

Hartford, Conn.—Parsons' (H. C. Parsons, mgr.) John Drew, in "The Prodigal Husband," Dec. 5. Cast also includes Martha Hedman. Harry Lauder 8.

POLI'S (W. D. Ascough, mgr.)—Bill week of Nov. 30: Lew Dockstader, Van Hoven, Emmet Devoy and company, Lucy Gillett, Marguerite and Hanley, John E. Henshaw and company, Morrisey Bros., and "The Butterfly and the Rose."

PALACE (Thos. H. Cullen, mgr.)—Bill week of 30: Howard and Fields, Tom Davies and company, Lee and Nobles, Musical Byrons, William Sisto, and Collins and Fielding. Doris La France and Mr. Benham will be featured the last half of the week.

GRAND (Moe Messing, mgr.)—Billy Watson's Show 30-Dec. 2, Charles Robinson's Beauties 3-5.

STRAND, PRINCESS, EMPIRE, EMPRESS and CROWN, pictures only.

PHILIP DUNNING, formerly of the Poli Players, made a flying trip to this city last Sunday. Mr. Dunning is again to be found with the William A. Brady forces this year, being stage manager of "Life," at the Manhattan Theatre, New York.

Waterbury, Conn.—Poli's (A. Vanni, mgr.) bill week of Nov. 30: "The Fashion Shop." Jessie Standish, Gordon Eldrid and company, Ryan and Ryan, Mirano Bros., Five MacClarens, Fields and Lucas. Business is good.

JACQUES (R. Sheehan, mgr.)—The Passing Review of 1914 week of 30.

LOEW'S (L. Garvey, mgr.)—Vaudeville and motion pictures. Bill 30-Dec. 2: Mario and Trevette, "Justice," Fanton's Athletes, three to fill. For 3-5: Pekinese Troupe, four to fill. This theatre is enjoying a good patronage.

PRINCESS, STAR, ALHAMBRA and COLONIAL, motion pictures only.

New Haven, Conn.—Hyperion (T. Z. Poli, mgr.) the stock company presents "When Knighthood Was in Flower" week of Nov. 30.

POLI'S (Oliver C. Edwards, mgr.)—Bill 30-Dec. 2: The Great Willard, Jack Kennedy and company, Cooper and Smith, Hop Vernon, Baldwin, Baxter and Carter, and Hill and Sylvlany. For 3-5: Morton and Armstrong, Gene Mulle Troupe, De Michelle Bros., Scotch Players, Violet Charleton, and Cooper and Ricardo.

GRAND (J. De Waltoff, mgr.)—Vaudeville and pictures.

BIJOU (Eugene Wilson, mgr.)—Vaudeville and pictures.

Atlantic City, N. J.—Apollo (Fred Moore, mgr.) Nov. 26, night only, "The Traffic" was the attraction, with Bess Sanky and original cast. For three days, starting Dec. 3, Selwyn & Co. will present "Rolling Stones," a new play. Janet Dunbar, for five seasons leading lady for David Warfield, has the principal feminine role. Other members of the cast include: Harrison Ford, Leonard Hollister, Harry C. Bradley, Beatrice Ingram, Ivan Simpson, Clairborne Foster, Florence Johns, Frances Brandon, Chas. Ruggles, Curt Karp, Barry Maxwell, James Kearney and George F. Smithfield. "The Spotlight" will be the attraction at the Apollo for New Year's week. It is a new comedy, by James Forbes. Members of the cast will include: Holbrook Blynn, Douglas Fairbanks, Zelda Sears and Patricia Collinge. This will be its *premiere* on any stage.

NEW NIXON (Harry Brown, mgr.)—Atlantic City is thankful to Manager Brown for the return, commencing Thanksgiving afternoon, of vaudeville. The policy of this playhouse is to offer burlesque the first four days of the week and vaudeville the last three days. For 23-Dec. 2, Auto Girls. Harry Lauder is announced to appear here afternoon of Dec. 9.

VIRGINIA, CRITERION, BIJOU, ARCADIA, CITY SQUARE, COLONIAL, COZY, PARKE, CENTRAL and CHELSEA, motion pictures.

Los Angeles, Cal.—Morosco (Oliver Morosco, mgr.) "Louisiana Lou" Nov. 30 and week.

MOROSCO'S BURBANK (Oliver Morosco, mgr.)—"Charley's Aunt" 30 and week.

ORPHEUM (Clarence Drown, mgr.)—Bill 30 and week: Gertrude Hoffmann and company, Swor and Mack, Edward Miller and Helene Vincent, Meehan's canines, Claude Golden, and Joseph Jefferson and Blanche Bender and company.

PANTAGES' (Carl Walker, mgr.)—Bill 30 and week: Clabby, Eleven Minstrel Maids, Leon and Adeline Sisters, Work and Play, Elwood and Snow, and Hugo Lutgens.

LOEW'S EMPRESS (Fred Follette, mgr.)—Bill 30 and week: Thos. J. Ryan-Richfield company, Harry Thomson, the Cycling McNutts, Grace De Wintres, Leighton and Robinson, and Lucy and Ethel Baker.

CLUNE'S AUDITORIUM, CLUNE'S BROADWAY, WOODLEY, TALLY'S BROADWAY, MOZART, QUINN'S SUPERBA, QUINN'S GARRICK, ALHAMBRA and MILLER'S, moving pictures only.

St. Paul, Minn.—Metropolitan (L. N. Scott, mgr.) "The Prince of Pilsen," with John W. Ransome, week of Nov. 29. Lew Fields' all star company, in "Hanky Panky," next week.

ORPHEUM (E. C. Burroughs, mgr.)—Bill week of 29: Gus Edwards' "Matinee Girls," Elsa Ruegger, assisted by Edmund Lichtenstein; Lola Merrill and Frank Otto, Eleanor Haber and company, Rita Boland and Lou Holtz, MacRae and Clegg, and Blanns and Bert.

SHUBERT (Frank C. Priest, mgr.)—Wright Huntington Players, in "The Common Law," week of 29.

EMPRESS (Gus S. Greening, mgr.)—Bill week of 29: Ward Sisters, James Grady and company, Arno and Stickney, Sampson and Douglas, and Russell's Minstrel Comedians.

PRINCESS (Bert Goldman, mgr.)—Bill 29-Dec. 2: Six Abdallahs, Cathryn Chaloner and company, Berry and Berry, and George Lee. Last half: Rhoda Royal Circus, Three Burns Sisters, Wilson and Aubrey, and Ray and Guthrie.

STAR (John P. Kirk, mgr.)—Bowery Burlesquers week of Nov. 29. Pat White's Big Jubilee next.

NOTES.

THE Strand, formerly the Grand Opera House, is one of the most popular motion picture houses in the city.

THE Gaiety, Starland and Majestic all had big houses week of 22. There seems to be no end to the motion picture business here, as new houses keep springing up all over the city.

Toronto, Can.—Princess (W. Mulholland, mgr.) "Adele" week of Nov. 30. Moving pictures next week.

ALEXANDRA (L. Solomon, mgr.)—"The Appeal" week of 30. "Kitty MacKay" next week.

GRAND (J. W. Cowan, mgr.)—"'Way Down East" week of 30. "Rebecca of Sunnybrook Farm" next week. "Maggie Pepper" follows.

SHEA'S (J. Shea, mgr.)—Bill week of 30: Arthur Prince, Ward Baker, John and Winnie Hennings, Treat's seals, Helen Trix, Amoros Sisters, and Charley Case.

LOEW'S (E. Bernstein, mgr.)—Bill week of 30: Jimmy Britt, Brierre and King, Lemaire and Dawson, Gracie Emmett and company, Blanche Sloane, Three Brownies, Carr and Dunn, and "Vaudeville in Monkeyland."

HIPPODROME (E. A. McArdle, mgr.)—Bill week of 30: Stewart and Hall, the Holdsworths, the Seebacks, the Salambos, Orpheus Comedy Four, and "The Buyer from Pittsburgh."

GAYETY (T. R. Henry, mgr.)—Harry Hastings' Big Show 30 and week. Honeymoon Girls next week.

STAR (F. W. Stair, mgr.)—Fay Foster 30 and week. Hello, Paris next week.

STRAND (Leon Schlesinger, mgr.)—Photoplays and the Romanelli Symphony Orchestra.

MAJESTIC (B. S. Griffin, mgr.)—Moving pictures only.

Montreal, Can.—His Majesty's (H. P. Hill, mgr.) "Thirty Leagues Under the Sea" (pictures) week of Nov. 30.

PRINCESS (Abbie Wright, mgr.)—"The Chocolate Soldier" 30 and week. "The Appeal" next week.

ORPHEUM (George Driscoll, mgr.)—Vaudeville week of 30: Bob Mathews and Al. Shayne, Stepp, Goodrich and King, Arthur Sullivan and company, Flying Martins, McDevitt, Kelley and Lucey, Maurice Golden, Hopkins Sisters, and Sam Barton.

GAYETY (Fred Crow, mgr.)—Million Dollar Dolls 30 and week. Social Maids next week.

Springfield, Mass.—Poli's Palace (Gordon Wrighter, mgr.) bill Nov. 30-Dec. 2: De Michelle Bros., Violet Carleton, Dawsey McNaughton and company, Cooper and Ricardo, Morton and Austin, Phil Brooks and company, Gene Muller Trio, and Poliscope. For 3-5: Baldwin, Braxton and Carter, Hope Vernon, the Frescotts, Murrey Bennett, Jack Kennedy and company, Cooper and Smith, Hill and Sylvlany, and Poliscope.

GILMORE (Robt. J. McDonald, mgr.)—"The Passing Review of 1914" 30 and week.

PLAZA (J. M. Carney, mgr.)—Vaudeville and motion pictures.

HUDSON, EDISONIA, BIJOU, BROADWAY, GEISHA, FOX, GAIETY, MIRROR, LYRIC, GRAND, GLOBE, NOVELTY, REEL, PALACE and SUBWAY, motion pictures.

Fall River, Mass.—Academy (L. M. Boas, mgr.) bill Nov. 30-Dec. 2: Royal Pekinese Troupe, Brown, Harris and Brown, Mabell Morton and company, Roland and Farrell, Sam Ash, and pictures.

SAVOY (C. E. Benson, mgr.)—Bill Nov. 30-Dec. 2: Rigoletto Brothers, Boniger and Lester, Graham and Bandall, Thomas H. Dalton, Four Xela Sisters, and photoplays.

BIJOU (C. E. Cook, mgr.)—For week of 30, the Bijou Stock Co. present "The Escape," with Marcella Hamilton and Hooper Atchley in the leads.

PREMIER (J. Daley, mgr.)—For week of 30, "Cabiria" picatures are shown.

Lawrence, Mass.—Colonial (Ralph Ward, mgr.) Malley & Dennison Stock Co. present "He Fell in Love with His Wife" Nov. 30 and week. Vaudeville and pictures on Sundays.

OPERA HOUSE (W. R. Rothers, mgr.)—Vaudeville and pictures.

NICKEL (John R. Oldfield, mgr.)—Bill 30-Dec. 2: Foster and Mike, "Lunch Room Cabaret," Harold Yates and Mathews Bros. For 3-5: Laird and Thompson, Silber and Duvall, Baseball Four, Three Yoscareys, and pictures.

BROADWAY, VICTORIA, PREMIER, STAR and COSMOPOLITAN, motion pictures only.

Meyersdale, Pa.—Donges' (Clay Donges, mgr.) played Rex Vaudeville Comedy Co. Nov. 26-28. Company the best I have had, of its kind. Got more money with this show than anything I have had this season. Sue Higgins Tab. Stock Co week of 30. This town is ripe for this class of attraction. Billy Watson's Beef Trust Beauties Dec. 7.

McAlester, Okla.—Busby (A. Bert Estes, mgr.) "Potash & Perlmutter" pleased a capacity house Nov. 21. Annette Kellermann, in "Neptune's Daughter," pictures, followed 27-30.

YALE-MAJESTIC, LIBERTY and STAR, motion pictures only.

NOTES.

L. W. BROPHY, owner of the Yale chain of moving picture theatres, was here from Muskogee, 23.

THE 101 Ranch Wild West Shows passed through McAlester Sunday, 22, *en route* to Bliss, Okla., where the show will Winter.

THE A. P. Whitney Shows, with ten cars, also passed through here 22, *en route* from Wilburton to El Reno, Okla.

South Bend, Ind.—Oliver (S. W. Pickering, mgr.) "Help Wanted" Nov. 30. "Seven Keys to Baldpate" Dec. 5.

ORPHEUM (C. J. Allardt, mgr.)—Bill for 30-Dec. 2: Dennis Bros., Karl and Edwards, "Glory of Ireland," Venita Gould, and Baldwin and Emerson. Last half: Harvey Trio, Olive Vail and company, Harlan Knight and company, Fields, Winchill and Green, Buckley's animals, and pictures.

MAJESTIC (P. J. Clifford, mgr.)—For week of 30, "A Model Girl," by the Lorraine Musical Comedy Co.

COLONIAL (P. J. Clifford, mgr.)—Gladys George Dramatic Co., in "Tempest and Sunshine," 30 and week.

AUDITORIUM (S. W. Pickering, mgr.)—High class photoplays, to large crowds.

LASALLE, SURPRISE and DELITE, pictures only.

THE VAUDEVILLE show given by the Elks, under the direction of C. J. Allardt, Nov. 23-25, added $800 to the Christmas Tree Fund.

Hot Springs, Ark.—Auditorium (Frank Head, mgr.) Al. G. Field's Minstrels, Nov. 25, had a packed house which thoroughly enjoyed the classy program rendered. Before the termination of the show Mr. Head had signed contract for a return engagement of this show for March 27. Boston English Opera Co. followed, 28.

PRINCESS (Fred Pennell, mgr.)—The Albert-Tayler Stock Co. opened an engagement at this house, 23, presenting "The Jail Bird," for the first part of the week, and "Who Will Marry Mary?" for the last half. Thanksgiving matinee had very big business.

ROYAL, CENTRAL, LYRIC and STAR, moving pictures.

RITCHIE BROWN writes us: "We are still at the Grand Theatre, Newcastle, Ind. Had one hundred and forty-two answers to our "ad." and got just what I wanted. Can't beat the old CLIPPER. Best AGENT in the business."

SHERMAN AND DE FORREST are at the Fifth Avenue, New York, this week.

ANNETTE KELLERMANN will be a feature on the New York Palace bill next week. She will then star in a new play.

WM. SISTO scored a big hit at the Poli houses in Waterbury and Bridgeport last week.

MELODY LANE.

BY JACK EDWARDS.

THE PROFESSIONAL COPY EVIL.

The professional copy evil has at last been taken up by several of the leading music publishers in New York. Last week a movement was started by one very prominent man to eliminate the "wrap me up a bundle of your latest stuff." Orders were given to everyone connected with this firm to turn down everybody who came in and requested this favor.

THE NEW YORK CLIPPER has been advocating the abolishing of this evil for the past five years, and it is gratifying to note that the music publishers have at last decided to act upon this subject. Every day THE CLIPPER receives suggestions and ideas from the boys connected with the music industry as to the best methods in doing away with this tremendous loss to music publishers. Jack Glogau has given his ideas below, and it is about one of the best suggested:

To do away with the professional copy evil it is necessary to do two things, that is to have a practicable system, and second, to have the co-operation of all the publishers. (In union there is strength.)

Let's take the first part and analize it from start to finish.

The first thing which happens is the writing of the song, by the author and composer, and then it is submitted to the manager for approval. It is accepted. Contracts are drawn up. Then the work starts. The first thing done is to get the lead sheet and then the lyrics. As a precaution a manuscript copyright is secured, then the arranger starts work on the piano copy, which is sent to the engraver, and after it is O. K. instead of ordering professionals, say we order one thousand copies (which look like regulars, only not having a title page) In the meantime a lead sheet is made with the lyrics written in and harmony notes cued in; in different parts, and this is sent to the engraver to be engraved. It makes a better job than to be autographed, as you can read the notes and lyrics with more convenience. This represents the cheapest form of a copy, which cannot be played by the amateur. Professional copy grafters as they're called, and am sure would look terrible on a piano in anybody's parlor at home.

Now, then, the next thing done is to have orchestrations in all desired keys. These are autographed, which is a cheap form of printing. The piano copy of the orchestration is printed up in bigger quantities than the rest of the orchestrations. This applies to the original key only. Now, then, the system is all ready for the test.

Scene changes to the professional studio of the publisher. The performer, moving picture pianist, illustrated singer and the grafter come in to the office and ask for professionals. The man in charge is now ready with the system. The actor asks for new songs and is asked what kind of song he wants. Whatever he asks for he's given the engraved lead sheet, and the pianist hears the song. He gets his key and orchestration given him. If for some reason or other he complains then you give him a copyright copy of the song he's learning. He is left under the impression that there are no professional copies, and when he asks for a set for himself (which generally is a part of the prof. copy evil).

He is told that they only have lead sheets, and if he wants them he's welcome to them. He will in all probability refuse them.

Now comes the moving picture pianist. He wants a set of professionals for his theatre. He is given the *piano parts* of the different numbers the house is working on (that is, the autograph copies), which have no words of the song—only the melody, which is all he needs. He also is made to understand that we only have lead sheets. There is a very little percentage of pianists who can do justice to lead sheets.

When the department store girl, stenographer, etc., ask for professional copies they are turned down with the answer that they don't print any more. By the above explanation you can see that every detail is taken care of, and will do away with professional copies. If all the publishers get together and follow the same plan, so that the actor is made to understand that only lead sheets are printed of songs, and plain piano copies (orchestra) are printed for the use of motion picture pianists, the evil would easily be eliminated.

If all the publishers don't follow the plan, then it never can be made a success. Just as the Board of Trade is trying to educate the performer that they will not pay to have songs sung, the same can be said if the publishers get together to abolish the evil professional copy.

Let's take the mail, which generally is heavy when professional copies are requested, from people who do not send program or who are not recognized. Their letter is ignored or a postal sent them likely, for credentials, when performer requests a certain song send him a copyright copy, and if a pianist writes in for professionals for moving picture theatres, send them the piano copy (autograph edition).

There is no possible loophole in this system, and if anything might come up which would not agree with this system it should be brought to light, so that a discussion can be had on the matter.

Benny Bloom, who has charge of the professional department of the J. H. Remick Co., turns down many of these grafters weekly, spotting them the minute they get into the Remick offices.

THE DALY BALL.

The ball given by the Daly songsters at the St. James Hall, Boston, last Monday night, was one grand success. Mr. Daly was eulogized by the former mayor of Boston, Mr. Fitzgerald, saying in his speech that he knew Mr. Daly since a boy, and that Boston should be proud to have him as a citizen, and also it was his pleasure while mayor to give the Daly Music Pub. Co. permission to sing with the bands and orchestras at the municipal concerts, and no other publisher enjoyed this privilege. The affair was one grand success.

FRED FISCHER'S NEW SONG.

It doesn't seem to make a bit of difference how they treat Fred Fischer, our German friend, as soon as he finishes writing one hit the wise ones are predicting that he has finished. Several months ago Fritz made up his mind to get himself a wife and hide under cover for some time, and everybody began to whisper, "where is Fischer, he is writ out?" Not so, dear reader, Fred has come back with bells on, with a song that Phil Kornheiser predicts will equal, if not exceed his famous "I'm On My Way to Mandalay." Kitty Gordon, last week, put it in her new act, and on its first appearance proved a sensation. Oh, yes, the title, "There's a Little Spark of Love Still Burning in My Heart for You." A pretty title, eh, well "take it from me," the melody and lyrics are more so.

Feist is the publisher, so take a tip, and improve your act.

JACK EGAN BACK WITH F. A. MILLS.

Our old friend Jack Egan, who left the F. A. Mills house some time ago to go with another publishing concern, went back to the Mills office last Monday, and is hard at work on Lewis F. Muir's latest song, "Turn the Hands Back, Father Time."

FLATOW WILL STAY.

Leon Flatow will stay with the F. A. Mills Company, despite rumors to the contrary. Only last week Leon bought himself a half dozen of the "silver" variety of silk shirts.

BENNY ALBERTS' GOOD WORK.

Benny Alberts, the "nothing to do until to-morrow boy," connected with Maurice Abrahams, is doing some excellent work in the small time houses. Last week Benny had his firm's songs featured in every small time house in the city.

JIMMY MONACO WITH LEO FEIST.

James V. Monaco, the writer of "Row, Row, Row" and "You Made Me Love You," joined the staff of Leo Feist last week. His going with the Feist company again linked the team of Monaco and McCarthy, one of the best composing pairs in the music world.

It also makes the Feist staff one of the best in the business in fact, the best that has been controlled by one house in many years. Jimmy as yet hasn't announced any new songs, but you can lay a bet down that when the Monaco and McCarthy combination get working the music world will be startled with some original ideas in melodies and lyrics.

HARRY VON TILZER'S SONGS.

"'Way Down East" and "Everybody Had A Finger in the Pie" are the two songs that Ben Bornstein, manager for Harry Von Tilzer, is working on. The first named is already a big hit in Chicago, and is rapidly gaining in favor in the East. "Finger in the Pie" has been sung in the Keith houses during the past three weeks with as much success as any song this season, and should be counted upon to be the best seller in the Von Tilzer catalogue.

"GILBERT TALKS"

('BOUT STERN PUBLICATIONS).

As this is the "opening" week, I haven't much to tell you "customers" because I am not familiar with my surroundings as yet. Still I have never felt so sure of two (2) hits as I am of these two new numbers, namely: "Maybe a Day, Maybe a Year," "Weep No More My Lady."

Willie Weston, Grace Dixon, Billy Beard, Jeanette Dupree are only a few of the many who have decided to use them.

There has been a demand for a double number ever since "You Made Me Love You," and I might say that the different writers have tried to get its successor. In fact, I tried as hard as any. Then I decided there was only one way to get that. I immediately got in touch with the man who had written the original, Jimmy Monaco, and he and I turned out what I can safely say will be its successor, namely, "Maybe a Day, Maybe a Year."

"Ballin' the Jack" is still the most popular singing and dancing number in the country. The mail is just chuckful of requests daily for this whirlwind hit. The two writers, Chris Smith and Jim Burris, have already written a follow up song which looks as if it will out-succeed the success of its predecessor, namely, "Fifty-Fifty." It is full of that pep and ginger and has a kick in every line.

A sterling Irish ballad is also one of the main standbys in the catalogues over which I am supervisor, the author of which is that clever little lady composer, Edna Williams. The title is "Old Erin, the Shamrock and You." By the way, Miss Williams has just turned out a little number that is bound to be a popular one with photoplay patrons, namely, "Sweet Little Mary Pickford."

The lady whose name the title page bears endorses and chooses this number as her favorite song. This house still ranks supreme as the House of Instrumental Hits, as "Meadowbrook Fox Trot," "Sweetie, Dear," "Reuben Fox Trot," "Maurice Pericon," "Amazonia Polka Bresilienne," "La La Fado."

Every week I will be glad to have you read my little ravings, and I hope to make them more interesting as the time rolls by.

DOINGS IN CHICAGO.

Will Rossiter has published a new song that will be a riot through the country. The title is "The Broadway Blues," written by Terry Sherman and Brandon Walsh.

Bob Daley and his clever entertainers, are featuring Marvin Lee's big winner, "When the Moon Shines In Ireland." Mr. Lee expects to leave for the East shortly.

Abe Olman, manager for the La Salle Music Company, wishes to deny that he has sold "Down Among the Sheltering Palms," and states that the song is one of the biggest sellers in Chicago.

THE LEWIS F. MUIR SURPRISE.

Well, boys, the secret is out. For the past two weeks almost everybody in music circles has been kept in the dark as to the plans of the "music master of melody lane," Lewis F. Muir. Many rumors were heard up and down Broadway as to the wonderful numbers that he had composed. One in particular being heard by several on the inside was pronounced a master. The cat jumped out of the bag last week.

I was standing on the corner of Broadway and Forty-eighth Street, and the sounds of piano playing attracted my attention. I couldn't recall having ever heard the song being played before, so being somewhat inclind to satisfy my musical instincts, I beat it up two flights of stairs to the F. A. Mills publishing office, and in one of the rooms I found Lewis F. Muir in the grip of one of the most original ideas in songs that I have heard in some time. Lewis stopped playing when he saw me, and I inquired what was the melody.

I was at once informed that I was about to be made a partner in a song secret, being the first outside of the Mills office to hear the title of the new song. I was told not to mention it, but here goes, I'll take the chance. Just repeat this title several times and see if the idea doesn't strike you the way it did me. "Turn the Hands Back, Father Time." A comer, isn't it?

The public has been clamoring for something new in songs, and I think Mr. Muir has struck it this time.

The lyrics by Dick Howard make a beautiful story, and the melody by Harry Jentes and Lewis F. Muir is the enchanting kind that you can't resist. Take an hour off and visit the Mills office and ask to hear it. The chorus runs like this:

Turn the hands back, turn the hands back,
turn them back upon your great big dial,
Turn them 'way back, turn them 'way back,
to my childhood days a while;
Let me wake up in the morn and find I'm
back at school,
Teacher there, a-teaching me the golden rule.
Let me ramble with the lambs that gambol,
through the fields of clover I'll roam all
over.
Far away upon the hillside, by the mill-side,
sweetheart Sue, I'd like to be with you
an hour or two,
Oh, say, I'd give ten years of my life away
To roll once more in the new mown hay,
Turn the hands back, turn them 'way back,
turn the hands back, Father Time.

DRISCOLL WITH DALY.

George Driscoll, recently connected with the Broadway Music Company, has signed with Joe Daly, and will be glad to hear from all his friends.

NOW A STERN BOOSTER.

Irving Masloff has signed with Jos. W. Stern & Co. to demonstrate the new L. Wolfe Gilbert songs. He started in last Monday, and has already placed "Maybe a Day, Maybe a Year" with several big acts.

McCARRON AND WALKER'S NEW COMEDY IDEA.

Charley McCarron and Ray Walker, not content with having one hit to their credit, in "Poor Pauline," have just composed another comedy number, called "The Big Idea," that is a scream from start to finish. It will be ready for you soon.

TENNY WITH PARKE, DANIELS & FRIEDMAN.

Harry Tenny is now connected with the Parke, Daniels & Friedman Music Company, and is boosting "In the Palace of Dreams" and "Sweetheart of Mine," the firm's feature songs.

REMICK NIGHTS AT MOSS & BRILL HOUSES.

During the past four weeks Remick nights, under the personal direction of Mose Gumble, have taken place in almost every Moss & Brill house in this city. Each one of the affairs has proved such a grand success that return engagements have been given everywhere. "I'm Going to Make You Love Me" and "Mississippi Cabaret" have always been the features.

NEIL MORET A MUSIC PUBLISHER.

Neil Moret, composer of "Hiawatha," "Silver Heels," and several other songs almost as famous, has just written a number on the coming world's fair, entitled "At the Panama-Pacific Fair."

Mr. Moret was connected with the J. H. Remick Company for twelve years, during which time he made the acquaintance of hundreds of professionals who will no doubt be glad to hear from him again. He is making his headquarters in San Francisco, Cal., where he has opened up beautiful offices and intends to publish music on a large scale.

HARDING IS ONE OF 'EM.

Bob Harding, of the Shapiro & Bernstein forces, is one of the boys in the quartette that Bob Russick had featured in the New York Theatres the past four weeks, singing "Tip Top Tipperary Mary."

THE BALLAD THAT HAS PROVED A SENSATION.

"When You Play in the Game of Love," the ballad that Leo Feist, under the leadership of Phil Kornheiser, made the biggest success of this class of songs in modern times, is still the talk of songdom. The number has been heard in every home in New York at least twenty times and still they can't get enough of it. Last week, at the Palace, the Clayton Sextette rendered it, and it was one of the hits of the Bessie Clayton act. At this rate it will live for many years to come.

NEW YORK'S
TEN FEATURE SONGS

Song	Publisher
"When You Wore a Tulip and I Wore a Big Red Rose,"	(LEO FEIST CO.)
"When the Grown Up Ladies Act Like Babies,"	(MAURICE ABRAHAMS)
"Michigan,"	(WATERSON, SNYDER & BERLIN)
"Tip Top Tipperary Mary,"	(SHAPIRO, BERNSTEIN CO.)
"I'm Going to Make You Love Me,"	(J. H. REMICK & CO.)
"When You're a Long, Long Way from Home,"	BROADWAY MUSIC CO.)
"When You Play in the Game of Love,"	(LEO FEIST CO.)
"Mississippi Cabaret,"	(J. H. REMICK & CO.)
"Let Them Alone, They're Married,"	(SHAPIRO, BERNSTEIN CO.)
"Ballin' the Jack"	(JOS. W. STERN CO.)

MOYNIHAN MAKES GOOD.

Don Moynihan, who recently assumed charge of the professional department of the Broadway Music Company, coming from the Boston office of the same firm, is to be complimented on the manner that he is conducting the "system." He is well liked by all the boosters in the office, and has hundreds of friends in the profession.

AMERICAN SOCIETY OF AUTHORS, COMPOSERS AND PUBLISHERS TENDER DINNER TO PRESIDENT GEORGE MAXWELL AND COUNSELLOR NATHAN BURKAN.

One complete volume was added to the history of American music on Sunday, Nov. 29, at Luchow's, at the dinner given to President George Maxwell and Counsellor Nathan Burkan by the American Society of Authors, Composers and Publishers. Everybody who was somebody in music and could possibly get there, seventy-six in all, was there, and the spirit of goodfellowship prevailed.

Victor Herbert, vice president of the society, was toastmaster. Speeches were made by President Maxwell, Counsellor Burkan, Senator Frawley, Jas. W. Johnson (Minister to Venezuela), Junie McCree, Jean Havez, Chas. K. Harris, Hugo Bryk, director of the Austrian Society, and Gustave Kerker. Grant Clarke and Joe Young sang a burlesque "rag" song, and Billy Jerome gave one of his up-to-the-minute parodies, "While We Are Marching With Georgie." Mr. Maxwell in his speech, gave some interesting facts and figures, the principal one being that, to-date, the society has issued ninety-three licenses, Harry Williams bringing in ten on Saturday, which average $8.23 per month. At this rate the income of the society will run into the millions, once it becomes aggressive, and from all indications this will be in the near future. Mr. Burkan, whose wonderful grasp of the copyright question has placed the society on such a safe footing, made a splendid speech urging co-operation and unity at all times.

Raymond Hubbell read telegrams from John Philip Sousa, Leo Feist, J. H. Remick, the Lambs' Club, Irving Berlin and many others.

The following were present: George Maxwell, Nathan Burkan, Victor Herbert, Senator Frawley, Ernest Ball, Stanley Olmsted, Glen McDonough, Julius Witmark, Junie McCree, Wm. Jerome, Isador Witmark, Raymond Hubbell, Charles Klein, Jay Witmark, John L. Golden, Manuel Klein, H. Eastman, Geo. V. Hobart, Theodore Morse, Hugo Bryk, Silvio Hein, G. Schirmer, Robert H. Bowers, Jerry Kern, Anatol Friedland, Louis Hirsch, Al. Gumble, Seymour Brown, Geo. Botsford, Jean Havez, Ballard McDonald, Stanley Murphy, Jess Winne, Henry Blossom, Hapgood Burt, Earl Carroll, Louis Dreyfus, Victor Jacobi, John Leffler, Gustave Kerker, Harry Williams, Ray Goetz, Joe Goodwin, Edgar Smith, Edgar Leslie, Joe Young, Geo. Meyer, Maurice Abrahams, Sam Lewis, Harry Carroll, Ray Walker, Chas. McCarron, Meyer Cohen, Mack Stark, Leo Edwards, Malvin Franklin, Gene Buck, Dave Stamper, Jas. V. Monaco, Harry Collins, F. B. Haviland, Chas. K. Harris, Ted Snyder, Grante Clarke, F. E. Belcher, Henry Marshall, Henry Waterson, Mose Gumble, F. X. Coalan, Louis Bernstein, J. W. Johnson, Herman Paley, Jean Schwartz, Nahan Franko.

TEDDY MORSE'S MUSINGS.

We have a Belgium of our own right here. The wounded and bleeding from salary "cuts" is enormous.

We suggest that our trade papers keep the following always set up. It will save composition and can be used every week: "—— ——is no longer connected with —— & Co. He will join the staff of —— —— next week."

Something to admire: Those new Federal reserve banknotes.

As it used to be: "At the sign of the Hammer and the Knife."

As it is to-day: "At the sign of the Double Cross."

The "Big Idea:" American Society of Authors, Composers and Publishers.

When a fellow does something well and is modest about it, he's the kind to know and deserving of all the boosting he can get. He goes calmly on his way, does the best he can, never blows his horn in your ear, but writes good stuff, writes it often, and is going to write a whole lot more—that Titian-haired lyrical genius, Edgar Leslie.

Rather expensive memo. pads the "pubs." use. Vocal and dance orchestrations cost from two to five cents per.

Want to hear a clever little pianist? Want to hear a song played as sweet as John McCormick sings? Wander into Kalmar & Puck's and get Louis Handman to tickle the keys for you. After you've heard him play him play you'll feel like saying, "What'll you have, Louie?" (Here's that notice at last, Louie.)

FEATURING MAURICE RICHMOND CO. SONGS.

Dorman and Wilson, at Keith's Jersey City Theatre, were a veritable riot. They opened with "What Did Romeo Say to Juliet" as a double number. Then Gypsy Wilson sang "You Are the Rose of My Heart," and was rewarded with a tumultuous round of applause. The audience was then in good humor to receive "How Is Everything by You, All Right?" by Sid Dorman, and before he was through everybody in the house was with him on this great character song. They closed with "Every Night," another double number, and for an encore sang "For Every Smile You Gave Me You Caused a Thousand Tears." A speech was the only thing that would satisfy the audience.

AL. SIMPSON DEAD.

Alfred L. Simpson, the well known musical director and a composer of note, died at his home in Harlem last Friday. Mr. Simpson gained much fame in the slide business, doing work for nearly every publisher in this country. He is also given credit for inventing the system whereby motion pictures could be shown in a lighted theatre.

He was buried from the St. Aloysius Church last Sunday morning.

THE NEW EARL CARROLL SONG.

Have you heard the new Earl Carroll song that the Shapiro-Bernstein Company have recently released? If not, you are missing one of the song treats of the year. The title itself, "Let Them Alone, They're Married," ought to be enough inducement to make every act on the boards include it in their repertoire. Starting in its rather small way, as every song does, it has taken such leaps in the past week to warrant it being played among the leaders. It was introduced in several of the Keith houses in New York, last week, and was easily the feature of each program. Mr. Carroll also has several other songs that are beginning to show up remarkably well.

SHAPIRO-BERNSTEIN BOYS AT MADISON SQUARE GARDEN.

In last week's issue I made a statement to the effect that the Waterson, Berlin & Snyder concern had the exclusive privilege of the recent bicycle race in Madison Square Garden. My informant was most likely overjoyed by the fact of his firm's songs being successfully received, and forgot to mention that the Shapiro-Bernstein Company had the same rights during the week and, under the supervision of Bob Russick, put over one of the biggest hits the Garden has ever had in "Tip Top Tipperary Mary."

The Shapiro-Bernstein bunch were there with bells on with the whole catalogue, and every song got one of the greatest boosts in its career. "Let Them Alone, They're Married," was also a feature number.

Sidelights on the Society of A. C. & P's. Dinner.

Someday the music trade is going to really appreciate Harry Williams. Remember the great work he did for the Copyright Bill? Well, he's working twice as hard for our society, and brought in ten (think of it, ten!) licenses last Saturday, making the grand total of ninety-three! Some boy!

Not one napkin was tucked under the chin, and the peas were so mixed with the carrots, none of us had any trouble.

Among those not present were F. A. Mills, J. W. Stern and Carl Fischer.

The French Society was represented (on the menu) by "Hors D'Oeuvres," and the German Society by "Kraftnuppe mit nudeln."

"May the most you wish for be the least you get" was Victor Herbert's toast to Harry Williams.

The "Pirate's Flag," by Grante Clark and Joe Young, was a corker.

That was some "eye opener" when it was announced John Philip Sousa's check from the French Society for 1913 was $2,300.

Chas. K. Harris' speech had such an effect upon Hapgood Burt he sobbed aloud: "Charlie, you're breaking my heart!"

GEO. C. TILYOU DEAD.

George C. Tilyou, proprietor of the Steeplechases at Coney Island, Rockaway Beach, Atlantic City and other resorts; a pioneer in Coney Island's amusement enterprises, died early Nov. 30 at his home, 37 Prospect Park West, Brooklyn, a few hours after an operation for intestinal trouble. Mr. Tilyou, who was fifty-two years old, was also troubled with heart disease. His condition became serious Sunday night and, after a consultation, it was decided to operate at once. The attendant physicians were Dr. J. Denton Shea and Dr. Westbrook.

Mr. Tilyou's wife and five children, Edward, eighteen years old; Louise, seventeen years old; George Jr., twelve; Aileen, eleven, and Francis, six, were at his bedside when he died. His extensive enterprises, built up solely through the enterprise of their owner, began with a crude amusement device at Coney Island. Three times fire destroyed Mr. Tilyou's parks.

The New York Sun says: "An insight into Mr. Tilyou's character came with the destruction of Steeplechase, at Coney Island, in July, 1907. On the morning after the fire he put up this placard on a standard where the main entrance had been a few hours before:

"'To my kind and inquiring friends—I have troubles to-day which I had not yesterday, but I had troubles yesterday which I have not to-day.'

"Then he set to work and organized a $1,000,000 company and built the present park. But Mr. Tilyou was due for more trouble that same year. His Bridgeport, Conn., Steeplechase was partially destroyed, with a loss of $50,000.

"Mr. Tilyou was a Coney Island boy, his father having been a hotel man there. The younger Tilyou quit the hotel business, however, when the first of the penny-in-the-slot places appeared and went there proprietors one better by erecting a crude contrivance of wooden horses which carried their riders on a dizzy journey along tracks. This was called 'Tilyou's Steeplechase,' and it proved so profitable that in ten years its owner built the first Steeplechase Park. This was enlarged and improved year by year, and then he branched out in other cities.

"Thoroughly familiar with every detail of his big enterprises, Mr. Tilyou never relinquished the personal management of them until he was taken ill. Years of watching hundreds of thousands amuse themselves at his several parks brought him a remarkable knowledge of how to provide means for their amusement.

"'Everybody likes to see others make themselves ridiculous,' he said in discussing the attractions contained in the new Steeplechase, 'so I simply devised a method of letting people pay for the privilege of amusing others.'"

THIS WEEK'S CHICAGO VAUDEVILLE

(Special wire to THE CLIPPER, Nov. 30).

Majestic (Lyman B. Glover, mgr.)—House well filled Monday matinee. Charles McGoods and company opened, replacing Burns and Fulton. They received heavy applause. The Transatlantic Trio offered musical novelty, which pleased. Pathe pictures followed. Harry Beresford and company presented comedy, entitled "Twenty Odd Years," very good sketch by Tom Barry. Tremendous applause accorded Mr. Beresford at finish. Milt Collins delivered his political speech favorably. Dainty Marie, in singing, dancing and acrobatic ring work, displayed talent, and is one of the hits. Mr. and Mrs. Jack McGreevey registered as big a hit as when seen at Palace a few weeks ago. Henrietta Crosman and company, in new vehicle, "Thou Shalt Not Kill," a military peace play, won the hearts of all. Bobby North followed. As single in vaudeville he lacks strength, in material. Paul Conchas closed, offering new strong feats, winning favor. Bill next week: Nora Bayes, Rooney and Bent, "The Green Beetle," Waldemar, Young and Jacobs, Will Rogers, McMahon and Chappelle, Nelusco and Hurley, Brent Hayes, Gormley and Caffrey.

Palace Music Hall (Harry Singer, mgr.)—All 'round good bill pleased audience Monday matinee; house packed. The Gaudsmidts, eccentric clowns, opened in a novelty, doing well. George M. Rosener, impersonator of American types, received five curtain calls. Sam Chip and Mary Marble, billed third, did not appear, Bobby North replacing them (Mr. North appears at Majestic also). Manuel Quiroga, with the violin, is master of that instrument. He received tremendous applause. Hugh Hubert and company, delivered hit, presenting "The Sons of Abraham." Aileen Stanley took four bows, offering up-to-date songs. Cecil Lean and Cleo Mayfield offered same act as seen here last season, and did fairly well. The volunteers, four people, displayed talent in their original novelty. Myrtle and Jimmie Dunedin closed, with their sensational bicycle offering. Bill next week: Eddie Foy and Seven Foys; Frank Fogarty; Harry Tighe and Babette; Lambert; Hayward and Stafford company; Weston and Leon; Cummings and Gladdings; Kremolina and Darras Brothers.

Colonial (Norman Field, mgr.)—Monday attendance was big. Dierck Brothers pleased. Armstrong and Clark went very big. Nedsky Troupe won applause. Massey and Bolton secured several encores. Morton Jewell Troupe were received well. Ogden Quartette a big hit. McWilliams, Standal and Baldwin won favor. Melnotte Lanole Troupe and J. K. Emmett and company made good impression.

McVicker's (Jack Burch, mgr.)—Marshall P. Wilder, headliner this week, is best humorist here in some time, and a big hit. Hartley and Pecan responded to encores. Davis Kalecks made many laughs. "Grey of Dawn" filled position well. Reckless Trio named. Tower and Darrell in songs, and dance very good. Church City Four harmonize well. Savoy and Brennan, hit of bill. Dunlap and Verdin scored. Bessie Kaplin, singing comedienne, secured several bows; good voice.

Sophie Tucker writes from St. Paul: "Going big on Loew time. On way to Coast."

Marcus Loew's Agency moved to-day to ninth floor North American Building. Office beautifully fitted.

ARTHUR ALBRO, heard two seasons ago as the romantic gypsy of "Gypsy Love," and later as one of the leading tenors of the Chicago Grand Opera Co., has been engaged for a principal role in "Lady Luxury," the new musical comedy to be heard in December. Alan Mudie and Alice Moffit, who was until recently prima donna of the "Oh, Oh, Delphine" Co., have also been added to the "Lady Luxury" organization.

FRANK THOMAS has been added to the cast of "Children of Earth," which is to be produced by Winthrop Ames. Cecil Yapp and Kate Jepson are also new additions to the company.

WANTED QUICK FOR

Perry's Peerless Players

On account of sickness, Tall Juvenile Man; with Specialty preferred; also Heavy Man. Must be sober and reliable. State all in first letter. Address
C. HERBERT PERRY, Stratford, Ontario, Dec. 7, 8, 9; Guelph, 10, 11, 12.

WANTED QUICK

WOMAN FOR LEADS AND HEAVIES

Rep. People in all lines. State exact age, height and weight, also lowest salary, which is dead sure. If you do specialties or have singing voice, say so. Address
LAWRENCE DEMING THEATRE CO., Redwood Falls, Minn.

At Liberty--A Real Agent

Can route, cont. paper, do press work, post litho. and thoroughly understands all show work. Any thing to offer let me know. GEO. I. HAYES, 87 White St., Haverhill, Mass.
P. S. Two Nights Rep. Co. can win out in New England territory.

MOTION PICTURE DEPARTMENT

CURRENT FILM EVENTS.

BY RIK.

FAMOUS PLAYERS SECURE TWO NOTED SUCCESSES AS JOHN BARRYMORE VEHICLES—WILL PRESENT POPULAR STAR IN "ARE YOU A MASON?" AND "THE DICTATOR."

The Famous Players Film Co. has secured two such noted stage successes as "Are You a Mason?" and "The Dictator," in which they will present their popular star, John Barrymore, who made his first appearance in motion pictures in the Famous Players production, "An American Citizen," and who achieved an unusual comedy triumph in that company's recent release, "The Man from Mexico."

"Are You a Mason?" and "The Dictator" were selected as vehicles for Mr. Barrymore for the reason that they represent, more than any other comedies of a similar reputation, the type of dramatic humor best adapted to the inimitable talents of this star.

In "Are You a Mason?" by Leo Ditrichstein, Mr. Barrymore will portray the character of Frank Perry, a dashing young married man of exuberant spirits and vivid imagination.

In "The Dictator," the celebrated adventurous romance by Richard Harding Davis, John Barrymore will appear as Brooke Travers, the central character, a young American who is forced by existing and exciting circumstances to become temporarily the dictator of a small republic in South America, who in doing so becomes the hero of many momentous situations, some comic and some very serious indeed, over all of which he triumphs, through the aid of his clever wit and never failing audacity, and is finally rescued by a kindly fate in the substantial guise of an American battleship.

Mr. Barrymore should have unprecedented opportunities in both these comedies for the display of his amazing abilities, already recorded so satisfactorily on the screen.

FAMOUS PLAYERS ANNOUNCE MARY PICKFORD IN "CINDERELLA," AS CHRISTMAS RELEASE.

When the Famous Players included in a recent announcement of forthcoming productions, Mary Pickford, in a subject entitled "The Step-sister," they termed it "a genuine surprise." Just how much of a surprise it is was disclosed only last week, when it was explained that "The Step-sister" is nothing else than a modern and original version of the century-old classic, "Cinderella." The subject is to appear on the Paramount program, Dec. 28, and is described as the Paramount Christmas release.

In the exquisitely fanciful fairy tale, "Cinderella," Mary Pickford portrays the pathetic but bewitching little cinder-girl, who was at last rewarded for her virtue and patience by a splendid triumph over her haughty sisters and unkind step-mother, and crowned princess, and sovereign of her true love's heart. This new version of "Cinderella" is said to be a delightful blend of comedy and pathos, and provides a consumately artistic treat for people of all ages.

WORLD FILM CORPORATION BUILDING UP GREAT SELLING ORGANIZATION.

In keeping with the policy of building up one of the most capable selling organizations in the moving picture industry, General Manager Lewis J. Selznick, of the World Film Corporation, announces the appointment of Frank H. Vine as manager of the New England branch of the World Film Corporation; Robert Etris, manager of the Philadelphia branch, and H. C. Hoelah, manager of the Cleveland branch.

Frank H. Vine is one of the best known figures in the motion picture trade in New England. For four years he was the manager of the Boston office of the General Film Co. Previous to that he was the manager of the Howard Moving Picture Co. When the Eclectic Film Co. decided to open exchanges throughout the United States, Mr. Vine was made manager of the Pittsburgh branch, and he organized the staff for that office. In August, 1913, he was transferred to the management of the Eclectic branch in Boston, and has remained there to this day. He will take charge of the World Film office there on Nov. 23.

Robert Etris is a Philadelphian by birth, and prior to becoming identified with the film world he was associated with the A. B. Kirchbaum Co. as a clothing designer. In the slack periods with the Kirchbaum Co. he booked films for S. Lubin, when that magnate was operating a film exchange as a side line for his optical business. Mr. Etris did so well that when Mr. Lubin decided to make the film business a permanent feature, he engaged Mr. Etris to take charge of it. That was in 1906. When the General Film Co. was formed and Mr. Lubin's exchange became the nucleus of the Philadelphia branch of the General Film Co., Mr. Etris was made manager of the branch. He remained with that firm until Arthur S. Kane went to the Eclectic Film Co., and Mr. Etris came with him to manage the Philadelphia branch of that firm. He has decided to join Mr. Kane again in the capacity of Philadelphia manager for the World Film Corporation.

H. C. Holah admits that he is acquainted personally with 475 exhibitors in the Cleveland district. His territory with the World Film Corporation in Northern Ohio, and is made up of fifty-two counties in that populous State. There isn't a phase of the moving picture business that he is not acquainted with. As he himself says, he has had every job in the Cleveland office of the General Film Company, starting in at the bottom of the ladder. When he left to become manager of the Cleveland branch of the Eclectic Film Company he had worked himself up to the office of manager for the General Film Company. Starting humbly as a singer of illustrated ballads, Mr. Holah has become one of the best known and most capable men in the Cleveland district. Because of his energetic methods the Cleveland branch became one of the most productive in the Eclectic chain of offices. He entered the business in 1905, and has confined himself to Cleveland and its vicinity. He will take charge of the Cleveland office for the World Film Corporation Nov. 23.

It is because these men have demonstrated that they are capable of breaking records and delivering the goods that Mr. Selznick has placed them in charge of these important offices. He has secured the highest salaried attache in the film industry as his assistant in the person of Arthur S. Kane, and he intends to make the selling staff of the World Film Corporation the crack organization in the moving picture field.

HAZEL DAWN RE-ENGAGED BY FAMOUS PLAYERS TO STAR IN "THE LOVE ROUTE."

Hazel Dawn, one of the most charming and talented of the younger favorites of the American stage, who made her debut before the motion picture camera in the Famous Players' production of Bronson Howard's play, "One of Our Girls," has been re-engaged by that concern to star in a film version of the famous comedy-drama, "The Love Route."

"The Love Route," by Edward Peple, author of "The Spitfire," and the recent comedy success, "A Pair of Sixes," is a romance of the ranch and the railroad, which will provide unequalled and numerous opportunities for the display of Miss Dawn's captivating powers of characterization.

Much preliminary preparation is being given this forthcoming production, as the subject requires unusual mechanical and technical scope.

All who remember the delightful portrayal of Miss Dawn, in "One of Our Girls," will anticipate her second characterization for the Famous Players with impatient interest.

FIRST SHOWING OF "WHEN FATE LEADS TRUMP."

The first showing of "When Fate Leads Trump," the last release of the Excelsior Feature Film Co., Inc., was held Wednesday, Nov. 18, at the Broadway Rose Garden. The picture was shown to an invited audience of representative people, including the notables of the motion picture and dramatic press.

HANDWORTH IN TOWN.

The director of the Excelsior Feature Film Co. found time to run down from Lake Placid for a day or so last week. Harry Handworth was happy as usual, and, of course, busy. He said he had found time to come to town as the next production of the Excelsior was already completed and he was in no sense hurried.

A CHANGE OF NAME.

The Excelsior Feature Film Co., having just released "When Fate Leads Trump," announce that the next picture, at present called "The Shadows," from the book by John B. Hymer, will undergo a change of title. Exactly what the new title will be has not as yet been decided. One of the Broadway managers has already announced a play of this name, and to avoid any possibility of confusion the Excelsior people decided to make this change. "The story itself is such a strong one," are the words of William H. Wright, treasurer of the Excelsior, "and the picture is so crowded with action that we know that this picture can stand upon its own reputation."

VICTOR HERBERT AND HENRY BLOSSOM IN PICTURES.

In one of the scenes of the forthcoming Excelsior Feature Film Company's picture a lively lawn party is shown, and among the guests are Victor Herbert and Henry Blossom. These two men, whose names are familiar to every theatregoer, face the camera unflinchingly, and seem as self-possessed as experienced "movie actors." Neither Herbert nor Blossom are really essential to the plot of the story unfolded, but Victor Herbert's substantial figure certainly aids in filling up the background.

FOX ENGAGES CLAIRE WHITNEY FOR "THE GIRL I LEFT BEHIND ME."

Claire Whitney has been engaged by William Fox to appear in support of Robert Edeson, in "The Girl I Left Behind Me," which will be placed in rehearsal the latter part of December, and released through the Wonderful Play and Players Corporation. The role is an ideal one, and will afford Miss Whitney vast scope to display her versatility. "The Girl I Left Behind Me" is the work of David Belasco, and was originally presented by Charles Frohman with great success in the early Empire Theatre days. The story of the piece is ideal for film purposes and will be in five parts. The staging of the photoplay has been entrusted to Lloyd B. Carleton, formerly of the Lubin producing staff. The big scene in the piece is an Indian uprising, and already negotiations are pending with the Government for the use of a reservation, thereby injecting realism and local color into the scene, through the appearance on the screen of real Indians in full war regalia.

WORLD FILM TO PRESENT "HEAD HUNTERS" AT CASINO, NEW YORK.

The World Film Corporation is to present Edward S. Curtis' Indian epic film drama, "In the Land of the Head Hunters," for a run at the Casino Theatre, beginning Monday afternoon, Dec. 7. "In the Land of the Head Hunters" will follow the single week's engagement, at the Casino, of the photodrama founded on Sir Gilbert Parker's "Seats of the Mighty."

During the Casino presentation of "In the Land of the Head Hunters," a special orchestra will play John Braham's symphonization and arrangement of the native Indian melodies Mr. Curtis caught on the phonograph while among the little known Kwakiutls in the wilds of Northern British Columbia and Southern Alaska.

Mr. Curtis' photodrama is said to be notable for two reasons, because of its engrossing plot and action, founded on composite Indian legends, and because of the extraordinary photography. As the author and illustrator of the $1,500,000 "North American Indian," field work for which, was conducted under the patronage of the late J. Pierpont Morgan, Edward S. Curtis is known as the man who is making the Indians live for posterity. Special scenery, designed from photographs of the totem pole country, will be used for the Casino engagement of "In the Land of the Head Hunters," which will be presented twice daily.

This motion picture has naturally great scientific and educational value, and is artistically of much beauty. But it is no mere collection of scenes from Indian life. "In the Land of the Head Hunters" is a great Indian epic drama and is a "thriller." The films themselves represent an outlay of $75,000. The action of the spectacle drama centres around the successful efforts of the young chief, Motana, to stamp out the head hunting clan of Yakius, in order that Motana may win, to have and to hold, the maiden of his dreams, who is Naida (Morning's daughter).

RELIANCE SECURES DIRECTOR EAGLE FOR PRODUCTION OF "RUNAWAY JUNE."

"Runaway June," the new Reliance serial which will be released early in January, will be produced by Oscar Eagle, who has just finished six one-reel features, each with a recognized star, for Sawyer, Inc.

Mr. Eagle for the past two years has been at the head of the Selig Polyscope's Chicago studio, producing feature dramas, and prior to that was associated with David Belasco, the greatest producer of the age.

Oscar Eagle entered the dramatic profession as an actor in the company of McKee Rankin, was successful, and followed with engagements in support of many famous players, including: Frank Mayo, Frank Chanfrau, John McCullough, Fanny Davenport, Mrs. Fiske, Viola Allen, Kyrle Bellew, Frances Starr and David Warfield, playing over three hundred and fifty parts.

Over eighteen years ago he turned his attention to stage direction, and has since made many successful productions, notably for Liebler & Company, with whom he rehearsed many noted actors in the profession, in such productions as "The Christian," "A Gentleman of France," "The Honor of the Humble," "Mrs. Wiggs of the Cabbage Patch," and the all star cast of "Romeo and Juliet." He also staged and produced Browning's "In a Balcony."

Mr. Eagle attended to the chief productions under Mr. Belasco's direct supervision, and improved the opportunity to store up all he could learn from the wizard of stagecraft.

Mr. Eagle has spent the last two months in rehearsing and casting "Runaway June," and at present, the stock company for this gigantic production comprises over sixty members, the majority of whom come from the dramatic stage. The training which Mr. Eagle received under David Belasco is now being applied to the screen version of George Randolph Chester's film masterpiece.

HARRY MESTAYER PICTURE VERSION OF "STOP THIEF."

George Kleine announces that Harry Mestayer has been secured to play the "lead" of the thief in his film version of the comedy, "Stop Thief." work on which has already commenced at the George Kleine studio, 11 E. Fourteenth Street, New York. Mestayer will play opposite Mary Ryan, who will handle the role of the maid. These two stars will be assisted by a cast including Harold Howard, Delia Connor, Marguerite Boyd, Soldine Powel, Mr. Tavernier, Mr. Boyd and Mrs. Burmeister. Mr. Mestayer will be remembered as the one who made a big hit throughout the country in the part of the thief under the Cohan & Harris management of the stage play.

EMIL C. JENSEN NOW WITH CELEBRATED PLAYERS OF CHICAGO.

Emil C. Jensen, for three years with the Kinemacolor Co. of America, first in New York and then as branch office manager in Chicago, goes back to the Chicago field, with which he is well acquainted, on Nov. 30. as assistant to Felix Feist, the general manager of the Celebrated Players Film Co.

Jensen was until recently the senior partner in the Feature Booking Office, of Brooklyn, and just before that he was the booking manager of the New York Exchange for Sawyer, Inc. He is not only a booking expert, but a capable publicity man, having been assistant to Edwin Bower Hesser when the latter was general press representative for Kinemacolor.

ED. AUGUST QUITE BUSILY ENGAGED.

Edwin August, who is now being starred in features produced by the Kinetophote, will attend the exhibitors' ball in Boston on Dec. 2, as Kinetophote representative. He will be accompanied by Hal August, who is also to appear in Kinetophote features in the future. August has begun to cast for a new picture which he will produce, and in which he will star. He has selected several well known players for the parts and expects to start work at the Kinetophote studio at Coney Island within a week.

ED. JONES ACTIVE IN A GOOD CAUSE.

Edgar Jones, the Lubin actor-director, hit upon a practical and far-reaching plan by which generous aid could be given the starving Belgians. He personally canvassed hundreds of farmers in his native county in Ohio, and by this means added a carload of foodstuffs to the cargo of the relief ship leaving Philadelphia Thanksgiving Day.

KINETOPHOTE SECURES TWO CLEVER PICTURE STARS.

Edwin August and Tom Terriss have joined forces with the Kinetophote. They have already begun to cast for the first of a series of photoplays taken from famous plays and books which each will produce and appear in for the Kinetophote. Edward Mackay, who has been directing for the Kinetophote, will remain with the company and continue as director and star in other features which will be produced by that corporation.

The arrangements between Mr. Terriss and Mr. August and the Kinetophote were made complete this week, and each of these sterling screen players has established himself in the New York offices of the corporation.

Mr. August has arranged to take up at once work on one of two popular novels, the rights of which have been bought by the Kinetophote. He will work with the author of the one selected as the first feature which he will produce, and will closely follow the original ideas regarding the characters. Each member of the cast will, therefore, be carefully selected as to looks and ability for the particular role which he is to play.

Mr. Terriss will produce and star in the famous Terriss plays made noteworthy not only by his father, the great English actor, but by himself as well.

"DAMON AND PYTHIAS" FOR FINE ARTS THEATRE, CHICAGO.

In accordance with its announcement that productions of the new photoplay, "Damon and Pythias," would be made simultaneously in the high class theatres throughout the country, the Universal Film Company yesterday leased the Fine Arts Theatre in Chicago. The first presentation will take place there Dec. 7, following the *premiere* in New York on Nov. 30, at the New York Theatre.

HOUSE TO INCORPORATE.

It is learned on good authority that a company is being formed to take over the holdings of the People's Theatre, Mobile, Ala., a moving picture house, and will incorporate in the near future, as well as remodel, increasing the seating capacity to double its capacity (one thousand).

Manager S. A. Fogle has been retained as manager. He has made a splendid record for himself since he has had charge of the affairs of the People's Theatre the past twelve months.

Feature pictures will be shown exclusively, with Famous Players films retained. An orchestra will be added and a character singer engaged, and a change of program will be made daily. Three of Mobile's most influential business men will be stockholders. About three weeks will be required to remodel the new house. A new name has not been decided upon.

DAVID HORSLEY SENDS PRODUCING FORCES TO COAST.

David Horsley sent three directors and forty members of his producing forces to Los Angeles last week, where they will resume their work in the new studios which Mr. Horsley is building in that city.

Mr. Horsley's recent purchase of the Frank C. Bostock animals has necessitated the establishment of a mammoth plant on the Coast for the proper exploiting of the Zoo and the making of an extraordinary series of single and multiple reel animal pictures.

With the splendid facilities for taking every kind of motion picture which this elaborate layout will provide in Los Angeles, Mr. Horsley deemed it unwise to continue the use of his Bayonne plant during the Winter, and for that reason has closed down the Jersey studio and will do all of his producing for the next six months in California.

Milton H. Fohrney, long associated with Mr. Horsley, and his talented wife headed the list of migrants, which included Harry La Pearl, the famous pantomimist, camera men, scenic artists, property men and principal actors.

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TIMELY PICTURE TOPICS.

BY HEX.

REPRESENTATIVES OF THIRTY-TWO FILM CONCERNS HAILED TO COURT AND PAROLED—FIRE COMMISSIONER ADAMSON, OF NEW YORK, DECLARES FILM COMPANIES LOCATED IN WORLD'S TOWER BUILDING MUST OBEY ORDINANCES OR VACATE.

Friday, Nov. 27, representatives of thirty-two film concerns, doing business in the World's Tower Building, 110 West Fortieth Street, New York, were hailed to court and charged with violation of the fire laws by Oscar J. Meadel, an inspector of the Bureau of Fire Prevention.

Mendel based his numerous complaints on the ground that there is an ordinance forbidding the storing of inflammable films in a building within fifty feet of a theatre. There are two theatres within the specified limit. The Fire Department claimed further, that the film corporations cited to appear before Judge Barlow in the Yorkville Court, had no permits for the storing of films on the premises. Fire Commissioner Adamson, it is said, has declared he will order the World's Tower Building vacated by the film people, who constitute a large majority of its tenants, unless the fire statutes are speedily complied with. The defendant film corporations' representatives were paroled by Judge Barlow. The penalty provided by law for violation of the ordinance, as alleged, is one year's imprisonment and a fine of $500.

The sudden activity of the Fire Prevention Bureau is ascribed to the fire which occurred in the Forty-fifth Street Exchange Building, which caused losses to the building and three film concerns on the sixth floor estimated variously at $30,000 to $60,000.

The following picture producing concerns and film distributing organizations located in the World's Tower Building received the court summons: Metropolitan M. P. Co., Blinkhorn Photoplay Co., Titan Film Co., Equitable Film Producing Co., Benna Film Co., Eclectic Film Co., Broadway Film Co., Gt. Northern Film Co., Variety F. F. Co., Gramascope Film Co., Inter-Continent Film Co., Picture Playhouse Film Co., Paramount Picture Co., Sunbeam F. F. Co., Kismet Picture Co., Greene's Photoplay., Inc., Mittenthal Film Co., Bryant Film Co., Leemund Film Co., Colossus Film Co., Theatre Film Co., Commercial Film Co., Vicophone Co., Whyte's M. P. Enterprises, Chartee Feature Co., All Star Film Rental Co., Gaumont Co., Victus Photo Co., Jay Elm Film Co., Hepworth American Film Co., Lucky Film Producing Co., Renfax Talking Pictures Co.

CALIFORNIA M. P. CORPORATION NOW RELEASING THROUGH WORLD FILM CORPORATION.

The California M. P. Corporation, until recently releasing their feature productions on the Alco Film Corporation program, will hereafter distribute their pictures through the medium of the World Film Corporation's nation-wide system of exchanges. "Mrs. Wiggs of the Cabbage Patch," in five reels, will be the initial release through the World Film Corporation. It is scheduled for Jan. 14, 1915. "Mignon," in a prologue and four parts, to be released Jan. 19, 1915; "The Lily of Poverty Flats," "Salvation Nell" and "The Price She Paid" will follow successively.

RENE ALEXANDRE, PATHE STAR, KILLED AT THE FRONT.

It is a remarkable coincidence that almost simultaneously with the release of "More Than Queen," the Pathe colored picture in which Rene Alexandre starred, comes the news from France that the talented actor has been killed in the great battle in Belgium.

Alexandre was to the Pathe French drama what Max Linder (who was recently wounded) is to the Pathe French comedy. No man of mediocre talent could be the leading man at the Comedie Francaise, or the winner of the first prize for tragedy at the Conservatoire of Paris, and these are two of the honors gained by Alexandre during his wonderfully successful artistic career. Tall, broad shouldered, and notably dignified in bearing, he invariably played opposite his beautiful wife, better known to the American public as Gabrielle Robinet. Their partnership did not end with pictures, but extended to the Comedie Francaise also, where Mme. Alexandre is leading woman.

The French Pathe actors and employees are acquitting themselves with credit in the titanic war which is convulsing Europe. So far the honor list is as follows: Rene Alexandre killed, Max Linder wounded and M. Escoffier decorated. In addition to these men, two employees of the Jersey City studio who went back to fight, have written to friends in this country that they are suffering from wounds—Rene Monca and M. Tricot.

ROMAINE FIELDING PERFORMS QUADRUPLE PRODUCING FEAT.

To commence four big features, two of them of five reel length, and produce them practically simultaneously, is a feat that is seldom attempted or encouraged among film producers. Romaine Fielding, producer, author and leading man for the Lubin Company, has accomplished this feat, however, and this, in spite of the fact that he is not a believer in rushing films through. "In the Hour of Disaster," in five reels; "The Disaster," in five reels; "The Brute in the Jug," in two reels, and "The Valley of Lost Hope," in six reels, are the titles of the plays in question. The two first named have just been completed, and will shortly be released by the Lubin Company. The last two are still in preparation. All the plays were commenced Sept. 7. Mr. Fielding plays the leads in them, besides being the director.

NEW CAPITAL FACILITATES ALCO RE-ORGANIZATION — TEMPORARY RECEIVERSHIP DISSOLVED AFTER ONE-DAY'S DURATION.

The infusion of new blood and new capital into the Alco Film Corporation has been a matter for general congratulation throughout the film industry. Film men have been quick to grasp the significance of the suit in equity which was brought by William Sievers, of St. Louis, as treasurer of the Alco Film Corporation, and which resulted temporarily in the appointment of a receiver. The prompt discontinuance of the suit, and the equally prompt purchase by President Walter Hoff Seely and his associates of the stock held by William Sievers, Al. Lichtman and their associates, speedily put an end to any misunderstanding which may have existed in any quarter as to the stability of Alco.

The Alco Exchanges throughout the country have telegraphed to President Seely expressions of their entire confidence in him, his associates and in Alco. They are going ahead vigorously distributing the Alco releases, as well as the radium gold fibre screen and other supplies which are handled by the Atsco department of Alco.

The releases of Alco will be added to by the freeing of much material already owned by the producing companies, and many important stars are held in reserve. Work upon these new releases is already begun, and details will be announced at the proper time.

The impetus which has been given to the releasing corporation by additional capital is being felt by the producing companies allied with Alco. These are going ahead, working vigorously upon their respective photoplay productions.

Re-organization is going forward with the idea of facilitating, if possible, distribution of the Alco program.

ROBERT T. KANE CONTINUES AS ALCO EXCHANGE MANAGER.

Robert T. Kane continues as supervisor of exchanges. He will visit, as heretofore, the branches throughout the country and bring them into better relations with one another and the parent company.

Harry Cohen becomes the new manager in place of Al. Lichtman. He was for years the feature manager of the General Film Company, and established for the General many branches over the country. Mr. Cohen continues his relation with Popular Plays and Players. Many of his duties with that organization are taken over by an assistant, who is promoted for the purpose.

With the opening of court Monday morning, Nov. 23, Judge Learned Hand dismissed the equity suit brought by William Sievers.

John D. Dunlop, prominent financier and banker, well known in the downtown financial section of New York, has entered the directorate of the Alco Film Corporation, which action probably gives this enterprise the most substantial financial backing of any firm of similar activity in the field.

Mr. Dunlop, when seen at the offices of the Alco Film Corporation, expressed himself as highly gratified at the condition of the Alco Corporation, and said he was entering the film field only after having subjected the company to the most rigid scrutiny.

"TILLIE'S PUNCTURED NIGHTMARE," MARIE DRESSLER KEYSTONE SIX-REEL COMEDY, TO BE DISTRIBUTED BY ALCO FILM CO.

The newly organized Alco Film Corporation, under the presidency of Walter Hoff Seely, began its career this week by announcing that the franchise of the California Motion Picture Corporation was allowed to lapse and that in future, another well known producing company would replace the Western organization.

Mr. Seely and his associates upon the retirement of certain other directors, began a campaign to procure several other producing firms of the quality of Life-Photo Film, B. A. Rolfe, Popular Plays and Players and the All Star Feature Corporation. "Mrs. Wiggs of the Cabbage Patch" was to have been released by the Alco concern this week, but when affairs came to a head and the newly installed officers decided on the new plans, it was thought best to substitute another feature, and the California Motion Picture concern withdrew from the Alco program.

President Seely, commenting on the radical change, merely said that an Eastern producer was ready to step into the Alco program, and that this made the Alco considerably stronger and brought all the producing concerns into direct touch with the parent company. The matter of shipping printing, prints of the films, etc., from the Pacific Coast to the central office in New York, thence back to the exchanges, entailed too great an expense and too great a possibility of delaying releases.

That the Alco concern, under its new board of directors and with their new policy, means to fortify its clients with an absolute money attracting program, was evidenced this week when announcement was made that Ad. Kessel, of the N. Y. M. P. Co., and Mr. Seely, of the Alco, had arranged to release the great comedy, "Tillie's Punctured Romance," with Marie Dressler, as a regular unit on the Alco program.

"Tillie's Punctured Romance," in which Miss Dressler and Charles Chaplin played the leading roles, has undoubtedly caused more comment in the industry than any other film within remembrance. Max Sennet, the director, considers it his best work, and authorities claim it to be the most highly amusing comedy film ever produced.

The Alco Film Corporation paid Ad Kessel one hundred thousand dollars for the rights of "Tillie's Punctured Romance," and will release it Monday, Dec. 21.

Nine different styles of four colored pictorial paper exist for this release, and when Mr. Seely wired his exchanges that the famous comedy will be released Dec. 21, the exchanges doubled their printing orders and announced their intentions of billing it like a legitimate production.

The releases directly preceding and following that of Dec. 21 will be Mabel Taliaferro, in B. A. Rolfe's production of the well known stage success, "The Three of Us," which is now in its final stages, and the Life Photo Film Corporation's creation of Frederic Thompson-Klaw & Erlanger's success, "Springtime," with Florence Nash in the leading role.

Olga Petrova, the brilliant dramatic star, will be seen Dec. 7, in the Popular Plays and Players Company's "The Tigress." Jane Cowl, in "The Garden of Lies," follows later.

KINETOPHOTE OPENS CANADIAN OFFICES.

The K. C. Booking Co., Limited, has been formed, and has opened offices in Montreal, Can. The company will handle all of the Kinetophote features in Canada, including such Kinetophote masterpieces as "The Spirit of the Poppy," "The Span of Life," "The Coming Power" and others. "Markia; or, The Destruction of Carthage," the Ambrosio production which the Kinetophote owns, will also be booked through the Montreal company.

WILTON LACKAYE VISITS CHICAGO—SCENES TAKEN IN BOARD OF TRADE FOR FILM VERSION OF "THE PIT."

Many prominent traders in the wheat pit of the Chicago Board of Trade became moving picture actors temporarily during the past week, when Wilton Lackaye took various scenes in the room of the famous board for the photoplay version of the stage success, "The Pit," in which he is being starred by the World Film Corporation.

In addition to scenes in "The Pit," Mr. Lackaye posed before the Auditorium, at several of the large wheat elevators and the Chicago Stock Yards. Panoramic scenes were taken from the Auditorium tower, showing the line of skyscrapers in "the loop" district.

Accompanying Mr. Lackaye on his Chicago jaunt were Maurice Tourneur, the director; Chester Barnett and Alec Francis, who appear in the picture. The party was in charge of Charles Morgan, of the World Film studios at Fort Lee. While in Chicago, Harry Weiss, manager of the Chicago branch of the World Film Corporation, saw to it that the newspapers of the Windy City were aware of the presence of the famous stage star, and he also arranged to have motion pictures taken by various photoplay reporters.

BOSTOCK ANIMALS LANDED SAFELY IN AMERICA—WILL FORM ZOO FOR HORSLEY PICTURE PRODUCTIONS.

The S. S. *Minnewaska*, as she made fast to her dock in New York last week, proved to be a reproduction, with certain glaring modernisms, of the good ship "Ark," which Captain Noah lost control of in the cosmic ocean in some indefinite period before the Christian Era.

Each ship carried the most wonderful collection of wild animals in existence, at their respective time of sailing, the principal difference being in the motive power of the vessels, and in the fact that Noah's animals were non-performing stock, while the Bostock animals are all carefully trained.

The Bostock collection has shown in every corner of the globe, and has been variously designated as the Frank C. Bostock Jungle, the Bostock Arena, the Bostock Menagerie, etc. It was purchased by David Horsley, of the Centaur Film Company, together with all of its names and titles, from the widow of the late animal king, the sale being arranged by Harry E. Tudor, who has represented Mr. Bostock for many years.

About seven hundred feet of film was made of the animals as they were landed from the ship at the Atlantic Transport Pier, and transferred to the six seventy-foot baggage cars which, floating on flat scows, awaited them at the opposite side of the pier.

The animals had been on a very light diet during the voyage, and their ravenous attack upon the great slabs of beef which served as their feast of welcome to America furnished some most unusual material for Big Bill Reinhart, the camera man, to work on. One trainer was caught off guard by a huge Polar bear, whose nimble paw made it necessary for him to borrow Mr. Horsley's ulster until a new pair of trousers could be procured.

Cleopatra, the Alexandrian elephant, who is now almost as famous as her namesake of old Nile, refused to be coaxed down the gangway, although a special flooring had been built to accommodate her unusual avoirdupois. A rope was finally adjusted around her queenly neck, said rope then being passed through a block and tackle and stretched by a team of horses down on the pier. But this Cleopatra proved to be as stubborn as her royal predecessor, and braced her head flat on the gangway between her front feet to resist the captive march. Just at that instant someone on the ship gently applied a goad to her then most elevated section. This sudden and most unexpected indignity caused her to execute a double somersault, which landed her in a sitting posture at the front of the plank. Cleopatra expressed her displeasure in a sound which sent the gaping crowd scattering in all directions, but Harry Tudor, whose ancestors were also in the king and queen business a century or two ago, and who therefore understands the regal temperament, whispered words which caused her to rise graciously, if not gracefully, and follow him.

Mark Antony, her ponderous consort, hesitated at the head of the gangway only until he spied old Cleo at the foot, and then, as history also records of his illustrious namesake, followed his warlike mistress without faltering. When they were together again, Antony and Cleopatra entwined their trunks and trumpeted joyously.

Altogether there are one hundred and sixteen trained animals in the Bostock collection, all of which, with the exception of a puma, born on the voyage, perform extraordinary tricks individually and in groups. One of the lions rejoices in the classic patronym of Apollo. He is considered the handsomest animal of his kind in captivity, and will figure as the hero in a series of pictures in which every part will be played by an animal. The Polar bear with the penchant for disrobing trainers has been cast for the villain of this series, and Yorick, the comical chimpanzee, who has made more people laugh than any circus clown, is first comedian. Yorick is said to be the most intelligent wild animal of this species ever exhibited. Starting, mounting and riding a motorcycle and blowing a baritone horn are a few of his marvelous accomplishments.

In acquiring the Bostock Show, David Horsley adds the title of "Animal King" to that of "Oldest Independent Film Manufacturer," and takes possession of the largest and most famous aggregation of trained wild beasts in the world.

The entire zoo, in charge of Harry Tudor and twelve trainers, was reshipped by rail to Los Angeles, where Horsley Park will soon be opened up for their accommodation, in conjunction with the new Centaur studios where Mr. Horsley expects to produce a line of single and multiple reel animal features, which will set a new mark in this most popular kind of motion picture.

MAYBE THIS IS WHY JUNE RAN AWAY.

What is said to be the most elaborate and wonderful wedding ever staged has just been completed in the new serial, "Runaway June," which is now being made by the Reliance Motion Picture Company.

Contrary to the usual method of conducting these affairs, the bridesmaids and guests in this particular wedding were not taken from the moving picture field, but were selected from the most beautiful models in New York to-day.

The gowns in particular were of special design by Norma Phillips, who plays the bride in "Runaway June," and were made by Madame Jeanette, the Fifth Avenue modiste. The bridal gown which Miss Phillips wears is in original and unique design, and is said to have cost a fortune, and the six bridesmaids' costumes are particularly unique, inasmuch as they represent the American ideas rather than the Parisian in this respect.

A Fifth Avenue florist concern furnished the decorations and bridal bouquets, and contrary to the general practice, real flowers were used throughout the entire set, even to the decorations on the stairs. It was necessary to photograph each individual bouquet of flowers in order to properly duplicate them for the exteriors and re-takes.

Three days were spent in taking the wedding scenes alone, after about two weeks of rehearsal.

"MRS. BLACK IS BACK" (FOUR REELS) FAMOUS PLAYERS FILM CO. PARAMOUNT PROGRAM.

CAST.

Mrs. Black	May Irwin
Prof. Newton Black	Charles Lane
Emily Mason	Clara Blandick
Tom Larkey	Wellington A. Playter
Jack Dangerfield	Elmer Booth
Major Thorne	James Hester
Bramley Bush	Cyril Chadwick
Priscilla Black	Marie Pavis

Mrs. Black, formerly a plump and good-natured widow, tells Professor Black, her newly made husband, whom she adores and fears, that she is twenty-nine, instead of thirty-six, her real age, thus neatly knocking off seven years from the sum total. To further convince him of her youth, she tells him also that her son John, whom he has never seen, is aged ten, when "Little Johnny" is in reality a husky young fellow of seventeen, in school in England. He is fully six feet tall, broad shouldered, and quite up to date, even to his Irish valet, Larry McManus. Not being able to tell the professor this, Mrs. Black invents a mythical "Aunt Prue," living in New England, with whom Johnny is supposed to be staying. The professor has to curb his impatience to see his new son, and meanwhile vents his fondness in buying toys for "the child." So does the professor's class of gushing young girls, who look forward with equal eagerness to seeing "Professor's Little Johnny."

In order to regain the slimness of her youth, Mrs. Black takes reducing exercises from a physical culture teacher, Tom Larkey, but loses more money and patience than flesh. As Son Johnny writes he is in need of money, and wants to come home, she takes the four hundred dollars due Larkey, which she sends to her beloved offspring, telling him he must stay in England, and finish his college course. The professor decides he needs building up, and sends for an instructor to teach him the proper exercises. The instructor proves to be Larkey, who adds to Mrs. Black's troubles by hounding her for the debt due him. Meanwhile her son has promptly lost the money sent him in poker, and gives a Spaniard an I. O. U. for four hundred dollars on the back of an envelope addressed to his mother, Mrs. Black. Pedro, the Spaniard, coming to America, decides to look up Mrs. Black, and finding her, demands the four hundred owed him by her son; so all her ingenuity is taxed to dodge the two creditors and keep her husband away from them until she shall find some means of obtaining the money due.

But the worst is yet to come! Son John falls in love with a pretty girl in England and follows her to America, telegraphing his mother on his arrival in New York that he will soon be with her. And Mrs. Black has just learned from her dignified husband that he never forgives a liar! Then things begin to happen, with Mrs. Black as the prime factor. Jack and his valet arrive; the valet is presented as "Aunt Prue's" husband, and Jack masquerades first as the gas man and finally as Lizzie, the new cook. Of course the fatal truth at last comes out, and the penitent Mrs. Black leaps into an auto, about which she understands nothing, and runs away. Her frantic husband sees the machine smash, and when, after believing her gone from him forever, he learns that she escaped injury, he is so glad to find "Mrs. Black Is Back" that he readily forgives her deception, welcomes son Jack, and the comedy ends, with all hands satisfied and happy.

There is quite a noticeable lack of action in the first two reels. In as much as the forepart of the photoplay version of Geo. V. Hobart's comedy is largely given over to preparing the spectator for an abundance of comic complications of a distinctly humorous nature, that occur naturally, and arise from the situations contiguous to the story, in the third and fourth reels the quietness of the introductory portion is quite readily overlooked in the rollicking fun that follows.

There is one thing in particular that screen adapter and director may be complimented on. The story is well sustained and coherently told, the aforementioned dullness of reels one and two being necessary if the play was to be followed without too extensive liberties being taken with the original. It would have been possibly an easy matter to have incorporated considerable horse-play and dish-smashing into the opening session, but the results attained in the producing of a genuine light comedy screen entertainment, which perilously borders on broad farce at times, justifies the legitimate handling of the preliminary events and the omission of extraneous business.

Then there is May Irwin, who plays as if she had been acting continuously as a photoplay actress all of her long theatrical career. The thousands who have seen May Irwin portray the role of the quick-witted widow, in the stage play, will want to see her on the screen, and together with the thousands who have not, but who will see her only in the picture version, will arrive, collectively, at an unanimous verdict, to wit: May Irwin on stage or screen it always unctious, jolly and full of personal magnetism, and "Mrs. Black is Back," as a motion picture entertainment, taken all in all, is delightful, well staged, competently acted and contains numberless laughable situations, that for spontaneous humor can not be beaten.

While the cast is uniformly good the work of Elmer Booth, who seems to possess the faculty of making the most ordinary comedy business seem like brand new material, is particularly commendable.

The settings are of the usual convincing Famous Players Broadway production standard, and the photography par excellence.

'TAINT FAIR TO PAN THE DIRECTOR, SAYS EDGAR.

Edgar Lewis, the moving picture director, offers a plea in behalf of the persecuted director. He says, "every critic is ready to jump on the director, when, in many cases, it is not the director who is to blame for the faulty production, but the conditions under which he works. Critics either do not know, or do not consider how the director may be hampered by the management. They accuse the director of inability to understand the subject at hand. When more often the director is doing very well with the material at hand. Before denouncing the director for his poor selection of actors or meagre setting, it would be only fair if the reviewers would inquire into the matter further. Often the point is that the management offers the director just so much money and time to do a production. The amount of each is seldom enough to give the director free rein to his imaginative ability. It is not fair to blame the director for those things beyond his control."

TREASURY DEPARTMENT ISSUES LETTER RELATIVE TO FEDERAL WAR TAX ON PICTURE SHOWS.

The following letter has been sent out to newspapers and trade journals by the Treasury Department of the U. S. Government. It would be well for all picture house managers coming under its requirements to read and digest carefully.

The Act of Oct. 22, 1914, imposes a special tax upon proprietors of theatres. This will include moving picture theatres. The tax imposed is as follows:

Seating capacity not exceeding 250, $25 a year.

Seating capacity of over 250 and not exceeding 500, $50 a year.

Seating capacity of over 500 and not exceeding 800, $75 a year.

Seating capacity of over 800, $100 a year.

The period for which the tax is due is for eight months only, that is from Nov. 1, 1914, to and including June 30, 1915, so that for all returns made during November but two-third of the year's tax need be paid.

However, if the return for special tax is not made prior to Dec. 1, but later, a fifty per cent. penalty applies, which must be paid at the same time the tax is paid.

As this office, at present, is unable to personally notify all proprietors of moving picture theatres, I will esteem it a favor if you will notify your patrons.

Blank forms upon which return must be made can be procured at this office. (Signed) JULIUS F. SMIETANKA, *Collector of Internal Revenue*, 423 Federal Bldg., Chicago, Ill.

VAUDEVILLE FAVORITE, GRACE BURRELL, ENTERS PICTURES.

Grace Burrell, well known in vaudeville as the "Personality Girl," has signed up with one of the big producers of motion picture features to play leading ingenue roles. The name of the company cannot be divulged at present owing to the fact that Miss Burrell, who is said to have the most wonderful pair of eyes ever screened, prefers to surprise a waiting world with the glad tidings in a week or so. So you see you will just have to control your curiosity for the time being because—Miss Burrell says so, that's all, and far be it from ye scribe to displease so fair a ladye.

BALBOA GETTING READY TO TURN OUT QUANTITY AND QUALITY.

Having signed contracts this week to furnish at least five thousand feet of first class film every seventh day to a great marketing corporation, the Balboa Amusement Producing Company, of Long Beach, Cal., has put a large crew of carpenters to work enlarging the studio stage to more than twice its present size. The dimensions of the old stage are 90 by 110, while the new addition will have a floor space of 180 feet by 95, thus making the platform area one of the largest stages in the West. The plans of the improvements at the plant were drawn by the company's architectural foreman, James W. Loy, and he will incorporate in the structures several highly efficient systems of light diffusion he invented recently.

One of the new buildings at the studios will be a complete carpenter shop, the machinery of which will be electrically driven, and will include large band saws, planing mills, turning lathes and swinging saws. Another new structure will be erected as a library lounging room for the players, and will be equipped with files of newspapers, magazines, books and other reading matter, so that the Thespians can intellectually beguile the times of waiting for the setting of scenes. Plans also have been drawn for a restaurant at the studios, the company to employ a culinary crew for the preparation of meals for all the concern's employees and players.

The improvements were made imperative because of the Balboa corporation's newly instituted policy of expanding its business, as a result of the great demand for Balboa Feature Films, known in the trade as "The Pictures Beautiful." Contracts with new directors are being negotiated, and more than a score of talented players are soon to begin work in the leading roles of three reel, four reel and six reel productions of famous novels. H. M. Horkheimer, president of the Balboa Co., will be director general of the entire work of staging the big dramas.

CRANE WILBUR LEAVES PATHE.

Crane Wilbur, for several years the representative male star of the Pathe American Company, and for the last year exploited as the hero in "The Perils of Pauline," has left the employ of Pathe Freres. Mr. Wilbur severs his business relations with Pathe Freres with the kindest of feelings. His contract with the company has terminated with the last installment of "Pauline," which is now completed. Crane Wilbur has been with Pathe Freres nearly four years, never having appeared in pictures under the direction of any other company. It was in their releases that he gained his popularity as a screen actor.

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THE GREATEST SONG OF THE YEAR
A BRAND NEW IRISH MARCH SONG
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WILL CLEAN UP FOR ANY STYLE ACT--BIGGEST SENSATION NEW YORK HAS HAD IN YEARS
We have a wonderful NEW COMEDY SONG that we will send to performers known to us.
We do not wish to make it common --- hence the restriction.
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IT FINISHES WITH AN EXPLOSION.

Mabel Taliaferro and the strong company with which B. A. Rolfe Photoplays, Inc., surround her have practically completed the work of filming the former success of the legitimate, "The Three of Us," by Rachel Crothers. Miss Taliaferro took readily to the Western life which was made necessary by the production of this photoplay. She is, in private life, quite at home on the back of a thoroughbred, and so the long race over the mountains to save the mine, "The Three of Us," was nothing strange to her.

The star and the company went to a small Western mining camp, whose location has been kept secret, and there enacted before the camera the touching story of the love of a sister for her two brothers, and for a strong man who thinks she has deceived him.

Neither Miss Taliaferro, nor Irving Cummings, nor Edwin Carewe—in fact, none of the members of the company—appear in the final scene which brings the photoplay to an effective close. After Rhy, the heroine, has saved the mine, a vast explosion blows the entire side of a mountain into space in order to uncover the rich vein which runs through the property of Rhy and of her fiance, Steve. The explosion was real before the cameras—so real, in fact, that none of the characters was permitted to figure in the scene.

NEW PHILADELPHIA HOUSE.

Mrs. Jennie Effinger, who is conducting a big motion picture house at Forty-first Street and Lancaster Avenue, is having plans prepared for another big house which she intends erecting at the Northeast corner of Germantown Avenue and Venango Street. It will measure 180 by 147, and will have a 1,500 seating capacity.

KLEINE OPENS PHILLY OFFICE.

George Kleine has leased the store building, No. 1309 Vine Street, as his Philadelphia headquarters. John J. Rotchford will be the manager.

THE Bloomfield, Ind., Opera House, recently converted into a moving picture theatre, was the scene of a serious fire Nov. 23, caused by a film explosion. Ray Gregg, the operator, was severely burned; Ray Cole and Max Graham, slightly injured.

MR. DE WOLF, who is manager of the Carleton Theatre, on the Fox Circuit, Newark, N. J., has changed the policy of the theatre from a daily change of reels to feature films, running three days, opening with "Life's Shop Window" and "The Walls of Jericho."

THE Kriterion Film Corporation has been incorporated Nov. 28, at Albany, N. Y., with a capital of $1,100,000, by H. E. Reilly, H. F. Rhatigan and C. H. Ayres, of 43 Exchange Place, New York.

THE Colorgraph Laboratory filed articles of incorporation at Albany, Nov. 28, to develop color photography, with Preston R. Myrick, A. E. Osborn and J. J. Atkinson, of 683 Sixth Avenue, New York, directors.

TWO ACTRESSES HURT.

Julia Reinhardt, of the David Warfield company, in "The Auctioneer," is in the Providence Hospital, El Paso, Tex., having had both legs injured severely by falling over a wall as she was leaving the stage door of the theatre in that city.

Joan Butling, playing last week with the Teck Theatre, Buffalo, while attempting to step from one rock to another, while sight-seeing below the bank on the Canadian side of Niagara Falls, slipped and fractured one of her ankles. She is in the Memorial Hospital, Niagara Falls.

A NEW FIRM OF MANAGERS.

Jack Lait and John H. Raferty have formed a managerial firm, with Walter S. Duggan as press agent. Oliver Morosco has given the firm the touring rights of "Help Wanted," which Mr. Lait wrote. Two stars already signed by the new firm (who have taken offices in the Masonic Temple, Chicago) are Kitty Gordon and Emma Carus, who will head separate companies.

LAWRENCE D'ORSAY CO. CLOSES.

Del S. Lawrence, who is starring Lawrence D'Orsay through Canada, will terminate his trip week of Nov. 30, in Quebec, Can., when Lawrence D'Orsay will leave the company to fulfill an engagement in New York, while Mr. Lawrence and company will play Rex Beech's "Silver Horde" for the return trip to Vancouver, Can.

"MISLEADING LADY" CLOSES.

(Special to THE CLIPPER.)

CORRY, Pa., Nov. 30.—"The Misleading Lady" company, which appeared here Friday night, Nov. 27, closed at Oil City, Saturday night. The one-night stands would not patronize the excellent production.

GOWNS DID NOT ARRIVE.

Lillian Shaw did not open Monday afternoon, Nov. 30, at Hammerstein's, New York. Her gowns were not ready.

NEXT WEEK'S BILLS

U. B. O. TIME.
Dec. 7-12

ATLANTA, GA.—FORSYTH: Juliet—Kelly & Galvin—Billy McDermott.

BROOKLYN, N. Y.—ORPHEUM: Will Ward & Girls—Boganny Troupe—Leo Carillo—Fritz & Lucy Bruch—Eva Tanguay—Dupree & Dupree—Conroy & Le Maire—Martini & Frabini.

BROOKLYN, N. Y.—BUSHWICK: Rosie Lloyd—Bert Fitzgibbon—Lady Alice's Pets—Arthur Barrat—Blanche Ring & Co.

BROOKLYN, N. Y.—PROSPECT: Parillo & Frabito—Carus & Randall—Alpine Troupe—Brooks & Bowen—Manny & Roberts—Skaters Bijouve.

BUFFALO—SHEA'S: Bagonghi Riding Act—Ryan & Lee—Baby Helen—Frank Mullane.

BALTIMORE—MARYLAND: Claudius & Scarlet—Bert Errol—Henshaw & Avery—Chang Hwa Four—Arthur Prince—Clara Inge—Mrs. Gene Hughes & Co.—Alice Teddy—Three Hedders.

BOSTON—KEITH'S: "Colonial Days"—Four Roeders—Derkin's Animals—Three Lyres—Chick Sale—Van Hovan.

BIRMINGHAM, ALA.—ORPHEUM: Jack George—Liane, Carerra & Co.—Diamond & Brennan—Fred. Sosman—Joe Jackson—Novelty Clintons.

COLUMBUS, O.—KEITH'S: Claire Rochester—Vandinoff & Louie—Chauncey Monroe & Co.—Comfort & King—Mr. & Mrs. Jack McGreevy—Harry & Eva Puck.

CLEVELAND—KEITH'S: Maxine Bros. & Bobby—Curson Sisters—Claude & Fannie Usher—Roach & McCurdy—Marx Bros. & Co.—Chas. J. Ross—Shannon & Annis.

CINCINNATI—KEITH'S: Eva Taylor & Co.—Edgar Berger—Marshall Montgomery—Milton & De Long Sisters—Correlli & Gillette—Mr. & Mrs. Carter De Haven—Lipinski's Dogs.

CHARLESTON, S. C.—VICTORIA. First half: Ed. Vinton & Buster—Doranto. Last half: Chas. Thompson—Nonette—Marga da La Rose—Mallia & Bart.

CALUMET, MICH.—CALUMET. First half: Capital City Trio. Last half: Skipper, Anita and Skipper.

COBALT, CAN.—G. O. H. First half La Mare, & Lorenz. Last half: Earl & Reed.

CHATTANOOGA, TENN.—MAJESTIC: Kelso Brothers—Vinie Bailey—Delvieccia Champ & Co.—Kenney, Nobody & Platt—Three Martins.

DETROIT—TEMPLE: Ward Baker—Bert Leslie & Co.—John & Winnie Hennings—Gardiner Trio—Loretta Twins—Ruth Roye—Vaughn Glaser & Co.—Burns, Kilmer & Grady.

ERIE, PA.—COLONIAL: Frank Markley—Frank Bush—Niblo's Birds—Aubrey & Rich—Seymour & Dupree.

GRAND RAPIDS, MICH.—COLUMBIA: Australian Woodchoppers—Samayoa—The Parshleys.

GLADSTONE, MICH.—GLADSTONE. First half: Cecil Jefferson. Last half: Juggling Wilbur.

HAMILTON O.—TEMPLE: Misses Campbell.

HARRISBURGH, PA.—ORPHEUM: Nana—Pekin Mysteries—J. C. Nugent & Co.—Cameron & Gaylord—Henry Lewis.

HARTFORD, CONN.—POLI'S: Rigoletto Bros.—McCormick & Irving—Bertha Creighton & Co.

INDIANAPOLIS—KEITH'S: Trixy Friganza—Mr. & Mrs. Gordon Wilde—Richards & Kyle—"Fixing the Furnace"—Mosher, Hayes & Mosher—Bill Pruett—"School Play Ground"—Gere & Delaney.

ISHPEMING, MICH.—O. H.: Prince Leo.

INDIANAPOLIS, IND.—LYRIC. First half: Frank Cotter—Ross & Farrell—Hodge & Lowell—Six Diving Models. Last half: Geo. Moore—Royden & Reed—Harry Ellsworth & Co.—Marie Grey—Six Diving Models.

JACKSONVILLE, FLA.—ORPHEUM: Richard Bros.—Hetty Urma—Whipple, Huston & Co.—Jacobs' Dogs—Kirk & Fogarty—Slickney's Circus.

KINGSTON, CAN.—G. O. H. First half: Canadian Pennies—Sam Kainol—Smith & Summer. Last half: Two Dots—Alice Ware—Grey Duo.

LOUISVILLE—KEITH'S: Meyakos Trio—Julia Curtis—Mack & Orth—Sylvester Schaeffer—Max & Mabel Ford—Bruce Duffett & Co.

LONDON, CAN.—Peppino.

LAFAYETTE, IND.—FAMILY. First half: Mardo Trio—"Rose Garden"—Robert O'Connor & Co.—Big City Four—Demarest's Animals. Last half: Chas. & Anna Glocker—Fields, Winehill & Green—Antrim & Vale—Three Falcons.

LOGANSPORT, IND.—COLONIAL. First half: Marie McNeal & Girls—Baby Zelda—Leonard & Wilson. Last half: Frank Cotter—Bensey & Baird—Parke, Rome & Francis.

MONTREAL—ORPHEUM: Moore and Yates—McLallan & Carson—Belle Baker—Keno & Mayne—"Eloping"—Kremka Bros.—Morris Golden.

MARQUETTE, MICH.—O. H.: Skipper, Anita & Skipper.

N. Y. CITY—ROYAL: Lane & O'Donnell—Ball & West—Horlick Troupe—Raymonde—Franklin & Green—Robbins—Genaro & Bailey.

N. Y. CITY—VICTORIA: Dooley & Sales—Madden & Fitzpatrick—Simiko—"Slave Ship"—Josephine Davis—Lana Hygl.

N. Y. CITY—COLONIAL: Nan Halperin—Ethel Barrymore & Co.

N. Y. CITY—ALHAMBRA: Douglas Fairbanks & Co.—Lambert & Ball—Webb & Burns—Ed. Morton—Chretienne & Louisette—Toby Claude & Co.

NORFOLK, VA.—COLONIAL. First half: John Conroy & Models—Franz Lehar—"Seminary Scandal"—Gilmore & Castle. Last half: Irene & Bobby Smith—Burr & Hope—Miskel & Miller—La Orandall.

NEW HAVEN, CONN.—POLI'S: Howard & Chase—Cooper & Smith.

NEGAUNEE, MICH.—STAR: Musical Castles.

NASHVILLE, TENN.—PRINCESS. First half: Tom Powell's Minstrels.

OTTAWA, CAN.—DOMINION: Hopkins Sisters—McDevitt, Kelly & Lucy—Julia Nash & Co.—Ioleen Sisters—Treat's Seals.

OSHKOSH, WIS.—PEOPLE'S. First half: Morton, Wells & Norworth—One to fill. Last half: Church Sisters—One to fill.

OTTAWA, CAN.—CASINO. First half: Brown & Hodges—Howard Burkeholder—Grey Duo. Last half: Canadian Pennies—Douglas Robertson—Tossing Austins.

PITTSBURGH—GRAND O. H.: Arnaut Bros.—Jarrow—"Serg't Bagby"—Trevitt's Military Dogs—Leonard & Russell—Nat Wills—"Aurora of Light"—Nelmsco & Herley.

PROVIDENCE—KEITH'S: Six Little Song Birds—Hal Forde—Homer B. Miles & Co.—Adler & Arline—Doyle & Dixon—Steffy Berko—Hoey & Lee—Lucy Gillet—Kurtis' Roosters.

PHILADELPHIA—KEITH'S: Fred. J. Ardath & Co.—Doc O'Neil—Lupita Perea—Primrose Four—Houdini—Emmet, De Voy & Co.—Lou & Mollie Hunting—Pederson Bros.—Bonnie Wynn.

PETERSBORO, CAN.—G. O. H. First half: Hesse—Burns Sisters. Last half: Howard Burkeholder—Brown & Hodges.

ROCHESTER—TEMPLE: "The Bride Shop"—Moran & Wiser—Eddie Ross—John R. Gordon & Co.—Cardo & Noll—Toyo Troupe—Jack Gardner.

RICHMOND, VA.—LYRIC. First half: Burr & Hope—Irene & Bobbie Smith—La Crandall—Miskel & Miller. Last half: "Seminary Scandal"—Franz Lehar—Gilmore & Castle.

RENFREW, CAN.—FAMILY. First half: Alice Ware. Last half: Fred Crouch.

SYRACUSE—GRAND Max Yorke's Dogs—Adelaide & J. J. Hughes—Harry Breen—Mullen & Coogan—Le Roy Lytton & Co.—Haviland & Thornton—Three Johns—Weber & Capitola.

SPRINGFIELD, MASS.—POLI'S PALACE: Jarvis & Harison—Fisher & Edwards.

SAVANNAH, GA.—BIJOU. First half: Chas. Thompson—Nonette—Marga De La Rosa—Mallia & Bart. Last half: Ed. Vinton & Buster—Doranto.

SCRANTON, PA.—POLI'S: Gould & Ashlyn—De Michelle Bros.—Sylvia Loyal & Partner—Luciana Lucca—Alrunelle Sisters & Co.—Louise Mayo—"Lonesome Lassies."

ST. THOMAS, CAN.—STAR. First half: Long & Coulter—Sylvia & Co. Last half: Merkle Sisters—One to fill.

SOO SAINT MARIE, CAN.—ORPHEUM: Midst Admont—Creightons Bros. & Belmont.

SOO, MICH.—STAR: Don Austin—Carl Rhell.

TORONTO, CAN.—SHEA'S: Howard's Animals—The Langdons—Van & Schenck—Sam & Kitty Morton—Darrell & Conway.

TOLEDO, O.—KEITH'S: Edwards' Song Review—Fisher & Green—Ray Dooley Trio—The Kramers—Mack & Barton.

TAMPA, FLA.—KEITH'S: Craig & Williams—Pierlot & Scofield—Doris Wilson & Co.—Wright & Albright—Spiegel & Jones—Gene & Arthur.

UTICA, N. Y.—SHUBERT: Connelly & Wenrich—Capt. Sorcho & Co.

UNION HILL, N. J.—HUDSON: James & Bonnie Thornton—Stewart & Keeley—Barton & Lovera—O'Brien, Bennett & Goslar—Wilton Lackaye & Co.

WASHINGTON—KEITH'S: Marie Fitzgibbon—Hawthorne & Inglis—Kitty Gordon—Fox & Dolly—Brandon Hurst & Co.—McMahon, Diamond & Chaplow—Mlle. Dorle & Dogs—Lorraine & Burks.

WILMINGTON, DEL.—GARRICK: Great Howard.

WEST TORONTO, CAN.—BEAVER: Long & Coulter—Douglas Robertson—Tossing Austins.

ORPHEUM CIRCUIT.
Dec. 7-12.

CHICAGO—MAJESTIC: Nora Bayes—Rooney & Bent—"The Green Beetle"—Waldemer, Young & Jacobs—Will Rogers—McMahon & Chapelle—Brent Hayes—Gormley & Caffery.

CHICAGO—PALACE: Eddie Foy & Family—Frank Fogarty—Harry Tighe & Babette—Lamberti—Hayward, Stafford Co.—Weston & Leon—Cummings & Gladyings—Kremolina & Darras Bros.

DES MOINES—ORPHEUM: Edwin Stevens & Co.—Alexander & Scott—Sewara Bros.—Kathryn Durkin—Chas. Weber—Leo Salvagiss—Chas Ahearn & Co.

DULUTH—ORPHEUM: Carlos Bros.—Frank Wilson—Boland & Holtz—Edwards' "Matinee Girls"—Eleanor Haber & Co.—Cleo Gascoigne.

DENVER—ORPHEUM: Morris Cronin & Co.—Lydell, Rogers & Lydell—Chief Caupolican—Adair & Adair—Marie Fenton—Alco Trio—Moore & Littlefield.

KANSAS CITY, MO.—ORPHEUM: Cressy & Dayne—Six American Dancers—Newhouse, Snyder & Co.—Harry De Coe—Three Hickey Bros.—Ida Divinoff.

LINCOLN, NEB.—ORPHEUM: Claude Gillingwater & Co.—Lockett & Waldron—Five Metzettis—Joe & Lew Cooper—Ashley & Canfield—Billy "Swede" Hall & Co.—Kalmar & Brown.

LOS ANGELES, CAL.—ORPHEUM: Burnham & Erwin—Hunting & Francis—Will Oakland & Co.—Ann Tasker & Co.—Gertrude Hoffmann & Co.—Swor & Mack.

MILWAUKEE—MAJESTIC: Henriette Crosman & Co.—Hyams & McIntyre—Quiroga—Nellie Nichols—Ryan & Tierney—Mijares—Byrd Frost Crowell—The Gaudsmidts.

MEMPHIS, TENN.—ORPHEUM: John & Emma Ray—Corradini's Animals—Bankoff & Girlie—Collins & Hart—Lai Mon Kim—Kingston & Ebner—The Astaires.

MINNEAPOLIS—ORPHEUM: Zertho's Dogs—Miller & Lyles—Francis McGinn & Co.—Merrill & Otto—Mlle. Marvin Vadie & Co.—O'Brien, Havel & Co.—Grant & Hoag.

NEW ORLEANS—ORPHEUM: Bickel & Watson—"The Drummer of the 76th"—Jean Jouelli—Tate's "Motoring"—Eadie & Ramsden—Mlle. Asoria & Co.—Ward, Bell & Ward.

OMAHA—ORPHEUM: The Gouldings—Chas. Grapewin & Co.—Harry Tsuda—"Act Beautiful"—Werton & Clare—Hans Kroneld—Mr. & Mrs. Douglas Crane—Solti Duo.

OAKLAND, CAL.—ORPHEUM: Trovato—Elida Morris—Imhoff, Conn & Coreene—"The Red Heads"—Corbett, Sheppard & Donovan—Asahi Quintette—Elobye Snowden.

PORTLAND, ORE.—ORPHEUM: Dainty English Trio—Brown & Rochelle—Grover & Richards—Violinsky—De Haven & Nice—Spinette Quintette—Billy B. Van & Co.

SIOUX CITY, IA.—ORPHEUM: Ismed—Reisner & Gores—"The Beauties"—Burkhart & White—Rae Eleanor Ball—The Grazers—MacRae & Clegg.

ST. LOUIS—COLUMBIA: Valeska Suratt & Co.—Ray Samuels—Cantor & Lee—Milt Collins—Trans-Atlantic Trio—Aileen Stanley—Chas McGoods & Co.—Royal's Dogs.

ST. PAUL—ORPHEUM: Anna Chandler—Cole & Denahy—Kramer & Pattison—Finn & Finn—Hermine Shone & Co.—Ernie Potts & Co.—Mercedes.

SEATTLE, WASH.—ORPHEUM: Pierre Pelletier & Co.—Nine White Hussars—Cantwell & Walker—Chinko—Minnie Kaufman—John Geiger—La France & Bruce.

SALT LAKE CITY—ORPHEUM: Frank North & Co.—Gertruda Coghlin & Co.—Martin Van Bergen—"Rube" Dickinson—Three Types—Libby & Barton—White & Jason.

SACRAMENTO, STOCKTON & SAN JOSE, CAL.—(Split week): Piatov & Glaser—Travilla Bros. & Seals—Bert Markett—Jack & Foris—Hubert Dyer & Co.

SAN FRANCISCO, CAL.—ORPHEUM: Princess Rajah—Minnie Allen—Barry & Wolford—Genevieve Warner & Karla—El Rey Sisters—Johnny Johnston & Co.—Cartmell & Harris—Chas. Howard & Co.—Ethel Green.

WINNIPEG, CAN.—ORPHEUM: Chas. F. Semon—Josephine Dunfee—Australian McLeans—Four Danubes—Mr. & Mrs. Jimmie Barry—Marie & Billy Hart—Fred V. Bowers & Co.

NOTES.

KLAW & ERLANGER'S musical comedy production, "Papa's Darling," will begin an extended tour of the country at the Montauk Theatre, in Brooklyn, Monday, Dec. 7. Following "Papa's Darling" at the New Amsterdam Theatre, on Tuesday, Dec. 8, will come Charles Dillingham's syncopated musical show by Irving Berlin, "Watch Your Step."

LEW FIELDS' "High Cost of Loving" Co. is laying off until after Christmas.

THE Shuberts will manage the road tour of Walker Whiteside, in "Mr. Wu."

NICHOLAS M. SCHENCK, general manager of the Loew chain of theatres, was a visitor in Denver week of Nov. 23, and expressed himself as well satisfied with the satisfactory business the Denver Empress is doing.

WM. A. BRADY'S "Way Down East" Co. enjoyed their Thanksgiving dinner at the Anderson Hotel, Pittsburgh, Pa.

EVERETT HAYES, general manager for all of Elbert & Getchell's show houses, has been transferred to Chicago, where he will book acts of Elbert & Getchell, of Des Moines, Ia.

M. DUQUE AND MLLE. GABY, dancers, who arrived in America last week, will appear at the Danse de Follies, Monday evening, Dec. 7.

MRS. CLAUDIA CARLSTEDT WHEELER has applied in the Supreme Court of New York to have her husband's suit for divorce stayed until he pays her $2,750 alimony, now overdue.

BUTLER DAVENPORT plans to build another theatre, which will be called the Bramhall Playhouse.

CHAS. D. COBURN has secured the rights to present "The Yellow Jacket," and will send the play on tour in January.

HENRY RUSSELL, manager of the Boston Opera Co., returned from Europe Nov. 27.

"THE LIE," Henry Arthur Jones' new play, in which Margaret Illington will star, will receive its first performance Christmas Eve at the Harris Theatre, New York.

F. OWEN BAXTER sailed for England Nov. 28, to take part in the war. He is a naval reservist.

VICTOR MOORE is ill in a hospital in Los Angeles, having recently been operated upon for appendicitis. He has canceled several week's bookings.

MARGARET ANGLIN has accepted a play by Charles Phillips entitled "The Divine Friend."

CLAYTON AND DREW will shortly produce "When Rome Howls" and "When Cæsar Marks Antony."

ARNOLD DALY, who appeared in a sketch called "Ask No Questions," at the Palace, New York, Monday afternoon and night, Nov. 30, was restrained from further presentations of it by an order of the Supreme Court, issued at the request of Alice Kauser, a play broker, who claims to control the rights to "The Affairs of Anatol," of which the Daly sketch is an episode. Mr. Daly will be seen in "How He Lied to Her Husband" for the rest of the week.

HAZEL DAWN'S supporting company, in "The Debutante," which will open at the Knickerbocker Theatre, New York, Dec. 7, will include: Will West, William Danforth, Robert G. Pitkin, Stewart Baird, Wilmuth Merkyl, Zoe Barnett, Maude Odell and Sylvia Jason, and a chorus of fifty girls of unusual grace and beauty.

THEODORE MITCHELL has resigned as general press representative of Oliver Morosco's enterprises, to become identified with the new Bandbox Theatre.

"ROLLING STONES" was presented for the first time Nov. 30 at the Grand Opera House, Wilkes-Barre, Pa.

HAZEL DAWN will be filmed in "The Love Route."

A COMMUNICATION has just reached us which reads: "Married, on April 2, 1914, Vivian Gill to James D. Crowley, New York."

FIRE swept the seventh floor of the Jos. W. Stern & Co. Building on West Thirty-eighth Street, New York, early Tuesday morning.

JAS. K. HACKETT receives an additional $197,858, the estate of the late F. E. Trowbridge.

SALAMBOS TO RESCUE.

(Special to THE CLIPPER.)

ITHACA, N. Y.

An accident at the city power house here evening of Nov. 27 threw the Star Theatre into total darkness. The show, however, went on as usual, as Manager Hamer was fortunate in having the Salambos, who present a series of experiments in static electricity on the bill. Using the dim rays of a kerosene lantern in lieu of a spotlight, the Salambos went through their entire act, holding the house until the power was again turned on.

CAIRNS BROS.' "Broken Arrow" Company has proved a "world beater," and playing Northern Iowa to capacity business. The specialties have been greatly improved, and the special scenery makes the play a finished production in every respect. Louis Elliott, the hustling advance man, has every town billed like a circus.

LOEW'S, VICTORIA, CLOSES.

On Nov. 25 the Loew house in Victoria, Can., closed its doors, which now means a jump from Vancouver, Can., to Portland, Ore. Many of Loew's acts on the following week's bill secured booking from Ed. Fisher, at the Rose Theatre, Everett, Wash., for the lay over half week.

CANADIAN STAGE STRIKE TEMPORARILY SETTLED.

The Union stage crews and musicians in the theatres in the Eastern cities of Canada, who went out on a sympathetic strike, have agreed to return to work, and will continue to work while the war lasts at a slight increase in wages, but the managers do not regard the controversy settled by any means.

RAYMOND GILBERT AND COMPANY will open shortly in Boston in a new playlet by Robert Leland. The sketch is in rehearsal now.

OUT OF TOWN NEWS

SAN FRANCISCO.

(Special dispatch to THE NEW YORK CLIPPER.)

All the theatres gave matinees on Thanksgiving Day.

COLUMBIA.—Monday, Nov. 30, second and last week of May Robson and company, in "Martha by the Day."

CORT.—Sunday, 29, second and last week of "When Dreams Come True."

GAIETY.—Monday, 30, Kolb and Dill and company, in "The Girl in the Train."

ALCAZAR.—Monday, 30, for one week, Richard Bennett's co-workers, in "Damaged Goods," with Louis Bennison in his role of the "Doctor" and Edmund Lowe, in Richard Bennett's original part. For week of Nov. 23, "Charley's Aunt" was the play, being the last week of the stock company, which will make a tour of the Coast. Ruth St. Denis follows Dec. 7, to be followed by "Mutt and Jeff in Mexico."

ORPHEUM.—Bill opening Sunday (matinee), 29: Dorothy Teye, Charlie Howard and company, with Bobbie Watson and Dorothy Hayden, Sascha Piatov and Kitty Glaser, Chas. Cartmell and Laura Harris, Elida Morris, Trovalo, Three Travilla Brothers, James B. Carson and company, and motion pictures.

EMPRESS.—Bill opening Sunday (matinee), 29: Svengali, assisted by Elsie Terry, Hayda, Burton and Hayda, George Bobbe and Billy Dale, Black and White, Bill Robinson, Canaris and Cleo, and feature films.

PANTAGES'.—Bill opening Sunday (matinee), 29: Walter Terry and his Fiji Girls, Gardner and Revere, La Touraine Four, Five Juggling Mowatts, La Dell and Hughes, and Sunlight pictures.

NOTES.

THE following photoplays were shown at the respective houses named for week commencing Sunday, Nov. 22: At the Tivoli Opera House, "One of Millions" and "The Opened Shutters." At the Portola Theatre, "The Charity Ball." At the Imperial, "Aristocracy" and "The Circus Man."

THE Valencia Theatre re-opened on Friday evening, Nov. 20, as a picture house, under the management of Ackerman, who also manages the Republic Theatre in this city, and the Hippodrome in Los Angeles. On Sunday evenings a few vaudeville acts will be added.

ARRANGEMENTS are being perfected by the Faculty of Santa Clara College to produce Clay M. Greene's "Passion Play" on the Panama-Pacific Exposition grounds next year. If the play is given the cast will embrace nearly its original cast of student actors who appeared in the play some years ago in the theatre on the college grounds in the town of Santa Clara.

MANY benefit performances are being held, some planned for relief funds in aid of Belgian sufferers and some for local charitable institutions. The dramatic profession, as always, is to the front in all of the benefits, giving their services free as well as assisting in the sale of programs and souvenirs.

WASHINGTON.

BELASCO (L. Stoddard Taylor, mgr) — "The Story of the Rosary," week of Nov 23, was well received. Robert Mantell, in repertoire, including "King John," "Hamlet," "Romeo and Juliet," "Louis XI," "King Lear," "Merchant of Venice" and "Macbeth," week of 30. "The Fallen Idol" next.

COLUMBIA (Fred G. Berger, mgr.) — "The Dummy" was presented by an excellent company week of 23. Week of 30, this house is dark. Rose Stahl, in "A Perfect Lady," next. The Fuller Sisters, matinee, Dec. 2, David Bispham, matinee, 4.

NATIONAL (Wm. H. Rapley, mgr.)—"Sari," a return engagement, with Mizzi Hajos and an excellent company, delighted large audiences week of 23. N. Y. Hippodrome's production of "Pinafore" week of 30. "My Lady's Dress" next. Mme. Louise Homer Friday matinee, Dec. 4.

POLI'S (Louis J. Fosse, mgr.)—"The Gamblers" was the play selected to introduce the new Poli Popular Players, and they were received by a packed house. The play was well given, and the Players were well received. Charles Mackay made a good impression. Robert Lowe, Daniel Hanlon, Joseph Cusack and Corbett Morris were all good. Lillian Kemble, the new leading lady, made a good impression. Katherine Stanton and Helene Marqua were good, and the rest of cast gave able support. "Woman's Way" week of 30. "The Lily" next.

CASINO (A. Julian Brylawski, mgr.)—Bill 30-2: Pearl, Eldred and Carr, Cortis and Lavarnie, Stewart and Dare, Lucky and Yost, Apollo and his dog, and new pictures. Sunday concerts do well.

COSMOS (A. Julian Brylawski, mgr.)—Bill 30-2: F. Tennyson Neeley, the O'Neill Trio, Chas. Loder and company, Love and Haight, Emmett's pets, the Carlin Trio, and new pictures. Sunday concerts do capacity.

GAYETY (George Peck, mgr.)—The Beauty Parade drew good business week of 23. The Golden Crooks week of 30. Al. Reeves and His Big Show next Sunday concerts do well.

B. F. KEITH'S (Roland S. Robbins, mgr.)—Houdini (in his new Chinese water torture cell and other feats of self-liberation), Bessie Wynn, Alice Els and Bert French, Laddie Cliff, Fred Ardath and company, Madden and Fitzpatrick, Frank Whitman, Lapeta Perea. Sunday concerts do well.

NOTES.

JANE MORGAN, late leading lady of the Poli Players, has gone to New Haven, Conn. Her many friends here wish her success.

STANLEY JAMES, a member of the late Poli Players, and one of the popular ones, is contemplating a trip to Bermuda for rest.

"THE DUMMY" was a treat. Some old faces were missed in the cast, but those that filled their places gave entire satisfaction, and caused one to feel that nothing had been missed. The present cast is a decided improvement over the one seen before.

ONE thing that is making the amusement lovers take notice is the "Bargain Matinees" at prices within reach of all, for all high class attractions.

FRED G. BERGER, manager of the Columbia, the man with the iron will, not liking the week's booking for Nov. 30, consulted with Messrs. Frank and Oliver Metzerott, who sustained him, and the result is the house will remain dark this week.

SAMUEL TAYLOR, one of the gentlemanly ushers of the Columbia, who has made many friends, has resigned his position to accept a position with Chauncey Olcott. His many friends were sorry to lose him, but congratulate him on his advancement.

EDDIE TALBOT, assistant treasurer of the Columbia, has added another title to his already numerous ones. Besides being assistant treasurer, he is manager of baseball team, manager of the football team, and now is a Sherlock Holmes, for he, the "guy" that caught "Handy Jack," with his handy screw driver, who robbed the cash box of the telephone booth.

LOUIS J. FOSSE, manager of Poli's, has only been here a week, but in that short time he has shown himself to be a man who knows his business, and can say "yes" and "no" and mean what he says. He has displayed much judgment in the very pleasing and happy manner in the redecorating the lobby of the theatre, and he means to continue to do all in his power to make it pleasant for the patrons.

"BEN-HUR" is headed for Washington, and in the company will be found Richard Buhler, once leading man of Poli's Players, who will meet with a warm welcome.

E. A. NEWMAN, with his interesting travel talks, will be heard early in January, at the Columbia.

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Prof. HARRY SMITH, Gratz, Pa.

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ORPHEUM PLAYERS, Sherman, N. Y.

Cleveland, O.—Opera House (A. F. Hartz, mgr.) "On Belgium Battlefields," motion pictures of the war, made by E. F. Weigle, of *The Chicago Tribune*, are shown week of Nov. 30. "The Passing of Hans Dippel," with John Sainpolis, next week.

COLONIAL (F. Ray Comstock, mgr.)—For week of 30: "The Passing Show of 1914," coming from Boston. Emma Trentini will be seen in "The Peasant Girl," with Clifton Crawford and large cast, next week.

KEITH'S HIPPODROME (H. A. Daniels, mgr.)—Bill week of 30: Trixie Friganza, the Horlick Troupe, Julia Nash and company, Pat Rooney and Marion Bent, Billy McDermott, Jackson and McLaren, the Australian Woodchoppers, Angelo Patricola, Baptiste and Franconi, and pictures.

METROPOLITAN (Fred E. Johnson, mgr.)—"The Escape," by the Metropolitan Players, for the first time in stock, week of 30. This is to be followed by "Our New Minister."

PROSPECT (J. W. Lyons, mgr.)—"The Girl of My Dreams" week of 30. "Help Wanted" next.

CLEVELAND (H. D. Zirker, mgr.)—The Holden Players, in a revival of "Shore Acres," 30 and week.

GRAND.—For week of 30, the Permanent Players offer "A Desperate Chance," with Elizabeth Daye in the leading role.

MILES (Chas. Dempsey, mgr.)—Bill week of 30: Wm. A. Weston and company, Frank Morrell, Ernest Pantzer Troupe, and other acts and motion pictures.

PRISCILLA (P. E. Seas, mgr.)—Bill week of 30: Willard's "Temple of Music," Creo, "The Dublin Colleens," Lessik, Anita and company, Morrisey and Rich, C. B. Martynne, and pictures.

GORDON SQUARE (Harry Durocher, mgr.)—The Peerless Comedy Co. and other acts for Nov. 30-Dec. 2. For 3-5: Maxwell and Shaw, and Lancaster Small and company.

STAR (Drew & Campbell, mgrs.)—Watson Sisters' company Nov. 30 and week.

EMPIRE (Geo. Chenet, mgr.) — Miner's Bohemians 30 and week. Taylor's Tango Girls next week.

KNICKERBOCKER (E. N. Downs, mgr.)—Bill 30-Dec. 2: Belasco's newly released "Rose of the Rancho" picture, and for rest of the week, T. H. Ince's production of "The Bargain," with orchestra giving the incidental music.

STANDARD (Jos. Grossman, mgr.)—Among the first run films exclusively shown here 30 and week, is "One of Millions," "The Man who Could not Lose" and "Lola."

ALHAMBRA (Fred H. Brandt, mgr.)—Feature pictures week of 30, include "Zudora" and "The Sea Nymphs."

DUCHESS (A. A. Comey, mgr.)—"The Spoilers" and "Mrs. Wiggs of the Cabbage Patch," pictures, week of 30.

St. Louis, Mo.—Shubert (Melville Stolz, mgr.) "Fanny's First Play" week of Nov. 29.

OLYMPIC (Walter Sanford, mgr.) — Maude Adams, in her annual engagement, week of 29, with a new double bill, "The Legend of Leonora" and "Ladies' Shakespeare."

AMERICAN (H. R. Wallace, mgr.)—"Fine Feathers" week of 29.

PARK.—"The Yankee Prince" week of 29.

SHENANDOAH.—"The Conspiracy" week of 29.

PRINCESS.—Happy Widows 29 and week.

STANDARD (L. Reichenbach, mgr.)—September Morning Glories week of 29.

GAYETY.—The Champagne Belles week of 29.

VICTORIA (Wm. Cave, mgr.)—A jolly musical farce, in "Himmelhof" ("In the Heavenly Court") was presented Sunday night, 29.

NEW GRAND CENTRAL.—This popular house features "The Spitfire," film, week of 29.

GARRICK.—K. R. Unger, secretary of the German Moving Picture Co., arrived in St. Louis last week, to stimulate interest for the films sent by Emperor William and the King of Wurtemberg. These films are being shown at this house week of 29.

COLUMBIA. — Bill 29 and week: Nora Bayes, Johnny and Emma Ray, in "On the Rio Grande;" Bankoff and Girlie, Prince Lai Mon Kim, Mindell Kingston and George Edner, in "A Vandevill Flirtation;" Lew Hawkins, Mijares, Fred and Adele Astaires.

GRAND.—Bill 29 and week: Dunbar's Royal Dragoons, Fallenberg's bears, Jack Hawkins and company, in "His Sister;" Chase and Latour, Bob Albright, Heras and Preston, Tabor and Clair, Leroy and Cahill, Rose Garden, and pictures.

TALBOT'S HIPPODROME.—Bill 29 and week: Alber's Polar bears, Gertrude Van Dyke and Brother, Five Juggling Normans, Nettie Carroll Troupe, Ernest A. Rackett, Sumner and Gonzales, and John B. Hymer's "The Path Forbidden," feature picture.

Pittsburgh, Pa.—Alvin (John B. Reynolds, mgr.) Emma Trentini and Clifton Crawford, in "The Peasant Girl," week of Nov. 30. Fritzi Scheff, in "Pretty Miss Smith," next week.

GRAND (John P. Harris, mgr.)—Bill week of 30: Mr. and Mrs. Carter De Haven, Eva Taylor and company, Lipinski's dogs, Reynolds and Donegan, Marshall Montgomery, Farber Girls, Mr. and Mrs. Gordon Wilde, Corelli and Gillette, and moving pictures.

SCHENLEY (D. A. Harris, mgr.)—During week of 30 this theatre is rented to the organization presenting "The College Hero," for a large charity benefit. Eight performances will be given, under the personal direction of Wade Davis, who produced the piece with a cast and chorus of seven hundred. The seat sale was very large. Next week the Schenley Players will present "The Ghost Breaker."

HARRIS (C. R. Buchelt, mgr.)—Bill week of 30: Ameta, the dancer; Bob Walters and company, Hemmer and Rice, Archie Nicholson and company, Carrie Lillie, Moore and Kane, Frank and Sloan, and Wilson and Lanrson.

SHERIDAN.—J. P. Dempsey has succeeded F. H. Tooker as manager of this theatre. Bill 30 and week includes: Little Naps, Four Hanlons, Frank Bush, Weber and Wilson, Mack and Barton, Mr. and Mrs. Jas. Duvea, and Josie O'Meera.

LYCEUM (C. R. Wilson, mgr.)—Fiske O'Hara, in "Jack's Romance," 30 and week. "A Fool There Was" next week.

MILES (H. A. Woods, mgr.)—Bill week of 30: Anna Eva Fay, Empire Trio, Oscar Lorraine, Cook and Stevens, Chas. and Sallie Dunbar, and "When We Grow Up."

NIXON (J. F. Kirk Jr., mgr.)—"Ben-Hur" 30 and week.

ACADEMY (H. J. Smith, mgr.)—For week of 30: Bruce and Cody, with "A Trip to Paris," also Marjorie Lake and Deladelphia.

GAYETY (Henry Kurtzman, mgr.)—Beauty Parade Co. week of 30. Golden Crook next week.

VICTORIA (Geo. W. Gallagher, mgr.)—Cora Livingston, the wrestler, is the added feature with the Big Sensation Company week of 30.

NOTES.

THANKSGIVING DAY with the local theatres proved the largest for business ever known, all houses playing to standing room. Weather was ideal.

THE T. M. A., Local 37, announces its annual benefit performance will be given this season at the Miles Theatre, Dec. 31, at midnight. Committees will be appointed this week, and all arrangements will soon be completed.

Reading, Pa.—Academy (Phil Levy, mgr.) "The Yellow Ticket" Nov. 30. Second subscription concert, direction Geo. Vange, Dec. 3. Francis MacMillen, violinist, and Marie Hertenstein, pianist, in joint recital. Wladimir Shleritch will be MacMillen's accompanist. "The Traffic" 4, Watson's Orientals 5.

ORPHEUM (Neal Harper, mgr.)—Orpheum Players present "Such a Little Queen" week of Nov. 30, with Virginia Mann in title role. "The Master Mind" next week.

HIPPODROME (C. G. Keeney, mgr.)—Bill 30 to Dec. 2: Morey's "Titanic Disaster," the Xylos, Fred Weber, Walsh, Lynch and company, and Johnston, Smith and Johnston. Last half: Stanton and May, Moore, O'Brien and MacCormick, McGill and company, Reeves and Werner, and Newport and Stirk.

NOTE.

"STOP THIEF" was presented for the first time here last week, by the Orpheum Players, under the direction of Addison Pitt. The show proved a big success and drew capacity houses. Robert Hyman, as Jack Dugan, was excellent; Phillip Lord, as Wm. Carr, and Wm. Belffel, as James Cinney, were uproariously funny. Arthur Edwards was good as Jamison. Millard Vincent, as Dr. Willoughby, and Carl Jackson, as the police sergeant, were fine. Sam Fries, the new comedian of this company, did well in a small part. He had the role of the detective. Readingites will expect much of him in the future. Edna Macbeth was also good.

Williamsport, Pa.—Lycoming (L. J. Fisk, mgr.) a Lubin photoplay, "Daughters of Men," Nov. 30; "The Yellow Ticket" Dec. 1, Andrew Mack, in "The Ragged Earl" (pictures), 2; "The Newlyweds and Their Baby" 3, "The Highway of Life" 4, "In Defiance of Law" (pictures) 5.

FAMILY (W. H. Alles, mgr.)—Bill Nov. 30-Dec. 2: Hardeen, A. O. Duncan, Hilton and Roberts, Tom Johnson and dogs, Mahoney and Tremont. For 3-5: Spencer and Williams, Wm. Wilson and company, Blank Sisters, Pat Stromberg.

Portland, Me.—Jefferson (M. J. Garrity, mgr.) Oscar Green's Yiddish Stock Co. in "Should a Woman Tell," Nov. 30. Local society people, with two hundred in the cast, in "Fi-Fi of the Toy Shop," Dec. 1, 2; the photoplay, "Adventures of Kitty Cobb," 3-5, with other picture offerings.

KEITH'S (Louis E. Kilby, mgr.)—The Keith Stock Co. present "In Wyoming" Nov. 30 and week, with Edward E. Horton and Elizabeth Delmore in the leading roles. During the week of Dec. 14, "The Running Fight," dramatised by Louis Albion and David F. Perkins, will receive its first production on any stage here.

NEW PORTLAND (M. C. Blumenberg, mgr.)—Vaudeville and motion pictures. Bill 30-Dec. 2: Reardon Players, Arion Four, Mumford and Thompson, Dorothy Meuther, and Gracey. Bill 3-5: Tridowsky Troupe, Bernard and Scarth, Arco Bros., Daisy Garland, Castner Sisters and Hobart.

GREELY'S (James W. Greely, mgr.)—The Morcus Musical Comedy Co. began their second week 30, presenting Mike Sacha and company, in "The Two Counts," with a mid-week change. Motion pictures are a feature and the company has drawn capacity business.

NICKEL (Wm. E. Reeves, mgr.)—Motion pictures.

EMPIRE (George I. Appleby, mgr.)—Motion picture features.

CITY HALL.—Promoter George Tuohy, of Boston, in his third big wrestling carnival, here, Dec. 1, presented, among others: Dr. Ben Roller, John Kilonis, Peter Boulet, Karl Lemle, and "Cyclone" Burns. These events are an innovation here, and proving very popular. In the second concert of the Steinert Series, 9, Alice Nielson and Rudolph Ganz will appear.

Baltimore, Md.—Ford's (Chas. Ford, mgr.) "The Third Party" Nov. 30 and week. Margaret Anglin, in "Lady Windermere's Fan," next week.

ACADEMY (Tunis Dean, mgr.)—"The Whirl of the World" 30 and week. "Ben-Hur" next.

AUDITORIUM.—Poli Players, in "The Master Mind," 30 and week. "The House of a Thousand Candles," next.

COLONIAL.—"The Winning of Barbara Worth" 30 and week.

PALACE (Wm. Ballauf, mgr.)—Al Reeves' Show 30 and week. The Globe Trotters next.

GAYETY (M. Southerland, mgr.)—Charming Widows 30 and week. Beauty, Youth and Folly next.

MARYLAND (Fred Shamberger, mgr.)—Bill 30 and week: Grace La Rue, Gould and Ashlyn, Lyons and Yosco, Geo. N. Brown and company, Gallagher and Carlin, Ed. Morton, Loretta Twins, "The Green Beetle," McMahon, Diamond and Chaplow, and Le Roy, Lytton and company.

VICTORIA (Chas. E. Lewis, mgr.)—Bill 30 and week: Dunn and Dean, O'Neill Trio, Velde Trio, Lucille Tilton, Love and Haight, Mr. and Mrs. Wm. Morris, Evelyn La Tell and company, and Aldina.

NEW (Geo. Schneider, mgr.)—Bill 30 and week: "Cheyenne Days," the Four Higgins, Sadie Fondelier, Hallen and Burt, Ross and Ashton, and Four Fraziers.

HIPPODROME (Chas. E. Lewis, mgr.)—Bill 30 and week: Sam Mann Players, Fredk. Weaver, Rita Gould, Merlin, Thos. Potter Dunn, Klass and Bernie, John Troupe, and Deland, Carr and company.

Providence, R. I. — Opera House (Felix Wendelschafer, mgr.) Sam Bernard, in "The Belle of Bond Street," Nov. 30-Dec. 2; May Ward, in "Garden of Love," 3-5.

COLONIAL (A. H. Spink, mgr.)—Turner Hammond Players, in stock.

EMERY (Martin Toohey, mgr.)—Bill 30-Dec. 2: Waterbury Bros. and Tenny, Viola Duval, Edna Luby and company, "Sharty" De Witt and Anita Stewart, and Howard's animals. For 3-5: Walsh and Bentley, "Justice," Kinkaid Kilties, three to fill.

KEITH'S (Charles Lovenberg, mgr.)—Bill 30 and week: Rosie Lloyd, Two Hollanders, Clark and Hamilton, Okabe Troupe, Flanagan and Edwards, Charles and Fannie Van, Robins, Johnson and Wells, and Aerial Buds.

SCENIC (Eddie Healey, mgr.)—Eddie Healey, Temple Players, Ruth Goodwin, Tom Mulgrew, Allie Bagley, Miss Leslie, and others continue to draw crowds.

WESTMINSTER (George Collin, mgr.) — Dave Marion's company 30 and week.

UNION (Charles Allen, mgr.)—Vaudeville and pictures.

BULLOCK'S.—Vaudeville and pictures.

CASINO, GAIETY, NICKEL, BIJOU and EMPIRE, photoplays.

Buffalo, N. Y.—Star (P. C. Cornell, mgr.) "Everywoman" Nov. 30-Dec 2, Marie Dressler 3-5.

TECK (Messrs. Shubert, mgrs.) — Women's Union Kirmess (local) week of Nov. 30. "The Passing Show of 1914" next week.

SHEA'S (M. Shea, mgr.)—Bill week of 30: Sam and Kitty Morton, Van and Schenk, Ma Belle and Ballet, Reid and Ross, Diero, the Langdons, Howard's animals, and Darrell and Conway.

GAYETY (J. M. Ward, mgr.)—Girls from Happyland, with Laba Meroff, 30 week. Hastings' Big Show follows.

GARDEN (W. F. Graham, mgr.) — French Frolliques week of 30. Cracker Jacks next week.

MAJESTIC (J. Laughlin, mgr.)—"Rebecca of Sunnybrook Farm" week of 30. Fiske O'Hara, in "Jack's Romance," next.

LYRIC.—Brownell-Stork Stock Co., in "The Girl in the 'Taxi,'" week of 30. "Old Heidelberg" next.

HIPPODROME (M. Shea, mgr.)—Feature films.

FRONTIER (Charles H. Bowe, mgr.)—Feature pictures

OLYMPIC (M. Slotkin, mgr.)—Bill week of 30: "Musical Crockery Shop," Leon Sinters and company, Williams and Sterling, and Hoey and Misal.

ELMWOOD MUSIC HALL. — Philadelphia Symphony Orchestra and Olga Samaroff Dec. 8; Guido Chorus and Alma Gluck 0.

STRAND (Mark & Brock, mgrs.)—Feature photoplays.

ACADEMY (Jules Michaels, mgr.)—Indoor Circus, with Al. Klein, week of Nov. 30.

Rochester, N. Y.—Lyceum (M. E. Wolf, mgr.) "The Mix-Up" Nov. 30-Dec. 2, Fritzi Scheff 3-5.

TEMPLE (M. J. Finn, mgr.)—Bill week of 30: "Sergeant Bagby," "A Telephone Tangle," Hymack, Ryan and Lee, the Four Nightons, Mayo and Tally, Misses Campbell, and McLallan and Carson.

CORINTHIAN (J. Glennen, mgr.)—Cracker Jacks week of 30.

CLUB (F. Ridder, mgr.)—The Maids of the Orient are announced for week of 30.

FAMILY (J. H. Fennevessy, mgr.)—Bill week of 30: Lillian Mortimer and company, Marc Dale, Eckert and Berg, Fouchere, Mott and Maxfield, and Gloria Mayne.

VICTORIA (J. Farren, mgr.)—Bill week of 30: Mabelle Fisher and company, and Fred Zobedie.

NOTES.

SCHUMANN-HEINK was well received at Convention Hall, Nov. 25, and John McCormick gave a fine concert 27.

"NEPTUNE'S DAUGHTER," the motion picture featuring Annette Kellermann, is proving as good a drawing card as when it was run at the Winter Garden, earlier in the season.

Syracuse, N. Y.—Empire (Frederick Gage, mgr.) "Seven Keys to Baldpate" Nov. 30-Dec. 2.

WIETING (Francis P. Martin, mgr.) — Fritzi Scheff, in "Pretty Mrs. Smith," 1, 2.

BASTABLE (Stephen Bastable, mgr.)—The Social Maids 30-Dec. 2. "A Girl of the Mountains" 3-5.

GRAND (Myron J. Kalleit, mgr.)—Bill for week of Nov. 30: Tom Lewis and company, Ellmore and Williams, Fisher and Green, Six Musical Spillers, Clark and McCullough, Tuscano Brothers, Raymond and Heider, and Maxino Brothers and Bobby.

TEMPLE (John J. Breslin, mgr.)—Bill 30 and week: Abou Hamid Troupe, Ray and Hilliard, Purns and Lyan, John P. Wade and company, and Chief Tendahoe.

REGENT, ECKEL, CRESCENT, SAVOY, REX, HAPPY HOUR, NOVELTY, STANDARD and LYCEUM, photoplays.

Ithaca, N. Y.—Star (O. L. Hamer, mgr.) bill Nov. 30-Dec. 2: Francis and Rose, Gordon and Rica, and photoplays. For 3-5: Mildred and Ruth, H. Bart McHugh's "Dream Pirates," and photoplays.

HAPPY HOUR (L. K. Tree, mgr.)—High class photoplays only.

NOTES.

THE Lyceum Quartette, composed of Messrs. Velguth, Darby and Burns Bros., is making a great hit at the Lyceum.

CHARLIE HORAK, door man at the Star, is very proud of his new uniform. Charlie is now the pride of the staff.

VAUDEVILLE ROUTE LIST

NOTICE—When no date is given, the week of Nov. 30-Dec. 5 is represented.

Abdallas (6), Princess, St. Paul.
"Act Beautiful," Orpheum, Kansas City, Mo.
Adair & Adair, Orpheum, Salt Lake City, U.
Adler & Arline, Palace, N. Y. C.
Ahearn, Chas., & Co., Orpheum, Lincoln, Neb.
Aime; Attaire & Co., Columbia, Detroit.
Ajax & Emily, Colonial, Norfolk, Va., Dec. 3-5.
Alvin, Yankee Rube, City Point, Mass., indefinite.
Alexander & Scott, Orpheum, Kansas City, Mo.

ALOHA TWINS —THE— HAWAIIANS
Featuring their Wonderful Barefoot Hula-Hula Dances
With Jean Bedini's "Mischief Makers" This Season

Alco Trio, Orpheum, Salt Lake City, U.
Alvin & Kenny, Royal, Victoria, Can.
Althoff Children, 7th Ave., N. Y. C., 30-Dec. 2; American, N. Y. C., 3-5.
Alvin, Peter H., Orpheum, Oakland, Cal.; Victory, San Jose, Dec. 7-12.
Alice's, Lady, Pets, Royal, N. Y. C.
Alpine Troupe, Alhambra, N. Y. C.
Aldina, Victoria, Baltimore.
Albright, Bob, Grand, St. Louis.
Alber's Bears, Hipp., St. Louis.
Althea Twins, Olympia, Boston.
American Dancers (6), Orpheum, Lincoln, Neb.
Amoran & Mulvey, Royal, Victoria, Can.
Ameres (3), Orpheum, Milwaukee.
American Girls (3), Bijou, Bay City, Mich., Dec. 3-5.
Anart Quintette, Orpheum, Oakland, Cal.
Anderson & Goines, Empress, Salt Lake City, U.
Anthony & Mack, Keith's, Lowell, Mass.
Anderson & Burt, Empress, Cincinnati.
Ardath, Fred, J., & Co., Keith's, Washington.
Arno & Stickney, Empress, St. Paul.
Armstrong, Geo., Lincoln Sq., N. Y. C., Dec. 3-5.
Arcadia, Delancey St., N. Y. C., Dec. 3-5.
Archer & Belford, Loew's, Newburgh, N. Y., Dec. 3-5.

GRACE ARMOND
MAKING 'EM LAUGH

Arden, Gertrude, & Co., Proctor's, Troy, N. Y., Dec. 3-5.
Arnaut Bros., Palace, N. Y. C.
Arco Bros., New Portland, Portland, Me., Dec. 3-5.
Ashley & Canfield, Orpheum, Denver.
Astaros, The, Columbia, St. Louis.
Asoria, Mlle., & Co., Orpheum, Memphis.
Ash, Sam, Orpheum, Boston, Dec. 3-5.
Australian Woodchoppers, Keith's, Cleveland.
Aug, Edna, Empress, Chicago, Dec. 3-5.
Aubrey, Ritchie, Proctor's, Albany, N. Y., Dec. 3-5.
"Auto Bandits, The," Poli's, Scranton, Pa.
Austin, Dare, & Co., Broadway, Phila.
Avon Comedy Four, Orpheum, Winnipeg, Can.
Avalos, Musical, Empress, Salt Lake City, U.
Bayes, Nora, Columbia, St. Louis.
Baker, Belle, Keith's, Cincinnati.
Baptiste & Franconi, Keith's, Cleveland, O.

CLARA BALLERINI
THE I DON'T CARE OF THE AIR
UNITED TIME

Barton, Sam, Orpheum, Montreal, Can.
Barrymore, Ethel, & Co., Keith's, Providence, R. I.
Baker, Ward, Shea's, Toronto, Can.
Barry, Jimmie, Orpheum, Duluth, Minn.
Ball, Rae Eleanor, Orpheum, Omaha, Neb.
Barry & Wolford, Orpheum, Oakland, Cal.
Hayes, Nora, Columbia, St. Louis.
Bankoff & Girlie, Columbia, St. Louis.
Baltus Bros. (3), Pantages', Spokane, Wash.
Bamberg, Theo, Empress, Kansas City, Mo.
Baker, Ethel & Lacy, Empress, Los Angeles, Cal.
Barton & Lovera, American, N. Y. C., 30-Dec. 2; Shubert, Bkln., 3-5.
Barnold's Dogs, St. James, Boston, Dec. 3-5.
Barret & Earl, Proctor's 23d St., N. Y. C., Dec. 3-5.

LEE BARTH
ORPHEUM TOUR

Barroff & Wilbert, Proctor's, Elizabeth, N. J., Dec. 3-5.
Bagonghi, Palace, N. Y. C.
"Bandit, The," Hammerstein's, N. Y. C.
Ball & West, Hammerstein's, N. Y. C.
Bards (4), Keystone, Phila.
Banjophiends, The, Keystone, Phila.
Baseball Four, Nickel, Lawrence, Mass., Dec. 3-5.
Beverly & Mackey, Griffin Circuit, indefinite.
Berger, Edgar, Keith's, Louisville, Ky.
Bernt, Arthur, Keith's, Phila.
"Beauties, The," Orpheum, Omaha, Neb.
Bergen, Alfred, Orpheum, Portland, Ore.
Benton, Fremont, Orpheum, Portland, Ore.
Bell Family, Orpheum, Winnipeg, Can.

EDGAR BERGER
U. B. O. TIME
BOOKED BY HARRY J. FITZGERALD

Bellrah & Bellrah, Pantages', Vancouver, Can.
Bessie's Cockatoos, Empress, Seattle, Wash.
"Between Trains," Lincoln Sq., N. Y. C., Dec. 3-5.
Belleclaire Bros., Flatbush, Bkln., Dec. 3-5.
Beyer, Ben, & Bro., St. James, Boston, Dec. 3-5.
Bernard & Finnerty, Lyric, Newark, N. J., Dec. 3-5.
Bell Ringers, Lyric, Newark, N. J., Dec. 3-5.
Bell Boy Trio, Crystal, Milwaukee.
Bergere, Valerie, & Co., Orpheum, Bkln.
Bence, Wm., & Co., Bijou, Bay City, Mich., Dec. 3-5.
Bennett, Murray, Poli', Springfield, Mass., Dec. 3-5.
Bernard & Scarth, New Portland, Portland, Me., Dec. 3-5.
Big City Four, Varieties, Terre Haute, Ind., Dec. 3-5; Family, Lafayette, 7-9; Temple, Ft. Wayne, 10-12.
Binns & Bert, Orpheum, St. Paul, Minn.
Birbeck, Staley, Pantages', Portland, Ore.
Bickel & Watson, Orpheum, Memphis.
Birchard, Jack, Bijou, Boston.
Blanche, Belle, Hudson, Union Hill, N. J.
Black, Stuart, & Co., American, Chicago, Dec. 3-5.
Black & White, Empress, San Fran., Cal.
Blocksom & Burns, Broadway, Phila.
Blank Sisters, Family, Williamsport, Pa., Dec. 3-5.
Bowers, Walters & Crooker, Her Majesty's, Sydney, Australia, indefinite.
Bond & Casson, Hudson, Union Hill, N. J.
Bowers, Fred. V., & Co., Orpheum, Minneapolis.
Boland & Holtz, Orpheum, St. Paul.
Bonnmors (10), Pantages', Vancouver, Can.
Bogart & Nelson, Orpheum, Ogden, U.
Bobbe & Dale, Empress, San Fran., Cal.
Bohemians (2), Loew's, Poughkeepsie, N. Y., Dec. 3-5.
Bobker, Henry, Proctor's 5th Ave., N. Y. C., 30-Dec. 2; Lyric, Newark, N. J., 3-5; Proctor's 58th St., N. Y. C., 7-9.
Boganny Troupe, Prospect, Bkln.
Bryan, Etta, Globe, Boston, Dec. 3-5.
Bradley & Dougal, Bowdoin Sq., Boston.
Bradley, Chas., Howard, Boston.
Broadway Comedy Four, Folly, Oklahoma City, Okla.
Brown Bros., Montgomery & Stone, indefinite.
Brown, Geo., & Co., Maryland, Baltimore.
Breen, Harry, Keith's, Cincinnati.
"Bride Shop, The," Temple, Detroit.
Brooks, Allen, & Co., Dominion, Ottawa, Can.
Brookes & Bowen, Keith's, Phila.

Louise and Grete Brunelle and Harry Stephens
In "FROM YESTERDAY TO TO-DAY"
UNITED TIME

Brown & Rochelle, Orpheum, Seattle, Wash.
Bradley, Ted & Uno, Pantages', Calgary, Can.
Brower, Walter, Colonial, Chicago, Dec. 3-5.
Brown & Jackson, Unique, Minneapolis.
Brady and Mahoney, Empress, Seattle, Wash.
Brown, Harris & Brown, Orpheum, Boston, Dec. 3-5.
Brynn-Sumner & Co., Globe, Boston, Dec. 3-5.
Brownies (3), Loew's, Toronto, Can.
Brierre & King, Loew's, Toronto, Can.

Britt, Jimmie, Loew's, Toronto, Can.
Broche, Rae, & Co., Proctor's 125th St., N. Y. C., 30-Dec. 2; Proctor's 23d St., N. Y. C., 3-5.
Brockbank, Harrison, Orpheum, Memphis.
Brice, Fannie, Colonial, N. Y. C.
Brooks, Clinton & Co., Grand, Phila.
Buda, Aerial, Keith's, Providence, R. I.
Burr & Hope, Keith's, Phila.
Burt, Harriet, Grand, Syracuse, N. Y.
Budd & Clare, Bijou, Savannah, Ga.
Burkhart & White, Orpheum, Omaha, Neb.
Bush & Shapiro, Babcock, Billings, Mont.
Burke & Harris, Empress, Salt Lake City, U.
Burke, Laforge & Burke, Proctor's 23d St., N. Y. C., 30-Dec. 2; Proctor's, Mt. Vernon, 3-5.
Burke, Eddie, Empire, Cleveland.
Burkes, Juggling, Nixon, Phila.
Buckley's Animals, Orpheum, So. Bend, Ind., Dec. 3-5.
"Buyer from Pittsburgh, The," Hipp., Toronto, Can.
Byron & Langdon, National, N. Y. C., Dec. 3-5.
Byrnes, Musical, St. James, Boston, Dec. 3-5.
Camp & Grace, Hipp., N. Y. C., indefinite.
Cameron Girls, Keith's, Boston.
Cards & Noll, Temple, Detroit.
Campbells, The, Temple, Rochester, N. Y.
Case, Chas., Shea's, Toronto, Can.
Cartmell & Harris, Orpheum, San Fran., Cal.
Caupolican, Chief, Orpheum, Salt Lake City, U.
Cassidy & Longton, Colonial, Chicago, Dec. 3-5.
Cameron, De Vitt & Co., Empress, Portland, Ore.
Casados, Les, Empress, St. Paul.
Canaris & Cleo, Empress, San Fran., Cal.
Cabaret Trio, Royal, Victoria, Can.
Caldwell, Mudge, Greeley Sq., N. Y. C., Dec. 3-5.
Cabaret Dogs, Proctor's 58th St., N. Y. C., 30-Dec. 2; Proctor's 125th St., N. Y. C., 3-5.
Carleton, Al, Proctor's, Elizabeth, N. J., Dec. 3-5.

JOHNNY RETA
CANTWELL and WALKER
In Under the Gay White Lights
Direction HARRY WEBER

Cameron, Matthews & Co., Proctor's, Portchester, N. Y., Dec. 3-5.
Cantor & Lee, Majestic, Milwaukee.
Carletons (2), Orpheum, Racine, Wis., Dec. 3-5.
Carroll, Harry, Colonial, N. Y. C.
Carus & Randall, Alhambra, N. Y. C.
Castillians, The, Alhambra, N. Y. C.
Cappeleo, Mr. & Mrs. Arthur, Globe, Phila.
Carleton, Violet, Poli's, New Haven, Conn., Dec. 3-5.
Castner, Lesiera & Hobart, New Portland, Portland, Me., Dec. 3-5.
Carmil, Nettie, Troupe, Hipp., St. Louis.
"Celluloid Sara," Keith's, Columbus, O.
Celtric Trio, National, N. Y. C., Dec. 3-5.
Channa (4), Touring Europe, indefinite.
Chretienne & Louisette, Keith's, Providence, R. I.
Chandler, Anna, Orpheum, Sioux City, Ia.
Church City Four, McVicker's, Chicago.
Chamberlain, Winthrop, Orpheum, Jersey City, N. J.
Chung Hwa Four, Globe, Phila.
"Cheyenne Days," New, Baltimore.
Chase & La Tour, Grand, St. Louis.
Clinton & Beatrice, Brennan & Fuller, Australia, indefinite.
Clark & Turner, Rose Sydell's Co., indefinite.
Clark & Hamilton, Keith's, Providence, R. I.
Clark & McCullough, Grand, Syracuse, N. Y.
Clintons, Novelty, Keith's, Tampa, Fla.
Cliff, Laddie, Keith's, Washington.
Clark & Verdi, Orpheum, New Orleans, La.
Cleve, El, Babcock, Billings, Mont.
Cleveland, Claude & Marion, Loew's, Spokane, Wash.
Clive, E., & Co., Loew's, Spokane, Wash.
Clifford, Edith, Boulevard, N. Y. C., Dec. 3-5.

THE GIRLS BEHIND THE GUNS
CLINTON AND BEATRICE
BRENNAN & FULLER, Australia, indefinite

Clayton & Lennie, Shubert, Bkln., Dec. 3-5.
Club Room Four, Proctor's, Troy, N. Y., Dec. 3-5.
Claude, Toby, Orpheum, Bkln.
Clark & Bergman, Bushwick, Bkln.
Clayton, Pearle, Palace, N. Y. C.
Clemenso Bros., Globe, Phila.
Cooper, Dena, & Co., Bowdoin Sq., Boston.
Cook, Joe, Howard, Boston.
Cotton, Lola, San Diego, Cal., indefinite.
Colborn, Jennie, Billy "Swede" Hall & Co., indefinite.
Collas & Hart, Forsyth, Atlanta, Ga.
Collins, Lottie, Forsyth, Atlanta, Ga.
Connolly & Wenrich, Orpheum, Harrisburg, Pa.
Corradini's Animals, Keith's, Louisville, Ky.
Courtney Sisters, Keith's, Phila.
Corelli & Gillette, Grand O. H., Pittsburgh, Pa.
Comfort & King, Keith's, Toledo, O.

EDDIE FRANK
CONRAD AND MARINO
"THE ITALIAN PIANO MOVERS"
Direction Aaron Kessler

Cooper, Joe & Lew, Orpheum, Denver.
Corbett, Sheppard & Donovan, Orpheum, Oakland, Cal.
Cole & Denahy, Orpheum, Sioux City, Ia.
Costa Troupe, Orpheum, Winnipeg, Can.
Corbett, James J., Pantages', Spokane, Wash.
Comer, Larry, Pantages', Vancouver, Can.
Corcoran & Dingle, National, N. Y. C., 30-Dec. 2; American, N. Y. C., 3-5.
Connors & Witt, Boulevard, N. Y. C., 30-Dec. 2; Delancey St., N. Y. C., 3-5.
Cooper, Fitch B., Proctor's 125th St., N. Y. C., 30-Dec. 2; Proctor's, Mt. Vernon, 3-5.
Cole's Dogs, Orpheum, Milwaukee.
Connelli, Regina, & Co., Bushwick, Bkln.
Conkley, Henvey & Dunlevy, Bushwick, Bkln.
Coulin & Steele Co., Hammerstein's, N. Y. C.
Conroy & Le Maire, Alhambra, N. Y. C.
Cooper, Harry, Broadway, Phila.
Cooper & Smith, Poli's, Springfield, Mass., Dec. 3-5.

WILL CONLEY
The Billy Sunday of Vaudeville
United Time Direction JOE HARRIS

Cooper & Ric●lo, Poli's, New Haven, Conn., Dec. 3-5.
Cressy & Dayne, Orpheum, Kansas City, Mo., 7-12.
Craig & Williams, Orpheum, Jacksonville, Fla.
Crowell, Byrd Frost, Orpheum, Minneapolis.
Crane, Douglas, Orpheum, Minneapolis.
Cronin, Morris, Orpheum, Salt Lake City, U.
"Crisis, The," Pantages', Edmonton, Can.
Crawford & Broderick, American, Chicago, Dec. 3-5.
Cranston & Lee, American, N. Y. C., 30-Dec. 2.
"Criminal, The," Orpheum, N. Y. C., 30-Dec. 2; Greeley Sq., N. Y. C., 3-5.
Creighton Sisters (3), Flatbush, Bkln., Dec. 3-5.
Cross & Josephine, Hammerstein's, N. Y. C.
Cromwells, The, Keith's, Boston.
Cunningham & Marion, Avenue, Chicago, Dec. 3-6; Kedzie, Chicago, 7-9; Orpheum, Madison, Wis., 10-12.
Curtis, Julia, Keith's, Indianapolis, Ind.

EVELYN CUNNINGHAM
IN VAUDEVILLE

Cummin & Seaham, Pantages', Edmonton, Can.
Cutty, Elizabeth, Flatbush, Bkln., Dec. 3-5.
Cushman & Sunderland, Proctor's, Troy, N. Y., Dec. 3-5.
Cummings & Gladyings, Majestic, Cedar Rapids, Ia., Dec. 3-5.
Dawson, Daniel, Hipp., N. Y. C., indefinite.
Dawn, James, Hipp., N. Y. C., indefinite.
Darrell & Conway, Shea's, Buffalo.
Davis Family, Shubert, Utica, N. Y.
Dauubes (4), Orpheum, Duluth, Minn.
Dainty English Trio, Orpheum, Seattle, Wash.
Davis & Walker, Pantages', Victoria, Can.
Dairy Maids, National, N. Y. C., 30-Dec. 2; 7th Ave., N. Y. C., 3-5.
Dammann, Carl, Troupe, Loew's, Poughkeepsie, N. Y., Dec. 3-5.
Daring Darts, Proctor's 23d St., N. Y. C., 30-Dec. 2; Proctor's 125th St., N. Y. C., 3-5.
Daly, Arnold, Palace, N. Y. C.
Daley & Healey, Broadway, Phila.
De La Rosa, Marga, Keith's, Columbus, O.
De Voy, Emmett, Poli's, Hartford, Conn.
De Leon's Models, Dominion, Ottawa, Can.

(Continued on page 19.)

CHICAGO NEWS

ADVERTISEMENTS AND SUBSCRIPTIONS RECEIVED AT WESTERN BUREAU OF NEW YORK CLIPPER, WARREN A. PATRICK, WESTERN MANAGER, 505 ASHLAND BLOCK, RANDOLPH AND CLARK STREETS, CHICAGO.

Nov. 30.

Changes in Chicago theatres this week brings the 1014 edition of "The Follies" to the Illinois, "The Beautiful Adventure" to the Blackstone, and a cabaret show to the American Music Hall. The performances of "The Little Cafe," at the Illinois; "Made Adams, at the Blackstone; Helen Ware, at the American Music Hall, and "Consequences," at the Fine Arts, came to end Saturday evg. Nov. 28.

Rose Melville, in "Sis Hopkins," opened at the Imperial Theatre Nov. 29. It is said that she has played the part more than 4,000 times.

At the motion picture houses David Belasco's "The Rose of the Rancho," in motion pictures, is now running at the Ziegfeld Theatre. The Belgian war pictures are at the Studebaker for another week. E. M. Newman is giving travel talks, illustrated, at the Orchestra Hall. On Dec. 6, Mr. Newman will give for the first time motion pictures of actual scenes on the firing line and in the wake of the navy now engaged in the European conflict. He will also lecture on the capitals of the various contending powers.

With the closing of the engagement of "Consequences," the Fine Arts Theatre will return to motion pictures until Jan. 15, when the lessees, the Players Producing Co., will show some original productions.

"William Tell" will be revived at the Auditorium, by the Century Opera Co., this week. "Il Trovatore" and "Madame Butterfly" will also be heard.

On Dec. 4 and 5, the Chicago Dramatic Society will present Alfred Sutro's play, "The Builder of Bridges," at the Fine Arts Theatre, for the benefit of the United Charities of Chicago. The production will be under the direction of Harold Heaton.

Dec. 28, "My Lady's Dress," with Mary Boland, comes to the Blackstone.

LA SALLE OPERA HOUSE (Joseph Bransky, mgr.)—"The Candy Shop," second week.

POWERS' (Harry Powers, mgr.)—"The Misleading Lady," third week.

ILLINOIS (Augustus Pitou, Jr., mgr.)—"1914 Ziegfeld's Follies," first week.

PRINCESS (S. P. Gerson, mgr.)—"Kitty MacKay," second week.

AUDITORIUM (Guy Hardy, mgr.)—Century Opera Company, second week.

GARRICK (John J. Garrity, mgr.)—"Peg o' My Heart," twenty-third week.

GEORGE M. COHAN'S GRAND OPERA HOUSE (Harry Ridings, mgr.)—"Under Cover," fourteenth week.

COHAN'S GRAND (Harry Ridings, mgr.)—"A Pair of Sixes," seventeenth week.

OLYMPIC (George C. Warren, mgr.)—"Potash & Perlmutter," fifteenth week.

BLACKSTONE (Edwin Wappler, mgr.)—"The Beautiful Adventure," first week.

IMPERIAL (J. Pilgrim, mgr.)—Week of 29, Rose Melville, in "Sis Hopkins."

STAR AND GARTER (Paul Roberts, mgr.)—Week of 29, Follies of the Day.

COLUMBIA (William Roche, mgr.)—Week of 29, Liberty Girls.

HAYMARKET (I. H. Herk, mgr.)—Week of 29, the Heart Charmers.

VICTORIA (H. C. Bruhalski, mgr.)—Week of 29, John Bunny, in musical comedy.

NATIONAL (J. F. Barrett, mgr.)—Week of 29, Hap Ward and Lucy Daly.

CROWN (A. J. Kaufman, mgr.)—Week of 29, "Mutt and Jeff in Mexico."

SPEEDWAYS (Louis J. Jones, mgr.)—Week of 29, motion pictures.

AMERICAN MUSIC HALL (Joseph J. Garrity, mgr.)—Cabaret.

MAJESTIC (Lyman B. Glover, mgr.)—Week of 30, bill includes: Henrietta Crossman, Harry Beresford and company, Dainty Marie, Mr. and Mrs. Jack Gardner, Paul Conchas, Burns and Fulton, Mitt Collins, Trans-Atlantic Trio.

PALACE MUSIC HALL (Mort H. Singer, mgr.)—Week of 30 bill includes: Cecil Lean and Cleo Mayfield, Sam Chip and Mary Marble, Manuel Quiroga, Hugh Herbert, Alleen Stanley, George Roesner, the Volteers, Myrtle and Jimmy Lucas, the Gaudschmidts.

McVICKER'S (J. G. Burch, mgr.)—Week of 30 bill includes: Marshall P. Wilder, Rices Scott, Tower and Darrell, Hartley and Peran, David Kalokica, the Beckles Trio, Dunlop and Virden, Bessie Kaplan, Savoy and Brennan, the Church City Four.

COLONIAL (Norman Field, mgr.)—Week of 30 bill includes: Armstrong and Clark, Lyna, Perry and West, Sherman, Van and Hyman.

GREAT NORTHERN HIPPODROME (P. C. Edgerts, mgr.)—Week of 30 bill includes: The Chung Lee Hoe Troupe, Colonial Belles, Harry Holman and company, Duncan and Hirst, Borestel Troupe, Rice, Bell and Baldwin, Frank Colby, Argo, Nice and Nice, Curtis and Hibbard.

PAT CHAT.

PRINTERS' INK, PROPERLY APPLIED, IN THE RIGHT PLACE, AT THE RIGHT TIME.

There was once a time when "Does advertising pay" was a question. The question now is as antiquated as some of the jokes one hears uncorked on stages trod by the un-progressives.

WHEN IN CHICAGO
ARTISTS, AGENTS AND MANAGERS
Are Cordially Invited to Make
Headquarters at the Western Bureau
—OF—
The New York Clipper
In the Heart of the Rialto
505 Ashland Block, Cor. Clark & Randolph
PHONES { CENTRAL 5629 / ASHLAND 4261
If not convenient to call, MAIL ROUTES AND NEWS ITEMS. HAVE YOUR MAIL SENT IN OUR CARE.
THE NEW YORK CLIPPER is not conventional. It is original, aggressive, impartial, reliable, and above all, IT HAS A CERTAIN ORIGINALITY AND DISTINCTIVENESS WHICH PLACES IT IN A CLASS BY ITSELF.

Fortunes in the commercial field made by the boosting of products which were scarcely mediocre upon their beginning, and national reputations established by performers who were scarcely "getting by" and needed time to develop their ability, have answered this question once and all. Advertising has always paid, and these days no man who is honest with himself doubts any other opinion.

The spectacular growth of the amusement business in all of its departments within recent years has brought about a state of affairs which makes this question a mere formality. Success achieved by the performer, the manager or the producer has hoped to keep pace with the times. The plenitude of entertainments and entertainers, whether these entertainers be bad or the foolishness of existence at its worst does not matter, the rule of "the survival of the fittest" apply to the show business as well as the business world, and there is no room for the individual who is satisfied to merely exist.

While the call to advertise is strong for people in all departments of amusement activity, it may be said that it is especially strong for those who have chosen vaudeville as their field of endeavor; realizing as they do the necessity of publicity this department will at once suggest to workers in other lines of endeavor that they should be constantly in the public eye.

When moving pictures came into such vogue a few years ago, theatres were built everywhere to satisfy the public demand for this form of entertainment. Soon these theatres began to combine vaudeville with their moleophotography programs. At first the vaudeville portion was at once most apparent. Store theatres were built and more attention was paid to the "wonderful" show. It is certainly true that there are more theatres offering vaudeville at a popular price than there has ever been before. Talent for these theatres is supplied, for the most part, by the managers' representatives who are acquainted, in a measure at least, with the kind of entertainment that is required for the various performers. A home manager wants the best talent. He presses a button and within five minutes a page doesn't take just everything that is offered him. He makes the performer feel that he is interested in the work of the character he has given himself, and it influences both managers and the general public in his favor by suggestions of work which is least recognized more and more every day by the public.

THE NEW YORK CLIPPER has helped more artists to success than any other paper. It has been the means of establishing a host of performers. Its columns are open to help all performers who are sufficiently interested to help themselves. In the near future this paper will send out its presses in a new edition, and there could be no more fitting time for aspiring artists to be ready to take the palm of the elect than this time. Capable performers—the ones that get the money—are wanted by managers who employ them—will be represented in this souvenir number and be found in it as a catalogue of "good things" by managers in every corner of the earth.

BITS OF CIRCUS LORE.

What is the lure of the circus life?
What is the mystic power
That holds people through and through?
Down to their dying hour?
Why do they cling to the sawdust ring
Till they're old and feeble and gray?
And why do their hearts ever yearn to return
To the old-time sawdust display?

It isn't alone the money it brings—
The' that is attractive, too—
There is something more than the golden store,
That compels them through and through!
Perhaps 'tis the web that the free life weaves,
Perhaps 'tis the call of the road,
Perhaps the thrill that comes from the zest,
And is felt by the brave and bold!
Perhaps 'tis the pleasure of winning applause
Or the joy of the battle and fray—
Perhaps the mere love of the pestiferous deed—
Perhaps 'tis the call of the wild!
Maybe 'tis one, and maybe 'tis all—
But this is certain—I know
That people will flock to the sawdust ring—
That folks them wherever they go—
And there's not a man who has a circus man's life—
The' he may be retired for years—
When his heart isn't thrilled by the sight of the tents
When the music won't bring the tears!

WILLIAM D. COXEY.

NICKEL PLATE MEMORIES.

While H. W. Cole's Circus and Menagerie was the first big show to winter in the Hub, the Harris Nickel Plate Show was the first circus to cover the Northern Indiana, Southern Michigan and Ohio territory, at that time the terminus of the Southern Pacific Railroad, the Nickel Plate had no menagerie that year. Mr. Harris featured Miss Carolyn Wells, the famous horse-back acts, trained by Costello, incinding an "Equine Spectacle," and "The Great Battlefield." Daisy Lamont, the equestrienne, made her bow in her lessons in riding with this show. After the addition of a menagerie, Mr. Harris featured "Gypsy," an elephant with freakish ears, which he advertised as the "Elephant Sensation of the Night." He also, in conjunction with W. C. Coup, put a free Wild West show on the lot, which was a one sided attraction, which did not prove profitable and was shortly withdrawn. Mr. Harris who, by the way, was Chicago's pioneer Circus Manager, was one of the few who did not begin on the lowest rung of the ladder, and who had to work into circus management, with money made in other vocations, and was a success at it. The show never knew a financial reverse, was a strong Southern favorite, and is inquired about to this day in that territory.

WASHBURN TRAIL BLAZER.

The veteran Leon W. Washburn used a special attraction in the form of a free outside exhibition, consisting of a woman's body and leader wagon when extended, the ladder reached fifty feet in the air, and the wagon was transformed into a uniform looped into a net. The apparatus and woman made a strong showing in the street parade and was a subject for good pictorial advertising.

Mr. Washburn was somewhat of a "trail blazer" himself, and was the first to make the trip with a circus from New Brunswick, Can., to Winnipeg, Manitoba, over the Canadian Pacific Railroad, Winnipeg at that time being the terminus of the road.

FIRST DIRT RING.

In the early days of the American circus, dirt rings were unheard of. It was John Robinson, in 1852, who first put a dirt ring into a tent, it was brought about through an accident. Down in Southern Tennessee, where his show was then traveling, in some way half of the circular wooden curb used as a ring, was lost off the wagon one night. The show had to go on, and Robinson got a plow and some shovels and hollowed out a dirt ring, covering it with sawdust. It was a great success, and dirt rings were used by circuses for many years.

"NOTHING NEW UNDER THE SUN."

But There Is.

"W. O. P." stands for "the world's greatest promoter."

Putting him into double harness with the man whose beaming countenance has radiated smiling from coast to coast and from north to the big thing in Chicago (Oh, you Nat'l) there could be but one result—the revival of the good old days of '49.

Talk about hard times, I saw some money the other night than some farmers have hay—and crops were mighty big this Fall. I happened to ask Nat for a card upon which to make a memorandum, and he casually, I, I, I, handed me a thousand dollar bill. I heard a connection to my right and there stood "W. O. P." bawling out one of the game-keepers for stopping the play for a mere twenty thousand dollar touch. I perceived Harry Fink with a hunted hound full of century notes, copping the ace at the faro layout. Boys! the money that I saw wasted that night would not play out off the biggest part of the national debt, but would keep Arthur Davis buying Cook's Imperial for a hundred years to come.

But laying all kidding aside, hats off to Nice Nat. It is little wonder that he takes the pleasure so often in this department of THE OLD RELIABLE in making favorable mention of these carnival impresarii. Out of the slough of Despond, following the close of season which, in say the least, has not been any too remunerative for the tented fraternity, these enterprising gentlemen have arisen, Phoenix like, and have flirted over a live one. It is called "The Days of '49," and for fast fun and unsurpassed merit, and a novelty, its like beating a full hand with a pair of deuces.

And now the mailhouse on Wabash Avenue, Chicago, reminds one of a race track with Reise the favorite, the favorite in everybody losing "The Days of '49" as a 100 to 1 shot. But with such horses in the field as Harry S. Noyes, Harry W. Wright, "Tubby" Snider, Warren B. Irons, Fred Wagner, George Sutton, Bill Rodden, Johnny McGrail and Lew Morris, old '49 is going to get an awful play, and it looks to me, from appearances, that Reise, Ia., on hoofbeats, will have to get away clean at the start and hit the east in leaps and bounds, because the three old-timers on the track be will be carrying a handicap that will keep him moving to win the race.

BITS OF CIRCUS NEWS.

Fred Beckman returned to Chicago, closing up his business with the Newton Fireworks Company.

Edward Arlington, aerial acrobat of the 101 Ranch, Wild West, and Owen W. Dond, legal adjuster, passed through Chicago last week.

William Godfrey, legal adjuster with the Yankee Robinson Show, in Ia., on business.

Charles "Bunch" Cohn, superintendent of candy stands, 101 Ranch, Wild West, passed through Chicago last week, on his way to his home in Lendalville, Ind.

Dirie Ingles, elephant of the Sells-Floto-Buffalo Bill Shows, is in Chicago.

Pat Reis is now convalescing at the Hotel Wellington, and is able to be up and about.

Walter A. Shannon is playing Chicago theatres, doing a lariat roping act.

Lightfoot Lane of the Gollmar Bros. Shows, will winter in Chicago.

Mrs. Harry S. Noyes has arrived in Chicago, and with her husband will spend the winter in the Windy City.

Jake Newman made a flying trip from Indianapolis to Chicago one day last week.

Mrs. Dick Sutton and Mrs. Zolla Florence were welcome callers at the Western Bureau of THE NEW YORK CLIPPER, in Chicago. Mrs. Sutton reported a very pleasant season playing fairs with the Tasmanians, for F. M. Barnes, Inc., and announced that she and Dick will be back with the Barnes Agency for next Summer and Fall. In the meantime, Mrs. Sutton is negotiating, for big vaudeville time this Winter.

Charles F. Bohn, treasurer of the Gollmar Shows; Charles Germain, paymaster, and Harry White are camping outside of Baraboo, and enjoying the fine fishing in the wilds.

Al. Alastiff and wife, of the Gollmar Bros. Shows, are playing vaudeville theatres in Chicago.

PAT'S PHILOSOPHY.

It is a mistake for men to think that women are always talking; talk is not their fault. There is only one way to get along with some people, and that is their one way.

It takes two to make a quarrel, and we seldom have any difficulty in finding the other one.

No man can be popular unless he has learned to keep his troubles to himself.

In his effort to be known as a good fellow many a man shows evidence of over-training.

It should be the business of every man of every man to deserve the good opinion he has of himself.

Unfortunately a weak intellect will not prevent a person from being headstrong.

A. MILO BENNETT has leased the play, "The Great John Canton," by Jack Deasey, and it will now be one of the repertoire of royalty plays presented by the Jack Deasey Stock Company. Mr. Bennett also leases the Blue Mouse play, in the Logan Square Stock Co., which opened in Chicago Thanksgiving Day, under the management of James H. Browne, a familiar figure to the show world in Chicago for many years.

BILLY WISE'S "King Bolo" Co. took three days' rest before opening in Mishawaka, Ind., Thanksgiving Day.

Cash Mills took the Manhattan Musical Stock Company to Superior, Wis., for a run of six weeks, after which time it will move to Duluth, Minn., for the Winter.

A. MILO BENNETT placed Claude Boone with the Edmonton, Can., Stock Company as juvenile man.

EUGENE HALL added another stock company to his chain when he opened at Newark, O.

TED WILLARD has signed into stock. The first showings are very flattering to the management that made the change. Everything that was presented, The first bill was "Officer 666," and the second was "Hidden Evidence." The management has shown good judgment in selecting plays, and capacity business has been the result, marked the house. The Heywood Stock Company presents the plays.

JOHN S. BARNES, a showman of international fame, passed through Chicago, on the last lap of a world-wide trip, going to Los Angeles and to Seattle. He has just returned to America from a trip through South Africa.

JAKE NEWMAN says that J. B. Austin, general agent for Gentry Bros. Shows, (No. 1) Shows, is the proud father of a son, that arrived, Nov. 25, at Anderson, Ind. Jake is receiving letters of congratulation to himself, because Austin has threatened to name the youngster, J. D. Newman Austin.

Harry Brown's success as a boosting agent for Rhoda Royal is winning the former ticket seller for her. Eddie put it over with the Boston store for a three and one-half weeks' contract when others had thrown up their hands and cried "no use." As a result of his grim determination "Tiny Maggie," the baby elephant, will be the big feature with the children in the Boston store from Nov. 30 to Christmas Eve. The contract was signed last Friday night, and the figure is said to be flattering. The elephant will sleep in the Boston store, and a pony, that will be his cut-a-one, will domicile at the barns operated by the company. Rhoda Royal guarantees both elephant and pony to be gentle, and ever willing to ride children on their backs. M. S. Greenberg and Leo Wissenberg negotiated the contract for the Boston store.

TOM BECKLEY, for many years with the old John Robinson Circus and more recently with the Barnum & Bailey Circus, is in Chicago. He has a troupe of dogs which he will offer in vaudeville.

RHODA ROYAL made a flying trip to Minneapolis and St. Paul. He came back smiling, and the next day jumped to St. Louis, to look after his two acts there.

BAS RINGLING of the Fair Announcement Co., of New York, is in Chicago, to attend the convention of secretaries of fairs. He is at the Wellington.

TREVELLICK SWITCHES.

R. F. Trevellick, who has been in the fair department of the F. M. Barnes, Inc., has entered the employ of the Amusement Vaudeville Managers' Association, as traveling representative in the fair department. It will be recalled that Mr. Trevellick was with the W. V. M. A. for two years, under the Bray regime, but was forced to retire on account of ill health. It is said that he was Chicago representative for Henry Meyerhoff, Inc. For four years Mr. Trevellick was Chicago representative for the United Fairs Booking Association. He is well and favorably known in Western fair and exposition circles. On Tuesday, Dec. 1, he left Chicago for San Diego, Cal., for a brief visit with his aged mother, and before returning to active duty in Chicago, will visit his sister, in Oakland, Cal. Greenville is eighteen miles from Mt. Lassen, the only active volcano in the United States, which accounts for the fact that he will see so often, effecting a ten mile strip of territory all around its base.

CARNIVAL GLEANINGS.

Mr. and Mrs. Walter Baxter, who were with "The World at Home" Shows, left Davenport, Ia., Monday, for Los Angeles, to spend the Winter at the home of Mr. Baxter's brother.

Charles Berkell has put his jumping horses in the stable for the Winter, and is operating the Ferris Wheel, in Davenport, as a high class moving picture house.

The New Columbia Hotel, under the management of our genial friend, Dan McGuigin, is proving a popular headquarters for carnival folks in Davenport and for theatrical people playing the town. Nephew Hughes, Omar Sami and Charles De Kreko are among the guests at the present time.

California Frank arrived in Chicago from Davenport Friday, and registered at the Sherman.

"Checkers" Hunt, who was outside orator for Omar Sami's "Wonders of the Universe," with the World at Home, is in Detroit.

The World at Home is Wintering on the Davenport Race Track, where, in commodious buildings, things will be put in proper shape for the tour of 1915.

W. X. MacCollin was a welcome caller at the Western Bureau of THE NEW YORK CLIPPER,

order for 167,000 dozen woolen socks, the Burson Knitting Works an order for 125,000 dozen socks, and the Rockford Mitten and Hosiery Company a 100,000 dozen order. All are Rockford, Ill., concerns.

Emerson-Brantingham Company, farm implement concern's plant at Rockford, which had been working its men eight-hour days five days a week, has increased to ten-hour days and six days a week.

American Can Company's plant, at New Castle, Pa., has received an order for fifteen million cans.

Philadelphia Stock Exchange re-opened Monday, for trading in local bonds and stocks, at minimum prices. The Washington Exchange re-opened the same day, for unrestricted trading in bonds.

Missouri Pacific Railway has begun the rebuilding of fifty miles of its line.

Atchison, Topeka and Santa Fe has placed an order for twelve thousand tons of steel rails and one hundred tank cars.

Southern Pacific Railroad was authorized to purchase $1,500,000 new equipment.

Union Iron Works has received an order for eight submarines.

Bradley Knitting Company, of Delavan, Wis., is working twenty-four hours a day to turn out a $1,000,000 English sweater order.

Peerless Automobile Company has received an auto truck order which may total $10,000,000. The White Company, of Cleveland, has an order for $2,500,000 of trucks.

THE OPTIMIST'S MISSION.

The mission of The Optimist is to help to brighten moments that otherwise might be dark and dreary; to scatter words of cheer, which, like beautiful flowers, cast their fragrance along life's pathway; to put forth a helping hand in aid of despondent ones who have not been so successful, and to aid in banishing clouds of gloom which mar the horizon of business endeavor.

MR. OPERA HOUSE MANAGER: Are things picking up in your neck of the woods, and are your people eager for good things theatrical? Why not drop a few lines to the Optimist, so that he may convey the glad tidings to the producers, who will welcome authentic information?

Every little bit helps, and we should all help each other.

Let's do away with pessimistic thoughts. Let every one of us do his utmost to inculcate the spirit of optimism wherever we go. The Optimist will welcome correspondence from the readers of THE OLD RELIABLE. Address, 505 Ashland Block, Chicago, U. S. A.

LOOKS GOOD FOR PATERSON.

Raw silk and silk goods weighing 250,000 lbs. are now on their way from St. Paul to Chicago on a special fast freight of the Chicago, Burlington & Quincy, *en route* to New York. The shipment, which is bonded, left Yokohama on Nov. 4, and special efforts are being made to make record time to New York.

MORE ENCOURAGEMENT.

The New York Press, Nov. 30, publishes the following reports:

W. H. BURNHAM, President Peerless Wire Fence Company, Adrian, Mich.: "We have only one idle manufacturing plant in town. In the first four months of our current fiscal year our sales have increased forty-three per cent. over the same period last year."

T. E. BASTIAN, President Bastian Bros. Company, Clothing, Rochester, N. Y.: "Last year, 1913, was the biggest year in our history, and this year, up to the present time, we are ahead of last year. The clothing industry is improving daily."

C. H. NELSON, president Nelson, Baker & Co., Detroit: "Nelson, Baker & Co. have shown so far this year an increase of six per cent. over 1913."

O. P. STRIETMANN, president the George H. Strietmann's Sons Company, Cincinnati: "Our business is ahead of the business for the same period last year."

G. O. LEHSMANN, assistant secretary Buffalo Chamber of Commerce: "The Eureka Coffee Company, of this city, shows an increase of seven per cent for the first six months of this year, and indications point to a gain of twenty-per cent. in 1914 over 1913."

R. B. KOENTZ, secretary of Adamson Machine Company, Akron, O.: "At this time we are adding one hundred per cent. to our foundry capacity."

SONGS THAT ARE DIFFERENT

"YOU ARE THE ROSE OF MY HEART"

"WHAT DID ROMEO SAY TO JULIET"
(WHEN HE CLIMBED HER BALCONY)

"HOW IS EVERYTHING BY YOU---ALRIGHT? BY ME ITS ALRIGHT TOO"

"SINCE HOME RULE'S COME TO IRELAND"

MAURICE RICHMOND MUSIC CO., Inc.

JAMES KENDIS, Gen'l Mgr. 145 W. 45th ST., NEW YORK

"PAT'S" PEN PICTURES OF PROFESSIONAL PERSONALITIES.

No. 5—E. C. TALBOTT, "The General Agent."

In this day of keen competition and aggressiveness it takes more than ordinary ability to achieve success in any line of endeavor. Those who would succeed must be alert and quick to take advantage of opportunities; decision must be swift and execution as prompt. E. C. Talbott has all of these attributes, and more.

Men of the calibre of E. C. Talbott are exceedingly rare. He is one of the most capable and efficient of his calling. He handles with rare serenity and patience the troublesome problems of the general agent. Honesty and uprightness in his dealings, combined with a wonderful initiative and tireless effort, has won for him an enviable position in the front ranks of American showmanship.

His genial disposition and winning smile has softened many of the asperities which belong to the ever changing details of his craft, and his pleasing personality has won him a host of friends, including fair secretaries, city and railroad officials, amusement magnates and many others with whom he has come in contact during his activities, covering a wide area.

A man of the world in manner and culture, a keen student of industrial conditions, with a thorough knowledge of the country; a master of the intricacies of his profession, unceasing in his efforts to further the interests of those whom he represents, E. C. Talbott is indeed a character worthy of emulation by the showman who would succeed and win fame.

It is a rare tribute to the self-effacing modesty of this notable figure in the amusement field that he has never sought the glare of publicity; he is unassuming to a remarkable degree, a trait seldom found in men of to-day. It is indeed a pleasure to extol his sterling qualities in this addition to our galaxy of pen portraitures

Playing not in the forefront but in the centre, there comes to E. C. Talbott little of the glory or the applause. But those on the inside, who know him for what he is, know that his work is done conscientiously and well.

With his many achievements in the past a matter of record, it is our hope that all of his future efforts may be crowned with success.

E. C. TALBOTT RE-ENGAGED.

NOTED GENERAL AGENT WILL PILOT THE WORLD AT HOME IN 1915

MAMMOTH ORGANIZATION WILL BE PROJECTED.

(*Special to* THE NEW YORK CLIPPER.)

CHICAGO, Nov. 28.

E. C. Talbott was to-day re-engaged as general agent for the World at Home. This announcement will be hailed with pleasure by his host of friends in the show business and by executive officers of fairs, expositions, railroads and amusement attractions with whom he has had business relations in the past.

A year ago to-day, E. C. Talbott joined the World at Home as general agent, and he may point with pride to the record established by the big organization during its first twelve months' existence. It was no small task to assemble, and project, a brand new organization, and it required an executive ability of a high order to evolve and carry out the various details incident to the exploitation

That Mr. Talbott was the right man, in the right place, is amply evidenced by his having been re-engaged by Joseph Bauman, and the board of directors of the World at Home.

In an interview with the Western representative of THE NEW YORK CLIPPER, in Chicago, to-day, Mr. Talbott made it plain that no pains or expense would be spared in making ready the World at Home for next year's tour. As was expected, he did not see fit to divulge the special features, or the nature of the various shows, which are to be presented.

VAUDEVILLE IN CHICAGO.

THE Logan Square Theatre Stock Co. made its initial bow to the Northwest Side of Chicago, at the matinee, Thanksgiving Day. "The Blue Mouse" was the offering, and it was especially well acted. The cast is an unusually good one, and the audience did not hesitate to show its approval of its efforts. Miss Henrietta Browne played the part of "The Blue Mouse" admirably, and on the whole there was not a slip of any kind to mar the opening. "Madame X" follows "The Blue Mouse," and in the wake of this play will come many of the highest class royalty plays. James H. Browne, manager of the house, says he will keep up the standard of both the house and the offerings.

THE Royal Arcanum held an entertainment on Thanksgiving eve at the First Regiment Armory, which proved a big success, being attended by between five and six thousand people. Charles La Vigne, of the Doutrick Vaudeville Agency, furnished the program. The acts which appeared were: La Belle and Bo Gar, Todesca and Todesca, Ernest Alva Trio, Barvard Sisters, Bader-La Velle Trio, and Charles Carlos' Circus.

REX ADAMS AND COMPANY, in "Nighthawks," opened on the Inter-State time, and Celia Bloom is advised that the act is a big hit. It is just off the Pantages Circuit, where it proved a very capable headliner.

"THE FOLLIES OF BROADWAY" played the Gaiety Theatre in South Chicago, Ill., Thanksgiving and following days, and duplicated the success registered at other points. Some recent changes in the cast are voted big improvements. Charles Le Roy and Joe Mason are the comedians, the former having been with the show right along, having produced it. Lew Hampton and Charlie Cross are the straight men, and with Joe Mason, put on a singing trio which is one of the hits of the show. Betsy Mooney is the prima donna, and is attractive in appearance as well as clever in the role, singing splendidly. The chorus has some pretty numbers, which testify to Charles Le Roy's capability

RAY SAMUELS scored a record-breaking success at the Palace Music Hall, in Chicago, last week. It was the biggest kind of an individual victory, and went along with the big hits of Pat Rooney and Marion Bent and Gus Edwards' Song Revue on the same bill. The original methods of Ray Samuels put her in a class by herself. Her facial expressions, charming mannerisms and good songs are a combination which is irresistible, and the fact that the comedienne has no voice to speak of, is a point in her favor when credit is assigned fairly.

SAVOY AND BRENNAN, "The Show Girl and the Johnnie," have been a tremendous hit in the Jones, Linick & Schaefer houses in Chicago, and were easily the hit of the bill last week at the Colonial. The fact that both are boys is not realized until Bertie Savoy "un-wigs," for he impersonates a girl splendidly and has the house roaring all the time.

BEATRICE MORELLE'S "Parisian Harmony Girls" were featured at the Great Northern Hippodrome, in Chicago, last week, and proved the biggest headliner that successful house has had for some time. Six attractive young ladies sing and play in an elaborate stage setting and register an artistic success that is not beyond vaudeville.

NAT WILLS retained some of his old material and offered some new jests at the Majestic Theatre, in Chicago, last week. He starts off with a number of burlesque war bulletins, different from those of George Yeoman, heard here previously. He then offers gags on a variety of subjects, and closes with comic songs. Wills has perhaps, the best singing and talking voice of any of the monologists. It is easy for a deaf man to hear him in any part of the house.

WILLARD JARVIS' "A Nut Sundae," opened its road tour at the Colonial Theatre, in Dayton, O., this week, and impressed the critical as one of the best singing acts of the season. Special scenery, which is attractive, and amusing comedy are other points which recommend the act. The voices have evidently been selected with great care.

MARTHA RUSSELL AND COMPANY offer "Martha Russell On and Off the Stage," and the new act found great favor last week in Kansas City, Mo. Gilbert Shorter staged the offering, and has done some splendid work. Miss Russell, great artist that she is, has ample opportunity in this new production, and takes advantage of it.

ROBERT SHERMAN, the originator of the dramatic tabloid, has condensed "The Squaw Man," and it opened at the Orpheum Theatre, Racine Wis., recently, to the approbation of the critics of that city and the theatrical folks who witnessed the opening. Mr. Sherman is said to have his eye on "Get-Rich-Quick Wallingford" for the tabloid circuit. He has already put that process on "Paid in Full," "The Third Degree," and other successful plays.

SOME of the big feature acts on the Pantages Circuit are: Taipen Chinese Troupe, American Whirlwind Beauties, Imperial Opera Co. Bonomer Arabs, Laurie Ordway, Clare-Rawson Co., Pepple & Elliott's Colonial Minstrel Maids (with Frankie Seigel and the Grey Sisters, and the Jiu Jitsu Troupe.

AMONG acts playing Chicago this week for the Loew Circuit, in houses booked by Frank Q. Doyle, and belonging to Jones, Linick & Schaefer, are: Edna Aug, Andy Rice, "Ye Old Tyme Hallowe'en," "A Night in Monte Carlo," Meinotte-La Nole Troupe, Tasmanian Van Diemans, Marshall P. Wilder, Church City our, McConnell and Hanford, and Dave Rafael.

IT is seldom that the best act on a bill opens a show, but that is the spot that Van and Belle drew the "last half" of last week at the Academy. The whole bill was especially strong. This served to set off the oddity of the offering of Van and Belle. They are boomerang throwers. The act begins where others of its kind leave off. The team consists of a man and a woman both of whom are adepts at boomerang throwing. They also have a most pleasing stage presence. The introduction of the act is novel, as the first sight of whirling boomerangs makes many in the audience expect a solid tap on the head. However, the curious Australian weapons cut didoes of their own, and return to the thrower after making a flying circle over the audience. Many of the weapons are painted to represent different birds. As the cross pieces flew around Van imitated the call of the bird painted on the wood. The accuracy with which they throw boomerangs is demonstrated by the fact that Van, with his back turned to his partner, throws a weapon in one direction and it circles to go through a hoop covered with paper directly back of the thrower. Another pleasing feat was the throwing of six boomerangs, causing all of them to circle over orchestra and disappear in the wings of the stage. This act was the hit of the bill.

THE Lennox Comedy Four was well received. They are good singers of pleasing personality. The act is well dressed and the comedy is clean. The act won a good hand at its close.

STONE AND HAYES, a man and a woman, presented a funny skit, in which the man played the part of the country boy visiting the fair. There he comes in contact with the shrewd woman who runs the cane-rack. The act is a constant laugh, and the comedy is noticeably clean. The act closes with the girl made up as a clown in a handsome suit of silk. Their rendition of "Hiram Tucker, I Am Ashamed of You," wins them an encore.

MLLE. ZENITA, a violinist, has a pleasing offering. Her costumes are handsome, and she varies the offering by doing a skirt dance while playing.

THE Three Falcons closed the show. They are Roman ring artists—and artists they are. This act has been seen recently in several theatres in Chicago. In no instance has it failed to demonstrate that the act is well suited for any bill.

THERE is a war against ten per cent. agents in Chicago, which, taken in connection with the hard times of this season, has made it impossible for all to survive. The Marcus Loew Western Booking Agency is booking its acts direct, which deprives the artists' representatives of a profitable field, and bad business, generally felt, has cut in on some of them to such a great extent that there has been closing of offices, surrender of licenses and even a sale of booking franchises. On top of this, R. J. Wright, chief inspector of the Employment Bureau of the State of Illinois, is waging a campaign against two agents booking from the same license, which may possibly effect some of the ten per centers. Otto Shafler is one of the agents who has given up the fight entirely. He is now selling artists cards with their photos on the back.

AROUND ABOUT.

Allan Bros.' Stock Co., Robert L. Thompson Co. and the Frank H. Thompson Shows have all closed.

Hayes & Patton have put the Chicago Vaudeville Co. on the road again.

The Jack Simmons Stock Co. reports good business in Nebraska.

J. D. Warnock is the manager of the new house at Battle Creek, Ia.

Manager W. H. McGill has made considerable improvements in the Opera House at Bushnell, S. D.

Al. Williams, former manager of the theatre at Akeley, Minn., is framing a show for tour of the Middle West.

Ervina Harland has joined "The Ball Boy," a James Galvin tabloid show.

F. M. Edgett is the manager of the new ing at the Werner Theatre, Peru, Ill.

Malcolm Blevins has left for Santa Paula, Cal., where he is engaged in motion picture work for the St. Louis Picture Co., after a serious operation at the St. Johns Hospital, St. Louis.

Jack Reidy has fully recovered after a serious attack of malaria, and has joined the Champion-Richmond Tabloid Stock Co., opening at the Warner Theatre, Peru, Ill.

The Arbelia Opera House, at Gallatin, Mo., has been destroyed by fire.

The Walter Savidge Amusement Co. is in Winter quarters at Wayne, Neb.

"The Hoosier Girl" company is playing to big business throughout the West. The roster: Pete Connelly, Paul Clifford, Billy Bennington, Lynn Brice, Daisy Bennington, James Dawson, Myrtle Delmar and Maudie Haynes.

S. Hostler, of Bloomfield, Neb., has purchased the Cozy Theatre, of that city, and the Crystal, at Wayne, and will run the two in connection.

HOSPITAL NOTES.

The wife of Ralph Russ, well known moving picture man for the Majestic Theatre, was hurried to the American Hospital in a private ambulance and operated upon by Dr. Thorek for a severe form of appendicitis. The operation was urgently indicated and was performed at 2 o'clock in the morning. She is doing exceptionally well and, according to the doctor's statement, will be able to leave the hospital in a very short time.

Mrs. Zet Zam, who has undergone a very serious operation at the American Hospital, under the hands of Dr. Thorek, has made a wonderful recovery and is now ready to leave the hospital

Mrs. Withers, late of the "Police" act, stopped by Major Funkhouser, has made a very good recovery after her operation at the American, and is leaving the hospital to-day, in excellent condition.

"The Great Richards," while playing the Colonial, injured his toe while doing one of his dances, and was compelled to cancel his engagement temporarily. He is at the Van Buren Hotel, under the care of Dr. Thorek, who diagnosed the case as a dislocation of one of the joints, and assured Mr. Richards that he will be able to resume his work in a short time.

Bert Rose, leading comedian of the September Morning Glories Co., who made a flying trip to Chicago to consult Dr. Thorek, and who has had him under supervision for a short time at the hospital, was able to join his show at the Haymarket Theatre.

TOD'S TIPS

Do You Know That—

ELMER F. ROGERS, of the Palace, is being heralded as a specimen for other mgrs. to get habits from.

JOAN SAWYER is "turning 'em away" from her Persian Garden.

THERE'S strong female competition on the bill at Hammerstein's this week.

FRED WALDMANN is still the same particular little manager of the Murray Hill, as to "who and what" sees shows at his "doing capacity" house, on East Forty-second Street. Show your credentials.

HARRY FOX AND JENNY DOLLY are springing their new material at both the Palace, New York, and the Prospect, Brooklyn, this week. Harry refuses to don Martin Brown's fleshings.

ANDREW MACK, with Jack Mainy at the piano, is on the Loew time, with Australia to follow.

BLANCHE COLVIN recently bought up a new Gillette safety. Didn't know she used one, did you, Dan?

KENO AND WAGNER are at Proctor's Fifty-eighth Street last half of this week, with their "A Day in Toyland" act.

HARRY LEONHARDT has this as "jubilee week" at Proctor's Fifth Avenue Theatre. With Dan Sherman and Mabel De Forest's "A Jay Circus" act as headliner. It's a cinch there's something to "jubie" over.

F. F. PROCTOR, F. F. Jr., Harry Brunelle and several other members of the Proctor staff, were present at the opening of Proctor's New Theatre, in Troy, last week. All passed muster on the house, favorably, and Troy had father F. F. and Jr. in town all week.

THE LANGSLOWS are meeting with sweet success in their sharp shooting act, and are booked solid. Miss Langslow formerly did a quick change act on the big time. That's enough to prove she's assisting Max speedily.

GERALDINE BRUCE is a violin playing feature of Freddie Becque's picture show, at Coagers, N. Y., every Saturday.

VERA MAXWELL is now dancing with Andrew Braney at Jardin de Danse. Vera formerly had Wallace McCutcheon as her partner.

HILDA LESSER, now private secretary to Archie L. Shepard, is handling the "biz" of the local office in her competent way during the boss' absence from the city.

HARLEM OPERA HOUSE had three jammed houses Thanksgiving Day, and another wrinkle is now evidenced in Harry Swift's smile.

HAL KITER, the popular character comedian, who lost his voice saying "Have one on me," has recovered sufficiently to be heard, and is back again with the Billy Allen Comedy Company, alternating with "Comical Bill" in the principal fun roles. Hal's big part this year is Theophilus, in "Madam Sherry."

LUELLA PULLEN.—What!

GLADYS DAVIS, the seventeen-year-old new soubrette with Wallie Brooks' "Mirth Makers" act, has scored like salary from from home

JOHNNY HUGHES, who has a crash on a fair Vivian, says that if love has the same effect on every guy as it has on Cee. Sommers, he'd rather buy a dog. Bessie (?) showed in the same town with Cecil last week, but vanished, and the clean hair cut romancer swears women are cruel creatures.

Fred. Thomas Ill.

Mr. and Mrs. Fred Thomas, who are well known in vaudeville by their act, "The Dog Thief," are at their Fredeen Cottage in Bayshore, L. I., where Fred is down ill with typhoid fever.

With Arthur Grant, formerly the original "Asponwalt" of the Usher Trio, Mr. and Mrs. Thomas had a new "three act" in preparation, which was written for them by Harry Usher, and was to be "busted in" at Patchogue a week ago. Arthur is also under a physician's care at the Thomas home, with the same ailment as Fred.

Harvey Maxwell a Playwright.

Harvey Maxwell, husband of Ruth Wheeler and father of Adoin, has gone and "showed himself up" most creditably in writing "The Girl from Mexico," a two act musical comedy in four scenes, in collaboration with Hal Kiter, also a member of the Billy Allen Co.

The piece was recently put on at the Chestnut Street Opera House, in Sunbury, Pa., staged by Mr. Allen, and was a big success. The cast included: Pedro, Peter C. Rosar; Carlita, Ruth Wheeler; Inez, Luella Pullen; Maria, Josephine Rosar; Juliann, Josie Bright; Carlos, Harvey Maxwell; Sebastian, George Soha; Royal Secretary, Fred Carmelo; Jimmy Ausberry, Hal Kiter; Hasleigh Gay, James Glasgow; Molly Fuller, Eileen Rosar; Mike Clancy, Billy Allen.

Musical numbers included: "First Kiss of All," by Luella Pullen and Harvey Maxwell and chorus; "Terrible," by Eileen Rosar, Pete Rosar and Billy Allen; "Washington," by Eileen Rosar and chorus; "Oh, Take Me," by Luella Pullen, Ruth Wheeler and chorus, and "Love Me, Love Me," by James Glasgow and company.

Ruth Wheeler scored in a Spanish dance with Billy Allen, besides leading "Ala Dahn Honeymoon" Luella Pullen also led "By the Beautiful Sea," and Eileen Rosar, as a typical American girl, had the "Michigan" number. "California and You" was led by James Glasgow.

George Sohn, formerly of the Garden City Quartette, which was with the Allen company last season, is with this company again, and with his wife are having the best season of their careers.

Whitman is "The Dancing Violinist."

Frank Whitman, long known as "The Dancing Violinist," is compelled to raise up every now and then and look over a single male or female violinist who attempts to use the billing, "The Dancing Violinist."

For the past "steen" years, whenever the title "Dancing Violinist" was brought in on a conversation, right away one would have the vision of Frank Whitman crop up in front. The two (Whitman and the title) seemed to link together as one and the same. He holds the copyright to it and has a letter in his possession from a prominent head of the U. B. O. assuring him that no prancing violinist will be permitted to use the title of "Dancing Violinist" in future.

HEADACHES

Thousands of men and women suffer from headaches every day, other thousands have headaches every week or every month, and still others have headaches occasionally, but not at regular intervals. The best Doctor is often unable to find the cause of many of these headaches, and in most other cases, knowing the cause, he does not know what will remove it, so as to give a permanent cure. All he can do is to prescribe the usual pain relievers, which give temporary relief, but the headache returns as usual, and treatment is again necessary. If you suffer from headaches, no matter what their nature, take Anti-kamnia Tablets, and the results will be satisfactory in the highest degree. You can obtain them at all druggists in any quantity, 10c worth, 25c worth or more. Ask for A-K Tablets.

SICK-HEADACHES

Sick-headache, the most miserable of all sicknesses, loses its terrors when A-K Tablets are taken. When you feel an attack coming on, take two tablets, and in many cases, the attack will be warded off. During an attack take one A-K Tablet every two hours. The rest and comfort which follow, can be obtained in no other way.

Genuine A-K Tablets bear the K monogram. At all druggists.

"Flo" Kennedy, of the "Mutt and Jeff" Co., was operated upon at the American Hospital for a very serious trouble, but is recuperated now and able to leave the institution. In the next bed is Mrs. Berky, of the same company, who was taken ill on the road but waited until she arrived in Chicago to place herself under the care of Dr. Thorek.

Mr. White, of the "Mutt and Jeff" Co., was stricken with a dizzy spell and taken to the Bismarck Hotel, where he has remained for a short while under the care of Dr. Thorek. The doctor thinks Mr. White will be all right in a very short time.

Joe Buckley, the leading comedian of Hurtig & Seamon's Taxi Girls Co., playing the Haymarket this week, was forced to temporarily cancel his work, and was admitted as a private patient of Dr. Thorek's at the American Hospital. He will rest up under the supervision of the doctor until his company returns to Chicago in a fortnight, when he will join them.

Colonel Thompson is getting along wonderfully well at the American Hospital. He has been out enjoying walks around the surrounding boulevards almost every nice day.

WHITE CITY OFFICERS ELECTED.

The annual election of officers was held Tuesday, Nov. 24, at White City. Morris Beifeld was re-elected president. Adolph Linick succeeds Aaron Jones as vice president. Ernest Beifeld will remain as secretary and treasurer. No selection has been made for general manager, a position which Morris Beifeld has held for four years. It is said a general manager will be appointed in January.

PUBLICITY MEN TO ORGANIZE AND PRODUCE.

Jack Lait, formerly in advance of the Harry Lauder road show, and well known to the theatrical profession throughout the country, has joined a partnership with John Raftery, and will locate in Chicago, producing plays and productions.

NICHOLAS SCHENCK IN CHICAGO.

Nicholas Schenck, general manager for the Marcus Loew interests, was in Chicago last week. It was the first time that he had visited the "Windy City." He was accompanied by Morris Cohn, one of the financiers of the Loew Agency.

AFFILIATED BOOKING COMPANY BOOKING RECTOR'S.

Rector's Restaurant is now being booked by the Affiliated Booking Company, through special arrangements with the Marinelli Chicago office. The first acts to be presented are Glorias, and Mlle. Salaya and Mons. Albert.

CANCEL ORPHEUM TOUR.

Sam Burns and Alice Fulton, who appeared at the Palace Music Hall last week, and who were also billed to appear at the Majestic this week, have canceled the balance of their Orpheum bookings. It is rumored the act will tour the Pantages' Circuit.

ADELINE GENEE CLOSES AMERICAN TOUR.

Adeline Genee, the world's greatest dancer, who appeared with huge success at the Majestic last week, finished her American tour in this city. Miss Genee sails for London Dec. 5, on the *Lusitania*, to spend the holidays at home.

MORTON MISSED SHOW.

Sam Morton, of Sam and Kitty Morton, who headlined the Palace Music Hall week Nov. 16, did not appear Sunday, Nov. 22. Bickel and Watson replaced the act. They were the feature attraction at the Majestic Theatre.

MRS. SHUBERT DEAD.

Mrs. Catharine Shubert, mother of Lee, J. J. and the late Sam S. Shubert, died in her apartments at the Beinard, in New York, on Sunday evening, Nov. 29. Heart disease was the cause. About her bedside at the end were her sons and married daughters, Mrs. Fanny Isaacs, Mrs. Edward Dandow and Mrs. Milton Wolf.

Mrs. Shubert was sixty-four years of age, and at all the Shubert first nights in New York City she always occupied a stage box with her daughters and their husbands.

ACTORS' FUND CALL MEETING.

On Dec. 8 there will be a meeting in the rooms of the Actors' Fund, in the Longacre Building, to discuss ways and means to raise $250,000. The call has been issued by Marc Klaw, chairman of the Fund. Representatives of the various theatrical clubs have been asked to meet the directors of the Fund at this meeting.

NOVELIST BUYS THEATRE.

Frederick Upham Adams, the author ("Griz" Adams), is a member of a company which has purchased the Colonial Theatre, in Elmsford, between White Plains and Tarrytown. The theatre was built four years ago, and is one of the largest in the Northern section of Westchester County. Mr. Adams has written extensively on railroad topics, and is the author of several well known books of fiction, among them, "At the Bottom of the Well" and "Revolt," and "The Vegetarians," a comedy, and "Ramley," a drama.

ELLEN TERRY ARRIVES.

Ellen Terry, the distinguished English actress, is at the Hotel Astor. She had just returned from a lecture tour in Australia which was cut short by the war. She will remain here until February, visiting the theatres

MARCUS LOEW IN NEW HAVEN.

Manager De Waltoff, of the Grand Theatre, New Haven, Conn., has made arrangements with the Marcus Loew Circuit to present four or five Loew acts at his house each week.

VAUDEVILLE ROUTES

(Continued from page 15.)

De Havea, Mr. & Mrs. Carler, Grand O. H., Pittsburgh, Pa.
De Cordoba Leander, & Co., Garrick, Wilmington, Del.
De Coe, Harry, Orpheum, Lincoln, Neb.
De Haven & Nice, Orpheum, Seattle, Wash.
De Kocks (4), Pantages', Seattle, Wash.
De Lisle, Juggling, Americaa, Chicago, Dec. 3-5.
De Wintres, Grace, Empress, Los Angeles, Cal.
Delmoro & Light, Loew's, Spokane, Wash.
De Gascoyne, Cadots, Loew's, Newburgh, N. Y., Dec. 3-5.
Deland, Chas., & Co., Hipp., Baltimore.
Deuetti, Adeline, & Co., Proctor's 58th St., N. Y. C., 30-Dec. 2; Lyric, Newark, N. J., 3-5.
De Bourg Sisters, Proctor's 125th St., N. Y. C., Dec. 3-5.
De Pinas, Proctor's, Plainfield, N. J., Dec. 3-5.
Deas, Cliff, Players, Orpheum, Milwaukee.
De Serria, Henrietta, Palace, N. Y. C.
De Michelle Bros., Poli's, New Haven, Conn., Dec. 3-5.
Diamond & Brennan, Forsythe, Atlanta, Ga.
Diero, Shea's, Buffalo.
Dinehart, Allan, & Co., Keith's, Boston.
Divinoff, Ida, Orpheum, Lincoln, Neb.
Dixon & Dixon, Loew's, Vancouver, Can.
Diamond, Chas., Trio, Proctor's 125th St., N. Y. C., Dec. 3-5.
Dooley & Eugel, Orpheum, Bkln.
Dorser, Nellie, Hipp., N. Y. C., indefinite.
Dockstader, Lew, Poli's, Hartford, Conn.
Doria's Dogs, Keith's, Indianapolis, Ind.
Dolce Sisters, Empress, Seattle, Wash.
Doyle & Dixon, Orpheum, Bkln.
Dooley & Seles, Wm. Penn, Phila.
Dooley's, Ray, Trio, Columbia, Grand Rapids, Mich.
Dream's "Doodwin," Proctor's, Schenectady, N. Y., Dec 3-5.
"Dream Pirates" (McHugh's), Star, Ithaca, N. Y., Dec. 3-5.
Duprea, Fred., Pantages', Edmonton, Can.; Pantages' Calgary, Dec. 7-12.
Duffelt, Bruce, & Co., Keith's, Indianapolis, Ind.
Dunfee, Josephine, Orpheum, Duluth, Minn.
Duffy & Lorenze, Orpheum, Kansas City, Mo.
Duprez, Fred., Pantages', Edmonton, Can.
Dunlay & Merritt, Pantages', Tacoma, Wash.
Dunlap & Virden, McVicker's, Chicago.
Duquesne Comedy Four, Orpheum, N. Y. C., Dec. 3-5.
Duval, Viola, Warwick, Bkln., Dec. 3-5.
Dunne, Thos. Potter, Hipp., Baltimore.
"Dummy's Holiday," Proctor's, Schenectady, N. Y., Dec. 3-5.
Dupree & Dupree, Bushwick, Bkln.
Dunbar's Royal Dragoons, Grand, St. Louis.
Dyer, Hubert, & Co., Orpheum, Oakland, Cal.
Earl & Curtis, Empress, Sacramento, Cal.
Earl, Maude, Proctor's 125th St., N. Y. C., 30-Dec. 2.
Eadie & Ramsden, Orpheum, Memphis.
Edna, Ruthe, Olean, N. Y., indefinite.
Edwards, Tom, London, Eng., indefinite.
Edwards Bros., Empress, Seattle, Wash.
Edmonds & Baall, Orpheum, N. Y. C., 30-Dec 2; American, N. Y. C., 3-5.
El Cota, Keith's, Phila.
Ellnore & Williams, Grand, Syracuse, N. Y.
Elwood & Snow, Pantages', Los Angeles, Cal.
Ely, Edgar Atchison & Co., Pantages, Portland, Ore.
"Elopement, The," Boulevard, N. Y. C., 30-Dec. 2; Loew's, New Rochelle, 3-5.
Ellnore & Freckllns, Proctor's 23d St., N. Y. C., 30-Dec. 2; Proctor's, Portchester, 3-5.
Emmett, Eugene, & Co., Orpheum, Ogden, U.
Emmy's, Carl, Pets, American, N. Y. C., Dec. 3-5.

A L ESPE & PAUL

JUGGLER OF ARTILLERY and COMEDIAN
LOEW'S WESTERN CIRCUIT

Emmett, Gracie, & Co., Loew's, Toronto, Can.
Enlal Ora, Gay Widows Co., indefinite.
Equillo Bros., Boulevard, N. Y. C., 30-Dec. 2; Orpheum, N. Y. C., 3-5.
Errol, Bert, Keith's, Columbus, O.
Eugene, Carl, Troupe, Hipp., N. Y. C., indefinite.
Evans, Billy & Clara, Gaiety, Chicago, indefinite.

HARRY—EVENS & SMITH—DAVE

Presenting "BETWEEN BATTLES"
Special Scenery & Effects. Playing U. B. O. Time

Fanton's Athletes, Loew's, Newburgh, N. Y., Dec. 3-5.
Fairbanks, Douglas, Colonial, N. Y. C.
Farrell-Taylor Trio, Hammerstein's, N. Y. C.
Fay, Eva, Grand, Phila.
Fenton, Marie, Orpheum, Salt Lake City, U.
Felix & Barry Sisters, Proctor's, Elizabeth, N. J., Dec. 3-5.
Fern, Bigelow & Mehan, Grand, Phila.
"Fixing the Furnace," Keith's, Cincinnati.
Fisher & Green, G. O. H., Pittsburgh, Pa.
Finn & Finn, Orpheum, Minneapolis.
Fields & Browning, Boulevard, N. Y. C., Dec. 3-5.
Fisher, Mr. & Mrs. Perkins, Flatbush, Bkln., Dec. 3-5.
Fishers, The, Lyric, Newark, N. J., Dec. 3-5.
Fink's Mules, Varieties, Terre Haute, Ind., Dec. 3-5.
Fitzgibbons, Bert, Royal, N. Y. C.
Fields, Winchell & Green, Orpheum, So. Bend, Ind., Dec. 3-5.
Flanagan & Edwards, Keith's, Providence, R. I.
Fletcher, Isabel, & Co., Pantages', Los Angeles, Cal.
Fletcher, Chas. Leonard, Loew's, Vancouver, Can.
Florenzi, Boulevard, N. Y. C., Dec. 3-5.
Fogarty, Frank, Keith's, Louisville, Ky.

B. KELLY FORREST

PRESIDENT OF THE HOBO'S UNIONS
DIRECTION - BILLY ATWELL

Fox & Ward, Lyric, Richmond, Va., Dec. 3-5.
Ford & Truly, Hudson, Union Hill, N. J.
Ford, Bertie, Orpheum, Portland, Ore.
Forest, B. Kelly, 7th Ave., N. Y. C., 30-Dec. 2.
Fostell & Emmett, Marion, O.
Fonda, Mabel, Troupe, Broadway, Phila.; Broadway, N. Y. C., Dec. 7-12.

EDDIE FOY

AND SEVEN LITTLE FOYS
Direction HARRY FITZGERALD

Ford & Hewitt, Orpheum, Bkln.
Fox & Dolly, Palace, N. Y. C.
Forde, Hal, Palace, N. Y. C.
Foster, Bill, Grand, Phila.
Foudeller, Sadie, New, Baltimore.
Forget-Me-Nots (8), Empress, Grand Rapids, Mich.

HARRY FOX and YANCSI DOLLY

IN VAUDEVILLE

Friganza, Trixie, Keith's, Cleveland.
French & Els, Keith's, Washington.
Frey, Henry, Proctor's 58th St., N. Y. C., 30-Dec. 2.
Frans, Sig., Troupe, Poli's, Scranton, Pa.
Frnalers (4), New, Baltimore.
Fridkowsky Troupe, New Portland, Portland, Me., Dec. 3-5.

MAE FRANCIS

THE FASHION PLATE GIRL
IN VAUDEVILLE

Gallagher & Carlin, Maryland, Baltimore.
Gardner, Jack, Temple, Detroit.
Gardner Trio, Garrick, Wilmington, Del.
Garden, George & Lily, Orpheum, Ogden, U.
Gasch Sisters, Crystal, Milwaukee.
Garland, Daisy, New Portland, Portland, Me., Dec. 3-5.
Garden, Rose, Grand, St. Louis.
Gebar, Campbell & Fowler, Electric, Joplin, Mo.; Crystal, St. Joseph, Dec. 7-12.
Gere & Delaney, Keith's, Cincinnati.
George, Edwin, Orpheum, Harrisburg, Pa.
Gesne & Arthur, Orpheum, Jacksonville, Fla.
George, Jack, Keith's, Tampa, Fla.

GILMORE & CASTLE

UNITED TIME. Direction, PETE MACK

Georges (2), Empress, Chicago, Dec. 3-5.
Gibson & Dyso, Victoria, Charleston, S. C., Dec. 3-5.
Gillette, Lucy, Poli's, Hartford, Conn.
Gillingwater, Claude, & Co., Orpheum, Denver.
Girls De Luxe (5), Pantages', Spokane, Wash.

SAM GILDER

The Original Lone Star Minstrel
U. B. O. TIME Direction HARRY RAPF

Girard, Harry, Pantages', Winnipeg, Can.
"Girl in the Moon, The," Proctor's 125th St., N. Y. C., Dec. 3-5.
Gilbert, Elsie & Co., Empress, Cincinnati.
Gleesons & Houlihan, Keith's, Phila.

CHARLES GILLEN

With GRACE LA RUE
UNITED TIME

Gordon, Wm. C., Hipp., N. Y. C., indefinite.
Gould & Ashlyn, Maryland, Baltimore.
Gordon, John R., & Co., Temple, Detroit.
Golden, Morris, Orpheum, Montreal, Can.
Gormley & Caffery, Orpheum, Duluth, Minn.

GORDON AND MURPHY

WITH
BON TONS THIS SEASON

Golden, Claude, Orpheum, Los Angeles, Cal.
Gouldings, The, Orpheum, Sioux City, Ia.
Gordon & Norton, Lyceum, Chicago, Dec. 3-5.
Golden & West, Empress, Portland, Ore.
Gordon, Kitty, Royal, N. Y. C.
Gordon & Gordon, Bowdoin Sq., Boston.

GORDON and GORDON

NOVELTY, ACROBATIC, CONTORTIONISTS
Permanent Address, N. Y. CLIPPER

Groom, Albert, Hipp., N. Y. C., indefinite.
Gregory, Frank, Troupe, Hipp., N. Y. C., indefinite.
Grant, Lawrence, Hipp., N. Y. C., indefinite.
"Green Beetle," Maryland, Baltimore.
Grapewin, Chas., & Co., Orpheum, Kansas City, Mo.
Grazers, The, Orpheum, Omaha, Neb.
Grant & Hong, Orpheum, Sioux City, Ia.
Grover & Richards, Orpheum, Seattle, Wash.
"Grey of the Dawn," McVicker's, Chicago.
Grady, James, & Co., Empress, St. Paul.
Gray & Graham, Empress, Sacramento, Cal.
Gravotte-Lavondre & Co., Greeley Sq., N. Y. C., 30-Dec. 2; Bijou, Bkln., 3-5.
Greenley & Drayton, Columbia, Bkln., Dec. 3-5.
Gray, Mary, Orpheum, Racine, Wis., Dec 3-5.
Gruber & Kew, North, Columbus, Neb., Dec. 3-5; Lyric, Fremont, 7-9; Lyric, Beatrice, 10-12.
Green & Straight, Empress, Cincinnati.
Green, Ronald, Bijou, Boston.
Grand Opera Trio, Bijou, Boston.
Guard's Water Nymphs, Proctor's 125th St., N. Y. C., 30-Dec. 2; Proctor's 23d St., N. Y. C., 3-5.
Harris & Randall, Spring Lake, Mich., indefinite.

Jack HALLEN AND BURT Vera

Direction JOSEPH R. SMITH

Hayward-Stafford Co., Orpheum, Omaha, Neb.; Palace, Chicago, Dec. 7-12.
Hart, Marie & Billy, Orpheum, Duluth, Minn.; Orpheum, Winnipeg, Can., Dec. 7-12.
Hanlon, "Tom," Family, Shamokin, Pa., Dec. 3-5; Palace, Hazelton, 7-9; Garrick, Morristown, 10-12.
Hawthorne & Inglis, Orpheum, Harrisburg, Pa.
Hallen & Hunter, Garrick, Wilmington, Del.
Hall, Billy "Swede," & Co., Orpheum, Denver.
Haber, Eleanor, & Co., Orpheum, St Paul, Minn.
Hawkins, Lew, Columbia, St. Louis.
Haley & Haley, Pantages', Seattle, Wash.
Hamilton & Barnes, Pantages', Winnipeg, Can.

MARIE AND BILLY HART

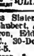
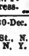
In "THE CIRCUS GIRL."
Direction JAMES E. PLUNKETT.

Hartley & Pecan, McVicker's, Chicago.
Hanson, Alice, Empress, Kansas City, Mo.
Haydn, Burton & Haydn, Empress, San Fran., Cal.
Hallen & Hayes, Lincoln Sq., N. Y. C., 30-Dec. 2; National, N. Y. C., 3-5.
Hassmans, The, Delancey St., N. Y. C., 30-Dec. 2; Fulton, Bkln., 3-5.
Harvey Girls (3), Orpheum, N. Y. C., Dec. 3-5.
Haker & Goodwin, Loew's, Poughkeepsie, N. Y., Dec. 3-5.
Hayes, Brent, Majestic, Milwaukee.
Hawkins, Ed., Orpheum, Jersey City, N. J.
Hale, Willie, & Bro, Orpheum, Altoona, Pa., Dec. 3-5.

The Haywards

A NOVELTY IN MUSIC
Perm. add., WHITE RATS. Booked solid 40 weeks

Hagen, Fred., & Co., Orpheum, Altoona, Pa., Dec. 3-5.
Haveman's Animals, Prospect, Bkln.
Hall, Artie, Nixon, Phila.
Harvey Trio, Orpheum, So. Bend, Ind., Dec. 3-5.
Hallen & Burt, New, Baltimore.
Hanlon & Hanlon, Empress, Grand Rapids, Mich.
Hawkins, Jack, & Co., Grand, St. Louis.
Hedge, John, National, Sydney, Australia, indefinite.
Herman, Lew, O. H., Independence, Kan.
Helen, Baby, Temple, Detroit.
Hennings, John & Winnie, Shea's, Toronto, Can.
Herlein, Lilian, Orpheum, New Orleans, La.
Hermany's Animals, Empress, Chicago, Dec. 3-5.


Reliable, A1 Professional **Francis X. Hennessy** Irish Piper, Scotch Piper, Irish Dancer, Scotch Dancer, Violinist, Musician. 322 2d Ave., N.Y., or care N. Y. CLIPPER. Agents keep this address.


Hess Sisters, American, N. Y. C., 30-Dec. 2; Shubert, Bk'n., 3-5.
Heron, Eddie, & Co., Proctor's 58th St., N. Y. C., 30-Dec. 2; Proctor's 125th St., N. Y. C., 3-5.
Herron & Armez, Majestic, Cedar Rapids, Ia., Dec. 3-5.
He, She & a Piano, Poli's, Scranton, Pa.
Heras & Preston, Grand, St. Louis.
Henry, M. M., Bijou, Boston.
Hill & Ackerman, Moss Tour, Eng., indefinite.
Hilliar, W. J., Pantages', Winnipeg, Can.; Pantages', Edmonton, Dec. 7-12.
Hickey Bros. (3), Orpheum, Des Moines, Ia.
Hippodrome Four, Orpheum, Ogden, U.
Hirschcorns, The, Orpheum, Racine, Wis., Dec. 3-5.
Higgins (4), New, Baltimore.
Hill & Sylviany, Poli's, Springfield, Mass., Dec. 3-5.
Hogan, Gus, Ernie Marks Co., indefinite.

Mae Holden

THE ELECTRIC SPARK
GAIETY GIRLS CO.

Houston, Henry, Touring Australia, indefinite.
Holman, Harry, & Co., Bijou, Quincy, Ill., Dec. 3-5; Empress, St. Louis, Mo., 7-9; Hipp., Alton, Mo., 10-12.
Howard's Animals, Shea's, Buffalo.
Hopkins Sisters, Orpheum, Montreal, Can.
Houdini, Keith's, Washington.
Hoffmann, Gertrude, Orpheum, Los Angeles, Cal.
Howard, Chas., & Co., Orpheum, San Fran., Cal.
Howe, W. S., & Co., Pantages', Vancouver, Can.
Holmes & Riley, Empress, Portland, Ore.
Housley & Nichol, Orpheum, N. Y. C., Dec. 3-5.
Howard's Bears, Fall River, Mass., Dec. 3-5.

ADD H... MINSTRELS

Playing M... van-Considine Circuit

Howatson ... ness, Marshalltown, Ia., Dec. ... ada, 10-12.
Howard, ...
Howard & M... ders, N. Y. C.
Hoey, George ... Keystone, Phila.

PHILADELPHIA

VIA New Jersey Central

EVERY HOUR ON THE HOUR

From Liberty St., 7 A. M. to 10 P. M.
and at Midnight with Sleepers
10 MINUTES OF THE HOUR
From W. 23d St.
YOUR WATCH IS YOUR TIME TABLE
Consult P. W. HEROY, E. P. Agt.
1440 BROADWAY, NEW YORK.

Howell Sisters, Huntington Ave., Boston, Dec. 3-5.
Hoey & Misal, Olympic, Buffalo.
Hong Fong, Gordon's Olympia, Boston.

HURST, WATTS & HURST

PLAYING WESTERN VAUDEVILLE TIME.
Direction HARRY W. SPINGOLD.

Hudson, Bert E., O. H., Cumberland, Wis.
Hughes, Mrs. Gene, & Co., Keith's, Columbus, O.
Hustin, Arthur, & Co., Proctor's, Plainfield, N. J., Dec. 3-5.
Hassey & Boyle, Colonial, N. Y. C.
Hurst, Brandon, & Co., Prospect, Bkln.
Hunter & Ross, Victoria, Wheeling, W. Va.; Keyson, Pittsburgh, Pa., Dec. 7-12.

NICK HUFFORD AND LOCKHART GIRLS

UNITED TIME
Direction - - - - PAT CASEY

Hyatt & Le Nore, Lyceum, Clarksburg, W. Va., indefinite.
Hyams & McIntyre, Keith's, Louisville, Ky.
Hymack, Temple, Rochester, N. Y.
Imhoff, Conn & Coreene, Orpheum, Oakland, Cal.
Imperial Opera Co., Pantages', Seattle, Wash.
Irwin, Flo, & Co., Hammerstein's, N. Y. C.
Iamed, Orpheum, Des Moines, Ia.
Ivanova, Iva, Bijou, Boston.
Jackson, Harry, Hipp., N. Y. C., indefinite.
Jarrow, Colonial, Erie, Pa.
Jacob's Dogs, Bijou, Savannah, Ga., Dec. 3-5.
Japanese Prince, American, N. Y. C., Dec. 3-5.
Jefferson, Jos., & Co., Orpheum, Los Angeles, Cal.
Jiu Jitsu Troupe, Pantages', Calgary, Can.
Jordan & Doherty, Orpheum, Rockford, Ill.
Johnstons, Musical, Empire, Liverpool, Eng.; Empire, Birmingham, Dec. 7-12; Empire, Glasgow, Scot., 14-19; Empire, Edinburgh, 21-26; Empire, So. Shields, Eng., 28-Jan. 2.
Johnson & Wells, Keith's, Providence, R. I.
Johnston, Johnny, & Co., Orpheum, San Fran., Cal.
Joyce & West, Babcock, Billings, Mont.
Jolly & Wild, Empress, Kansas City, Mo.
Johnson & Dean, 7th Ave., N. Y. C., 30-Dec. 2; Greeley Sq., N. Y. C., 3-5.
John Troupe, Hipp., Baltimore.
Jornelli, Jeanne, Orpheum, Memphis.
Johnson, Allie, Bowdoin Sq., Boston.
Juliet, Orpheum, Birmingham, Ala.
"Just Half Way," Fulton, Bkln., Dec. 3-5.
"Justice," Emery, Providence, R. I., Dec. 3-5.
Kalmar & Brown, Orpheum, Denver.
Kalelkoa, David, McVicker's, Chicago.
Kaplan, Besie, McVicker's, Chicago.
Karr, Frederic, Orpheum, Jersey City, N. J.
Karl, Bijou, Bay City, Mich., Dec. 3-5.
Kelly & Mack, Rassiay, St. Johns, Newfoundland, indefinite.
Keno & Mayne, Colonial, Erie, Pa.
Kelly, Andrew, Dominion, Ottawa, Can.
Kelly & Galvin, Keith's, Tampa, Fla.
Kerna (2), Pantages', San Fran., Cal.
Kelsey, Joe, Unique, Minneapolis.
Kelos (3), Orpheum, N. Y. C., 30-Dec. 2; 7th Ave., N. Y. C., 3-5.
Keene & Sharpe, Delancey St., N. Y. C., 30-Dec. 2.
Kelso & Leighton, Greeley Sq., N. Y. C., Dec. 3-5.
Keeley Bros. & Co., Alhambra, Phila., Dec. 3-5.

KELLY AND GALVIN

Direction HARRY SPINGOLD

Keno & Wagner, Proctor's 58th St., N. Y. C., Dec. 3-5.
Kennedy, Jack, & Co., Poli's, Springfield, Mass., Dec. 3-5.
Keough, Edwin, Gordon's Olympia, Boston.
Kingston & Ebner, Columbia, St. Louis.
Kinkaid Kilties, Emery, Providence, R. I., Dec. 3-5.
Kipp & Kippy, Orpheum, Racine, Wis., Dec. 3-5.
Kirke, Hazel, Trio, Broadway, Phila.
Klass & Bernie, Hipp., Baltimore.
Klein, Al., Academy, Buffalo.
Knapp & Cornalla, Orpheum, Green Bay, Wis., Dec. 3-5; Academy, So. Chicago, Ill., 7-9.
Knight, Harlan, & Co., Orpheum, So. Bend, Ind., Dec. 3-5.
Kolb & Harland, Orpheum, Winnipeg, Can.; Orpheum, Seattle, Wash., Dec. 7-12.
Konerz Bros. (4), Majestic, Cedar Rapids, Ia., Dec. 3-5.
Kramers, The, Columbia, Grand Rapids, Mich.
Kramer, Joe, & Co., Colonial, Norfolk, Va., Dec. 3-5.
Kronold, Hans, Orpheum, Kansas City, Mo.
Kratona (3), Pantages', Portland, Ore.
Kumerfeld, Flora, Hipp., N. Y. C., indefinite.
Kurtis' Roosters, Prospect, Bkln.
Kumy, Boesch & Robinson, Bijou, Bay City, Mich., Dec. 3-5.
La Raab & Scottie, Coburn's Minstrels, indefinite.

THE LANGDONS

A NIGHT ON THE BOULEVARD
DIRECTION HARRY WEBER

La Ford, Chas., Dreamland, Sanford, N. C.; Lumbee, Lumberton, Dec. 7-12.
La Ford & Price, Gem, Clinton, N. C.
Lane & O'Donnell, Keith's, Boston.
Langdons, The, Shea's, Buffalo.
La Rue, Grace, Maryland, Baltimore.
Lake, Wm., & Co., Victoria, Charleston, S. C., Dec. 3-5.
Lamberti, Colonial, Erie, Pa.
La Kremolina & Darras Bros., Keith's, Toledo, O.
Lai Mon Kim, Columbia, St. Louis.
Lanigan, Joe, Pantages', Portland, Ore.
La Tourraine Four, Pantages', San Fran., Cal.
La Valls, Aerial, Empress, Butte, Mont.
Lavier, John, Unique, Minneapolis.
Landry Bros., Loew's, Spokane, Wash.
Lamb's Mannikins, Lincoln Sq., N. Y. C., 30-Dec. 2; Fulton, Bkln., 3-5.
Lane, Plant & Timmons, Orpheum, N. Y. C., 30-Dec. 2; Shubert, Bkln., 3-5.
Lazar & Dale, Lincoln Sq., N. Y. C., Dec. 3-5.
Laurent Trio, Proctor's 23d St., N. Y. C., 30-Dec. 2; Proctor's, Mt. Vernon, 3-5.
La Salle & Raymond, Poli's, Scranton, Pa.
Lavars, Dancing, Keith's, Lowell, Mass.
Laurenne, Bert, Hipp., Reading, Pa., Dec. 3-5.
La Mont, Bert, & Co., Orpheum, Bkln.
La Graciosa, Hammerstein's, N. Y. C.
Laird & Thompson, Nickel, Lawrence, Mass., Dec. 3-5.
Lander, George, Howard, Boston.

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Leonard & Russell, Keith's, Cleveland, O.
Lester, Harry B., Colonial, Norfolk, Va., Dec. 3-5.
Lewis, Wharry, Quintette, Orpheum, New Orleans, La.
Lewis & Russell, Orpheum, Portland, Ore.
Leon & Adeline Sisters, Pantages', Los Angeles, Cal.
Le Noir, Lyceum, Chicago, Dec. 3-5.
Leighton & Robinson, Empress, Los Angeles, Cal.
Leslie, Blanche, Empress, Sacramento, Cal.
Le Maire & Dawson, Loew's, Toronto, Can.
Le Count, Bessie, Empress, Cincinnati.

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Leightons, The, Palace, N. Y. C.
Le Van Trio, Globe, Phila.
Leon Sisters & Co., Olympic, Buffalo.
Le Roy & Cahill, Grand, St. Louis.
Lipinski's Dogs, G. O. H., Pittsburgh, Pa.
Livingston Trio, Proctor's, Schenectady, N. Y., Dec. 3-5.
Liebert, Sam, & Co., Lyric, Newark, N. J., Dec. 3-5.
Linton & Lawrence, Prospect, Bkln.
Lloyd, Rosie, Keith's, Providence, R. I.
Lloyd & Britt, Greeley Sq., N. Y. C., 30-Dec. 2; Alhambra, Phila., 3-5.
Lohse & Sterling, Orpheum, Birmingham, Ala.
Loretta Twins, Maryland, Baltimore.
Lockett & Waldron, Orpheum, Denver.
Lockarl & Leddy, Pantages', San Diego, Cal.
"Love in a Sanitarium," Unique, Minneapolis.
Lorettas (3), Empress, Seattle, Wash.
Loyal, Sylvia, Wm. Penn, Phila.
Lucca, Luciana, Poli's, Hartford, Conn.
Latgens, Hugo, Pantages', Los Angeles, Cal.
Lunds, Musical (4), Empress, Chicago, Dec. 3-5.
Luby, Edna, & Co., Orpheum, Boston, Dec. 3-5.
Lucille, Mlle., & Cockie, Palace, N. Y. C.
Lytton, Leroy, & Co., Maryland, Baltimore.
Lyons & Yosco, Maryland, Baltimore.
Lyres (3), Shubert, Utica, N. Y.
Lydell, Rogers & Lydell, Orpheum, Salt Lake City, U.
Marsella's Birds, Keith's, Columbus, O.

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Martins, Flying, Orpheum, Montreal, Can.
Matthews, Shayne & Co., Orpheum, Montreal, Can.
Mayo & Tally, Temple, Rochester, N. Y.
Maxine Bros. & Bobby, Grand, Syracuse, N. Y.
Marx Bros. & Co., Keith's, Toledo, O.
Madden & Fitzpatrick, Keith's, Washington.
Mack & Walker, Orpheum, Lincoln, Neb.
Markett, Bert, Orpheum, Oakland, Cal.
MacRae & Clegg, Orpheum, St Paul, Minn.
"Matinee Girls," Orpheum, St. Paul, Minn.

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SPECIALTY DANCERS.
DIRECTION OF M. S. BENTHAM.

Marceon, Jules, & Co., Pantages', Calgary, Can.
Matthews Trio, McVicker's, Chicago.
Marlette's Marionettes, Star Hipp., Chicago, Dec. 3-5.
Mahoney, Tom, American, Chicago, Dec. 3-5.
Mann, Ben & Hazel, Orpheum, N. Y. C., 30-Dec. 2; American, N. Y. C., 3-5.
Martin & Clark, Delancey St., N. Y. C., 30-Dec. 2; Bijou, Bkln., 3-5.
Mack & Pingree, Boulevard, N. Y. C., Dec. 3-5.
Macart & Bradford, Loew's, Poughkeepsie, N. Y., Dec. 3-5.
Manhattan Trio, St. James, Boston, Dec. 3-5.
Mann, Sam, Players, Hipp., Baltimore.

Lottie Mayer

AND HER
GRACEFUL DIVING NYMPHS

Mack, Andrew, Globe, Boston.
Markee Bros., Proctor's, Plainfield, N. J., Dec. 3-5.
"Making the Movies," Proctor's, Plainfield, N. J., Dec. 3-5.
Mason, Nelson & Jordon, Majestic, Cedar Rapids, Ia., Dec. 3-5; Columbia, Davenport, 6-9.
Maramville, Robt., Keith's, Lowell, Mass.
Madison & Laird, Varieties, Terre Haute, Ind., Dec. 3-5.
Ma Belle & Arthur, Alhambra, N. Y. C.
Mason & Keeler, Alhambra, N. Y. C.

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Perm. add., The Bungalow, Randolph, Mass. Phone.

Maurice & Walton, Palace, N. Y. C.
Mang & Snyder, Wm. Penn, Phila.
Maxim's Models, Bijou, Bay City, Mich., Dec. 3-5.
Mason & Murray, Empress, Grand Rapids, Mich.
McMahon, Diamond & Chaplow, Maryland, Baltimore.
McDermott, Billy, Keith's, Cleveland.
McConnell & Simpson, Columbia, Grand Rapids, Mich.
McDevitt, Kelly & Lucy, Orpheum, Montreal, Can.
McWatters & Tyson, Dominion, Ottawa, Can.
McLallan & Carson, Temple, Rochester, N. Y.
McLeans, Australian, Orpheum, Duluth, Minn.
McGinn, Francis, & Co., Orpheum, Sioux City, Ia.
McKay & Ardine, Orpheum, Winnipeg, Can.
McNamara, Teddy, & Co., Pantages', San Diego, Cal.
McConnell & Hanford, Star Hipp., Chicago, Dec. 3-5.
McKinley, Nell, Empress, Denver.
McClure & Dolly, Empress, Denver.

The McNutts

"NUTTY McNUTTS"
Comedy Acrobatic Cyclists. Direction Frank Bohm

McNutts, Cycling, Empress, Los Angeles, Cal.
McMillan, Lida, & Co., Empress, Seattle, Wash.
McIveney, Owen, Lincoln Sq., N. Y. C., 30-Dec. 5.
McManus & Don Carlos, Orpheum, Altoona, Pa., Dec. 3-5.
McDonald, James, Keith's, Lowell, Mass.
McHamerlin & Thornton, Keith's, Lowell, Mass.
McCormack & Irving, Prospect, Bkln.
McGill & Co., Hipp., Reading, Pa., Dec. 3-5.
McCauley, Ines, & Co., Empress, Grand Rapids, Mich.
McLain Sisters, Bowdoin Sq., Boston.
Melville & Higgins, Orpheum, Birmingham, Ala.
Meyakos Trio, Keith's, Indianapolis, Ind.
Metzettis (5), Orpheum, Denver.
Meehan's Dogs, Orpheum, Los Angeles, Cal.

TWO BOYS AND SIX TABLES

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Those Ludicrous Acrobats Booked solid

Mercedes, Orpheum, Minneapolis.
Merrill & Otto, Orpheum, St. Paul, Minn.
Melnotte Twins, Empress, Butte, Mont.
Mellor & De Paala, Loew's, Vancouver, Can.
Meredith & Snoozer, Royal, Victoria, Can.
Meredith, Elizabeth, Orpheum, Jersey City, N. J.
Milton Trio Wilson, Beloit, Wis., Dec. 3-5; Lincoln Hipp., Chicago, 7-9.
Miskel & Miller, Victoria, Charleston, S. C., Dec. 3-5.
Miller & Lyles, Orpheum, Duluth, Minn.
Miller & Vincent, Orpheum, Los Angeles, Cal.
Miljares, Columbia, St. Louis.
Minstrel Maids (11), Pantages', Oakland, Cal.
Miller, Allen, & Co., Empress, Kansas City, Mo.
Miller & Kresko, Proctor's 125th St., N. Y. C., 30-Dec. 2; Proctor's, Albany, 3-5.
Mills & Moulton, Proctor's, Elizabeth, N. J., Dec. 3-5.
Mildred & Ruth, Star, Ithaca, N. Y., Dec. 3-5.
Morell & Jaeger, Federal, Salem, Mass., Dec. 3-5; Cummings, Fitchburg, 7-9; Shrine, Rutland, Vt. 10-12.
Morton, Sam & Kitty, Shea's, Buffalo.
Morton, Ed., Maryland, Baltimore.
Moran & Wiser, Temple, Detroit.
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Morris, Elida, Orpheum, San Fran., Cal.
Moore & Littlefield, Orpheum, Salt Lake City, U.
Mowatts (5), Pantages', San Fran., Cal.
Morris & Parks, Colonial, Chicago, Dec. 3-5.
Morton, Jewell Troupe, Star Hipp., Chicago, Dec. 3-5.

MORIARTY SISTERS

IN VAUDEVILLE

Mori Bros., Empress, Kansas City, Mo.
Morris & Wilson, Bijou, Bkln., Dec. 3-5.
Mott & Maxfield, Proctor's, Albany, N. Y., Dec. 3-5.
Moore & Elliott, Crystal, Milwaukee.
Morrissey & Hackett, Orpheum, Altoona, Pa., Dec. 3-5.
Moran & Dudley, Keith's, Lowell, Mass.
Moran, Hazel, Keith's, Lowell, Mass.
Mosher, Hays & Mosher, Keith's, Cincinnati.
McBans, The, Colonial, N. Y. C.
Moore, O'Brien & MacCormick, Hipp., Reading, Pa., Dec. 3-5.
Morris, Mr. & Mrs. Wm., Victoria, Baltimore.
Morton & Armstrong, Poli's, Hartford, Conn., Dec. 3-5.
Morton, James J., Empress, Grand Rapids, Mich.
Mullen & Coogan, Colonial, Erie, Pa.
Murphy & Foley, Empress, Denver.
Muether, Dorothy, Keith's, Lowell, Mass., Dec. 7-12.
Mueller, Gene, Trio, Poli's, New Haven, Conn., Dec 3-5.
"Musical Crockery Shop," Olympic, Buffalo.
Mystic Bird, Proctor's, Troy, N. Y., Dec. 3-5.
Nash, Julia, & Co., Keith's, Cleveland.
Naldine, Grazia, Dominion, Ottawa, Can.
Natalie & Ferrari, Orpheum, Winnipeg, Can.
Nadell & Kane, Pantages', Tacoma, Wash.
Naesses, The, Orpheum, N. Y. C., Dec. 3-5.
Naldy & Naldy, Loew's, Fall River, Mass., Dec. 3-5.
Navigators (6), Proctor's 58th St., N. Y. C., 30-Dec. 2; Proctor's, Portchester, 3-5.
Naughtons, The, Orpheum, Jersey City, N. J.
Nelusco & Hurley, Columbia, Grand Rapids, Mich.
"Neptune's Garden," Keith's, Indianapolis, Ind.
Nereids, Dancing, Pantages', Victoria, Can.
Nelson, Juggling, Empress, Salt Lake City, U.
Nealand, Walter D., & Co., Proctor's 125th St., N. Y. C., 30-Dec. 2; Proctor's 23d St., N. Y. C., 3-5.
Nesbit, Evelyn, & Co., Orpheum, Bkln.
Newhoff & Phelps, Grand, Phila.
Neff, Johnnie, Nixon, Phila.
Newport & Stirk, Hipp., Reading, Pa., Dec. 3-5.
Nevins & Gordon, Columbia, Grand Rapids, Mich.
Nichols-Nelson Troupe, Empress, San Fran., Cal., Dec. 7-12.
Nichols, Nellie, Keith's, Louisville, Ky.
Nightons (4), Temple, Rochester, N. Y.
Nip & Tuck, Empress, Butte, Mont.
Nichols Sisters, Loew's, Vancouver, Can.
Niblo & Riley, Delancey St., N. Y. C., Dec. 3-5.
Nosses, Musical (5), Family, Lafayette, Ind., Dec. 3-5; Orpheum, So. Bend, 7-9; Leipp's, Kokomo, 10-12.
Norwood & Hall, Shubert, Utica, N. Y.
Nowlin & St. Claire, Loew's, Poughkeepsie, N. Y., Dec. 3-5.
Novello, Hammerstein's, N. Y. C.
Normans, Juggling (5), Hipp., St. Louis.
O'Brien, Havel & Co., Orpheum, Des Moines, Ia.
Oberita Girls, Broadway, Phila.
O'Connor, Robt., & Co., Varieties, Terre Haute, Ind., Dec. 3-5.
O'Donnell, George, Hipp., N. Y. C., indefinite.
O'Donnell, C. H., & Co., Columbia, Grand Rapids, Mich.
Okabe Japs, Keith's, Providence, R. I.
Olympic Champion Trio, Hipp., N. Y. C., indefinite.
Olivers (6), Babcock, Billings, Mont.
Oliver & White, Majestic, Cedar Rapids, Ia., Dec. 3-5.
"On the Riviera," American, N. Y. C., 30-Dec. 2; Bijou, Bkln., 3-5.
O'Neil & Dixon, Alhambra, Phila., Dec. 3-5.
O'Neill Trio, Victoria, Baltimore.
Ordway, Laurie, Pantages', Victoria, Can.
Orr & De Coste, Royal, N. Y. C.
Orpheus Comedy Four, Hipp., Toronto, Can.
Overtons, The, Orpheum, Milwaukee.
Oxford Trio, Pantages', Tacoma, Wash.
Pauline, Orpheum, New Orleans, La.
Paine & Nesbitt, Pantages', Edmonton, Can.
Patricola & Myers, Empress, Sacramento, Cal.
Palmer Onstave, Proctor's, Troy, N. Y., Dec. 3-5.
Page, Helen, & Co., Proctor's, Troy, N. Y., Dec. 3-5.
Paye, Nina, Proctor's, Elizabeth, N. J., Dec. 3-5.
Parise, Orpheum, Milwaukee.
Parillo & Frabito, Alhambra, N. Y. C.
Fallenberg's Bears, Grand, St. Louis.
Pederson Bros., Keith's, Louisville, Ky.
Perea, Lupita, Keith's, Washington.
Pekinese Troupe, Loew's, Waterbury, Conn., Dec. 3-5.
"Pekin Mysteries," Colonial, N. Y. C.
Pepper, Harry L., Wigwam, Muskogee, Okla., indefinite.
Phillips & White, G. O. H., Pittsburgh, Pa.
Pinard, Al., Jeffers, Saginaw, Mich.; Bijou, Lansing, Dec. 7-12.
Pierlot & Scofield, Orpheum, Jacksonville, Fla.
Pisano & Bingham, Royal, Victoria, Can.
Plantadoss & Fields, Keith's, Boston.
Pichianni Troupe, Delancey St., N. Y. C., Dec. 3-5.
Pino, Joe, Proctor's, Albany, N. Y., Dec. 3-5.
Porter & Sullivan, Keith's, Louisville, Ky.

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Port & De Lacey, Proctor's 125th St., N. Y. C., 30-Dec. 2; Proctor's 58th St., N. Y. C., 3-5.
Prince, Arthur, Shea's, Toronto, Can.
Prince & Deerie, Pantages', Oakland, Cal.
Princeton & Yale, Empress, Butte, Mont.
Primrose, The, Bushwick, Bkln.
Purcella Bros., Unique, Minneapolis.
Quinn & Mitchell, Pantages', Portland, Ore.
Quinn Bros., Marion, Pantages', Winnipeg, Can.
Quirk, Billy, Globe, Boston, Dec. 3-5.
Quigg & Nickerson, Proctor's 58th St., N. Y. C., Dec. 3-5.

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Rajah, Princess, Orpheum, San Fran., Cal.
Randall, Geo., & Co., Alhambra, Phila., Dec. 3-5.
Raymo, Orpheum, Jersey City, N. J.
Ray, John & Emma, Columbia, St. Louis.
Reisner & Gores, Orpheum, Des Moines, Ia.
"Red Heads, The," Orpheum, San Fran., Cal.

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By EDGAR ALLAN WOOLF
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Rebla, Orpheum, Winnipeg, Can.
Reed's Dogs, Pantages', Tacoma, Wash.
Reckless Trio, McVicker's, Chicago.
Reno, Geo. B., & Co., Delancey St., N. Y. C., 30-Dec. 2; Boulevard, N. Y. C., 3-5.
Reed & Nelson Co., Proctor's 58th St., N. Y. C., Dec. 3-5.

CARRIE REYNOLDS
UNITED TIME

Reddington & Grant, Empress, Cincinnati.
Redford & Winchester, Bushwick, Bkln.
Red Raven Trio, Keystone, Phila.
Reynolds, Harrington & Co., Wm. Penn, Phila.
Reeves & Werner, Hipp., Reading, Pa., Dec. 3-5.
Reid & Ross, Shea's, Buffalo.
Ribierre, Jeanne, Hipp., N. Y. C., indefinite.
Ring, Blanche, & Co., Keith's, Boston.
Richards & Kyle, Keith's, Cincinnati.
Richard Bros., Victoria, Charleston, S. C., Dec. 3-5.
Richardson, Bruce, Co., Pantages', Oakland, Cal.
Rice, Andy, Empress, Chicago, Dec. 3-5.

EDNA RICHARDSON
THE SWEETHEART GIRL United Time

Ripon, Alf., Warwick, Bkln., Dec. 3-5.
Richard & Brandt, Proctor's Troy, N. Y., Dec. 3-5.
Richmond & Mann, Crystal, Milwaukee.
Riggs & Witchie, Colonial, N. Y. C.
Rice, Gladys, Royal, N. Y. C.
Rice & Cohen, Royal, N. Y. C.
Ritchie, Adele, Hammerstein's, N. Y. C.
Rogers, Mr. & Mrs. Robt., Prospect, Bkln.
Roeders (4), Colonial, Erie, Pa.
Robins, Keith's, Providence, R. I.
Rochester, Clare, Keith's, Toledo, O.
Roach & McCurdy, Keith's, Toledo, O.
Rove, Ruth, Shubert, Utica, N. Y.

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The "GYMNAST" and "THE NUT"
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Romain & Orr, Empress, Denver.
Rose & Moon, Empress, Kansas City, Mo.
Rose Troupe, Unique, Minneapolis.
Robinson, Bill, Empress, San Fran., Cal.
Robinson's Elephants, 7th Ave., N. Y. C., 30-Dec. 2.
Rolland & Farrell, Delancey St., N. Y. C., Dec. 3-5.
Romalo & Delano, Warwick, Bkln., Dec. 3-5.
Rose, Sid, Hipp., Baltimore.
Romano & Carnie, Proctor's 58th St., N. Y. C., 30-Dec. 2.

ROQUES and FINAU
Musical and Singing Novelty
Direction, CHAS. NELSON

Rooney, Julia, Proctor's 23d St., N. Y. C., 30-Dec. 2; Proctor's 58th St., N. Y. C., 3-5.
Rogers, Will, Majestic, Milwaukee.
Ross & Ashton, New, Baltimore.
Rockett, Ernest, Hipp., St. Louis.
Ruegger, Elsa, Orpheum, St. Paul, Minn.
Russell's Minstrels, Empress, St. Paul.
Russell, Marie, Hipp., Baltimore.
Russell, Harvey, Orpheum, Boston, Dec. 3-5.
Ryan & Lee, Temple, Rochester, N. Y.
Ryan Bros., McVicker's, Chicago.

BEN HARRIETTE
RYAN and LEE
"If you see us do it, it's ours"

Ryan, Ritchfield & Co., Empress, Los Angeles, Cal.
Santley & Norton, Orpheum, Vancouver, Can., Dec. 3-5; Orpheum, Seattle, Wash., 7-12.
Sale, Chick, Keith's, Phila.
Saunders & Von Kunts, Pantages', San Diego, Cal.

MAURICE SAMUELS
—IN—
A DAY AT ELLIS ISLAND
Direction HARRY PINCUS

Samuels, Maurice, & Co., Pantages', Tacoma, Wash.
Savoy & Brennan, McVicker's, Chicago.
Sampson & Douglas, Empress, St. Paul.
Samuels, Ray, Majestic, Milwaukee.
Salambos, The, Hippo., Toronto, Can.

SANTLY & NORTON
IN VAUDEVILLE

Schaeffer, Sylvester, Keith's, Cincinnati.
Schwarz Bros., Orpheum, Sioux City, Ia.
"School Days," Empress, Sacramento, Cal.
Scott & Marke, Music Hall, Portsmouth, N. H., Dec. 3-5; Franklin, Dorchester, Mass., 7-9.
Scotch Players, Poli's, New Haven, Conn., Dec. 3-5.
"Seminary Scandal," Forsyth, Atlanta, Ga.
"Serg't Bagby," Temple, Rochester, N. Y.
Seeman, Chas. F., Orpheum, Minneapolis.
Sebastian & Bentley, Orpheum, Portland, Ore.
Selbini, Lola, & Co., Proctor's, Albany, N. Y.
Seymour & Williams, Lyric, Newark, N. J., Dec. 3-5.
Seaton, Billie, Orpheum, Jersey City, N. J.
Seymour's Dogs, Nixon, Phila.
Seebacks, The, Hipp., Toronto, Can.
Shepherd, Burt, Hipp., N. Y. C., indefinite.

MABELL SHERMAN

Shirley, Eva, Poli's, Scranton, Pa.
Sheer & Herman, Pantages', Seattle, Wash.
Sherbourne & Montgomery, Pantages', Seattle, Wash.
Shriner & Richards, Empress, Denver.

MAY SHELDON AND KEMP-SISTERS
UNITED TIME

Shaw, Sandy, Columbia, Bkln., Dec. 3-5.
Sherman & De Forest Co., Proctor's, Schenectady, N. Y., Dec. 3-5.
Sharrocks, The, Alhambra, N. Y. C.

Shrode and Chappelle
"DURING ONE'S LIFE"
LOEW CIRCUIT SOLID

Simms, Willard, & Co., Orpheum, New Orleans, La.
Simmons, Danny, Pantages', Calgary, Can.
"Sidelights," Royal, Victoria, Can.
Simpson & Deane, Boulevard, N. Y. C., 30-De. 2; Fulton, Bkln., 3-5.
Singer's Midgets, Hipp., N. Y. C., 30-Dec. 26.
Silver & Duvall, Nickel, Lawrence, Mass., Dec. 3-5.
Sigbee's Dogs, Empress, Grand Rapids, Mich.
Skedden & Pike, Proctor's, Plainfield, N. J., Dec. 3-5.
Siemans, Fredrika, & Co., Orpheum, Lincoln, Neb.
Slayman Ali's Arabs, Empress, Portland, Ore.
Sloane, Blanche, Loew's, Toronto, Can.
Smiths, Aerial, Touring Europe, indefinite.
Smythe, Daisy, Hipp., N. Y. C., indefinite.
Smith, Irene & Bobby, Columbia, Grand Rapids, Mich.
Smith, Tom, American, N. Y. C., 30-Dec. 2; 7th Ave., N. Y. C., 3-5.
Smith & Campbell, Orpheum, Jersey City, N. J.
Smiletta Sisters, Varieties, Terre Haute, Ind., Dec. 3-5.
Smith, Cook & Brandon, Globe, Phila.
Snowden, Elpbye, Orpheum, Oakland, Cal.
Snyder, Bud, & Co., Proctor's 23d St., N. Y. C. Dec. 3-5.
Sorcho, Capt., & Co., Orpheum, Harrisburg, Pa.
Solti Duo, Orpheum, Kansas City, Mo.
Sosman, Fred, Orpheum, New Orleans, La.
Society Girls (4), Majestic, Cedar Rapids, Ia., Dec. 3-5.
Spiegel & Jones, Orpheum, Jacksonville, Fla.
Spinette Quintette, Orpheum, Seattle, Wash.
"Spider & the Fly," 7th Ave., N. Y. C., Dec. 3-5.
Sprague & McNeese, Colonial, N. Y. C.
Spencer & Williams, Family, Williamsport, Pa., Dec. 3-5.
Starrett, Howard S., Jr., Ziegfeld "Follies of 1914," indefinite.
Stetson & Huber, Auditorium, San Bernardino, Cal.; Republic, Los Angeles, 7-12.
Stepp, Goodrich & King, Orpheum, Montreal, Can.
Stewart & Donahue, Lyric, Richmond, Va., Dec. 3-5.
Stickney's Circus, Bijou, Savannah, Ga., Dec. 3-5.
Stanley, Stan, & Co., Orpheum, Lincoln, Neb.
Stevens, Leander, & Co., Pantages', Oakland, Cal.
"Strenuous Daisy," Pantages', Oakland, Cal.
Stantons, The, Orpheum, Ogden, U.
Stembler, Sallie, & Co., Empress, Portland, Ore.

JESSIE JAMES
STIRLING and CHAPMAN
SCOTTISH VOCALISTS
Direction STOKER and BIERBAUER

St. James, Wm. H., & Co., Empress, Salt Lake City, U.
Stewart Sisters & Escorts, Empress, Salt Lake City, U.
Statzer, Carl, & Co., Proctor's, Mt. Vernon, N. Y., Dec 3-5.
Steindel Bros. (3), Majestic, Cedar Rapids, Ia., Dec. 3-5.
Stromberg, Pat, Family, Williamsport, Pa., Dec. 3-5.
Stewart & Hall, Hipp., Toronto, Can.
Stone, Geo Lawrence, Bijou, Boston.
Sullivan, Arthur, & Co., Orpheum, Montreal, Can.
Sullivan, Harri & Ferguson, Proctor's 23d St., N. Y. C. 30-Dec. 2.
Sully & Phelps, O. H., Reynoldsville, Pa.; O. H., Kittanning Dec. 7-12.

Sutton, McIntyre and Sutton
THE PUMPKIN GIRL
DIRECTION HARRY J. FITZGERALD

Sumiko, Mme., Hammerstein's, N. Y. C.
Sumner & Gonzales, Hipp., St. Louis.
Svengali, Empress, San Fran., Cal.
Swor & Mack, Orpheum, Los Angeles, Cal.
Swain's Rats & Cats, American, N. Y. C., 30-Dec. 2; Lincoln Sq., N. Y. C., 3-5.

WILBUR C. SWEATMAN
RAGTIME CLARIONETIST
Direction MAX HAYES

Sylvia, Francais, Montreal, Can.; Francais, Ottawa, 7-9.
Sylvester, Grand, Phila.
Tambo & Tambo, Touring Eng., indefinite.
Taipen Chinese Troupe, Pantages', Edmonton, Can.
Tasmanian Van Dieman Troupe, Colonial, Chicago, Dec. 3-5.
"Tangle, The," American, N. Y. C., 30-Dec. 2; Orpheum, N. Y. C., 3-5.

TAYLOR & HOWARD
THOSE KIDS FROM BRAZIL
PLAYING UNITED TIME

Tate, Jack, & Co., Orpheum, Memphis.
Tabor & Claire, Grand, St. Louis.
"Telephone Tangle," Temple, Rochester, N. Y.
Terry, Walter, & Co., Pantages', San Fran., Cal.
"Tamer, The," Proctor's 23d St., N. Y. C., 30-Dec. 2; Proctor's, Elizabeth, N. J., 3-5.
Thomson, Chas., Forsyth, Atlanta, Ga.
Thomson, Harry, Empress, Los Angeles, Cal.
Those French Girls, Shea's, Toronto, Can.
"Thro' the Skylight," Empress, Denver.
Thornton & Corlew, Greeley Sq., N. Y. C., 30-Dec. 2; Lincoln Sq., N. Y. C., 3-5.
Thomas & Shapiro, National, N. Y. C., 30-Dec. 2.

THURBER & THURBER
MOST UP-TO-DATE COMEDY ACT
ORIGINAL FUTURIST DANCE

Thornton, James & Bonnie, Bushwick, Bkln.
Thatcher & Hayes, Keystone, Phila.
Timberg, Herman, Columbia, Grand Rapids.
Titanic?, Pantages', San Diego, Cal.
Timponi, Florence, Proctor's, Mt. Vernon, N. Y. Dec. 3-5.
Tilton, Lucille, Victoria, Baltimore.
Togan & Geneva, Pantages', Oakland, Cal.
Tower & Darrell, McVicker's, Chicago.
Toll, Proctor's 125th St., N. Y. C., 30-Dec. 2.
Tonge, Lucy, Proctor's 58th St., N. Y. C., 30-Dec. 2; Proctor's 125th St., N. Y. C., 3-5.
Trueheart & Burke, Folly, Detroit.
Trix, Helen, Shea's, Toronto, Can.
Treat's Seals, Shea's, Toronto, Can.
Trovato, Orpheum, San Fran., Cal.
Travilla Bros. & Seals, Orpheum, San Fran., Cal.
Transfield Sisters, Pantages', Seattle, Wash.
Trovolo, Crystal, Milwaukee.
Tsuda, Harry, Orpheum, Des Moines, Ia.
Tuscano Bros., Grand, Syracuse, N. Y.
Tucker, Sophie, Babcock, Billings, Mont.
Tuscano Bros., National, N. Y. C., 3-5.
Turpin, Harry & Augusta, Proctor's, Albany, N. Y., Dec. 3-5.
Turrely, Hammerstein's, N. Y. C.
Tuttle's Parrot's, Bowdoin Sq., Boston.
"Twice a Week," Proctor's, Albany, N. Y., Dec. 3-5.
Uno, National, N. Y. C., 30-Dec. 2; Columbia, Bkln., 3-5.
Urma, Hettie, Bijou, Savannah, Ga., Dec. 3-5.
Usher, Claude & Fannie, Keith's, Phila.
Vardelles, The, Moulin Rouge Girls, indefinite.
Vardaman, National, Sydney, Australia, indefinite.
Valli, Muriel & Arthur, Shea's, Toronto, Can.; Harris, Pittsburgh, Pa., Dec. 7-12.
Van & Scheuck, Shea's, Buffalo.
Van Hoven, Poli's, Hartford, Conn.
Van, Chas. & Fannie, Keith's, Providence, R. I.
Vandinoff & Louie, Keith's, Toledo, O.
Van, Billy B., & Co., Orpheum, Seattle, Wash.
Valdos, Warwick, Bkln., Dec. 3-5.
"Vaudeville in Monkeyland," Loew's, Toronto, Can.
Vail, Olive, & Co., Orpheum, So. Bend, Ind., Dec. 3-5.
Van Dyke, Gertrude, & Bro., Hipp., St. Louis.
Versatile Trio, Proctor's 23d St., N. Y. C., Dec. 3-5.
Velde Trio, Victoria, Baltimore.
Vernon, Hope, Poli's, Springfield, Mass., Dec. 3-5.
Vivian & Alton, Richard's Circuit, Australia, indefinite.
Violinsky, Orpheum, Seattle, Wash.
Victoria Four, Colonial, Chicago, Dec. 3-5.
Victorson & De Forrest, Nixon, Phila.
Victoria Four, Empress, Grand Rapids, Mich.
Von Bracht, Agnes, Pantages', Tacoma, Wash.
Von Hampton & Jocelyn, Orpheum, N. Y. C., Dec. 3-5.
Vokes, Harry B., & Co., Proctor's, Schenectady, N. Y., Dec. 3-5.
Vogt, Ed., Stafford, Miles, O.
Ward, Marty, Girls from Happyland, indefinite.

WARD, BELL AND WARD
UNDER THE WHITE TOP
FEATURING ADELAIDE M. BELL

Ward, Irene, Hipp., N. Y. C., indefinite.
Wallenstein & Freeby, Orpheum, Winnipeg, Can.
Wayne Trio, Pantages', Vancouver, Can.
"Water Lilie," Pantages', Winnipeg, Can.
Warner & Corbett, Empress, Butte, Mont.
Ward Sisters, Empress, St. Paul.
Wanda, Loew's, Vancouver, Can.
Waldo, Greeley Sq., N. Y. C., 30-Dec. 2.
Ward, Pop, Boulevard, N. Y. C., 30-Dec. 2; Loew's, Newburgh, 3-5.
Waring, Nelson, Loew's, Fall River, Mass., Dec. 3-5.

SPENCER WARREN
TUMBLING WITH LEO ZARRELL TRIO.
TOURING ORPHEUM CIRCUIT.

Walman, Harry, Alhambra, Phila., Dec. 3-5.
Walsh & Bentley, Emery, Providence, R. I., Dec. 3-5.
Ward, Will, & Iliris, Proctor's, Mt. Vernon, N. Y., Dec. 3-5.
Waldemar, Young & Jacobs, Majestic, Milwaukee.
Walton, Joseph & Co., Orpheum, Jersey City, N. J.
Watkins & King Orpheum, Jersey City, N. J.
Ward, Bell & Ward, Orpheum, Memphis.

WARDELL and HOYT
LAUGH CREATORS
Watch them They do it

Warren & Conley, Keystone, Phila.
Ward, Prime, Olympic, Buffalo.
Wells, Billy & Nellie, Hugh's Comedians, indefinite.
Werner-Amoros Troupe, Keith's, Louisville, Ky.
Weber, Chas., Orpheum, Kansas City, Mo.

HAVE YOU SEEN
WEBER & ELLIOTT?

Welch, Joe, Greeley Sq., N. Y. C.
Well, Richard, National, N. Y. C., 30-Dec. 2; American, N. Y. C., 3-5.
Weston & Leon, Majestic, Milwaukee.
Webb & Eurn, Colonial, N. Y. C.
Weston, Willie, Wm. Penn, Phila.
West, Irene, & Co., Nixon, Phila.

WELLING-LEVERING TROUPE
Funniest Cycle Act in Vaudeville

Whiteside, Fib., Hipp., N. Y. C., indefinite.
Whipple, Huston & Co., Victoria, Charleston, S. C., Dec. 3-5.
"When It Strikes Home," Babcock, Billings, Mont.
"When Women Rule," St. James, Boston, Dec. 3-5.
"Whittler's Barefoot Boy," Proctor's 23d St., N. Y. C., 30-Dec. 2; Proctor's 125th St., N. Y. C., 3-5.

W. E. WHITTLE
IN HIS NEW ACT
SUMMER MORN IN CENTRAL PARK

Whitman, Frank, Keith's, Washington.
Wheeler, Bert, & Co., Globe, Phila.
Wilson, John P., Hipp., N. Y. C., indefinite.
Wilson & Aubrey, Princess, St. Paul.; Orpheum, Madison, Wis., Dec. 7-12.
Wills, Nat, Columbia, Grand Rapids, Mich.
Wilson, Doris, Orpheum, Jacksonville, Fla.
Wilde, Mr. & Mrs. Gordon, G. O. H., Pittsburgh, Pa.
Wilson, Frank, Orpheum, Minneapolis.
Williams & Wolfus, Orpheum, Portland, Ore.

JAS. WILSON & AUBREY AL.
"World's Almost Greatest Wrestlers." Playing United Time. Direction GENE HUGHES

Wilder, Marshall P., McVicker's, Chicago.
"Winning Widows," Empress, Chicago, Dec. 3-5.
Wilson Bros., Empress, Portland, Ore.
"Wife," Loew's, Vancouver, Can.
Wilton Sisters, Proctor's 23d St., N. Y. C., Dec. 3-5.
Wilson & Batie, Orpheum, Bkln.
Willie Bros., Orpheum, Bkln.
Williams & Segal, Wm. Penn, Phila.
Wilson & Pearson, Globe, Phila.
Wilson, Wm., & Co., Family, Williamsport, Pa., Dec. 3-5.

NAT. M. WILLS
THE HAPPY TRAMP
KEITH & ORPHEUM TIME

Williams & Sterling, Olympic, Buffalo.
Woodward, Romain L., Cook Comedy Co., indefinite.
Wood, Britt, Keith's, Boston.
Wormwood's Animals, Orpheum, Ogden, U.
Wopman & Horton, Proctor's 125th St., N. Y. C., Dec. 3-5.
Woods, Maurice, Bushwick, Bkln.

WOODFORD'S ANIMALS
IN VAUDEVILLE
WM. S. HENNESSY—The Bookmaker

World & Dewey, Howard, Boston.
Wright & Albright, Orpheum, Jacksonville, Fla.; Tampa, Tampa, Dec. 6-12.
Wright & Lane, Pantages', Calgary, Can.
Wright, Owen, Delancey St., N. Y. C., 30-Dec. 2.
Wright & Rich, Proctor's, Troy, N. Y., Dec. 3-5.
Wynn, Bessie, Keith's, Washington.
Wyatt's Scotch Co., Proctor's, Albany, N. Y., Dec. 3-5.
Wynn & Elkins, San Carlos, Key West, Fla.; Grand, Homestead, Dec. 7-12.

NO WAR PRICES ON
STEIN'S MAKE-UP
Price and Quality Always the Same
SOLD EVERYWHERE.

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EHRLICH & ADER
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720 Otis Building
CHICAGO, ILL.

Yates, Aubrey, Proctor's 23d St., N. Y. C., Dec. 3-5.
"Ye Old Time Hallowe'en," American, Chicago, Dec. 3-5.
Young Bros., Howard, Boston.
Yoscarys (3), Nickel, Lawrence, Mass., Dec. 3-5.
Young, De Witt, Pantages', Victoria, Can.
Yorke, King & Fosson, Colonial, Norfolk, Va., Dec. 3-5.
York Trio, Pantages', Oakland, Cal.
Yvette, Keith's, Tampa, Fla.
Zertho's Dogs, Orpheum, Des Moines, Ia.
Zenda Troupe, Proctor's 58th St., N. Y. C., Dec. 3-5.

"WHITE RAT NIBBLES."

BY VICTOR V. VASS.

What a time Thanksgiving eve at clubhouse. Bet there was an attendance of seven hundred, and what surprises. A few: Irene Franklin and hubby, "Houdini," Willie Weston, Will J. Cooke, Dixon Peters and several real regulars, including the Rat favorite, our Tubby Garron.

Boys so glad that chairman of house committee is again well. Was missed much about clubhouse, Joe.

I understand that Willie Solar, just back from European triumphs, is again going back in December. Acting, not fighting, calls him. Best luck, old timer.

Sure was glad to escort THE CLIPPER'S Fred Muller, to a chair last Wednesday evening. Come again with your pals. Much welcome, Fred.

The Rathskeller Trio vamped to Boston, Sunday, opening at Gordon's Olympia. Mitchell, Garron and Leo are the names of this trio—genuine entertainers, with s'much magnitizing ways.

Our big chief, Frank Fogarty, pens me he is doing some wonderful work *en route*. Best wishes from all the boys.

Gracious, how many new members are coming in! Should be thus, with so beautiful a clubhouse in America's finest location.

Lewis and Williams are back from Boston. Think Lewis gained some weight while away. As for Williams, fat and sassy as of yore.

Actors in all branches kindly pen our genial Bill Cooke, business manager, about Ratdom. He wants to hear from all interested in bettering conditions. One fine fellow, Bill, so to it, fellers.

Would like to hear from Joe Burton, also Maxwell Heyrold and Juanita Hawleigh.

Ernie Otto, Bob Dailey, Finlay Doyle, Willie Solar, with the assistance of the White Rat pianist, Jack Simmons, each evening entertain in our rathskeller. Some entertainment, you can vouch for.

A bunch of White Rats entertained inmates at Sing Sing, Thanksgiving Day. Rats who delighted were: Martin and O'Hare, Victor V. Vass, whistler; Joe Birnes, comedian; Hayes and Wynne, singers and dancers, and Carl Francis, story teller. Warden Smith Weed sure did treat our members with a Thanksgiving dinner.

Oh! yes, least I forgot, on your feet, Rats, Rat: Carl Herman, at seven forty-five P. M. last Sunday, was married to Lillian Blaine, of Springfield, L. I. Marriage took place at home of Mt. Vernon's (N. Y.) Mayor. Victor V. Vass and Councelor Jim Timothy were best men. May your troubles be little ones.

MANAGERS, DID YOU PAY YOUR WAR TAXES?

The war tax on theatres, museums and moving picture houses was due (last call) on Tuesday, Dec. 1. If you have not paid it you will be penalized fifty per cent.

WILLIAM A. BRADY'S PLANS.

William A. Brady returned to New York Saturday, Nov. 28, after a tour of the Middle West with the Gilbert & Sullivan Opera Co. De Wolf Hopper, the star of this company, has just finished a tour of the Pacific Coast and Northwestern Canada, and says, according to the word brought back by Mr. Brady, that the territory through which he has been traveling is on the eve of a great business revival.

"In all my career," said the manager, "I have never heard anything to compare with the predictions of prosperity which have greeted me on every hand during the last fortnight. As an indication of my own faith in an early and great revival in business, I am about to spread out upon a large scale in new stage productions, beginning Jan. 1. Grace George, who finishes her tour of the large cities in 'The Truth' on Dec. 7, will immediately begin rehearsals of a new play written by William J. Hurlburt.

"I have arranged with Harrison Grey Fiske for the New York engagement of Mme. Lopokova in her new play.

"Rehearsals will begin almost immediately upon a new drama by Wayne Brynn Corinek, called 'Jim's Woman,' in which Dustin Farnum is to originate the leading role. A little later on I shall produce 'The Decent Thing to Do,' by Charles Kennedy; 'What Will John Say?' by Edith Orr; a new comedy by Frank Craven, and a new play by Owen Davis."

HAMMERSTEIN ANSWERS SUIT.

On Saturday, Nov. 28, Oscar Hammerstein filed in the Supreme Court his answer to the suit brought by the Equitable Trust Company, as trustee, to prevent him from foreclosing a mortgage on the lease of the Victoria Theatre, and for impairing the value of 9,088 shares of stock of the Hammerstein Amusement Company, which he had used to secure payment of alimony to his wife and $200 weekly to his two daughters.

Mr. Hammerstein admits all the important allegations in the complaint, but demands that the suit be dismissed owing to an alleged technical error in drawing the papers. He states that Lyle D. Andrews, who figured in the transfer of the mortgage, should have been made a party to the action.

The trust company claims that Mr. Hammerstein juggled the mortgage and impaired the value of the stock in order to get rid of paying his daughters their annuity.

KEENAN TAKES DALY'S.

Frank Keenan, who is starring in "Yosemite," at Daly's, will take over that playhouse, and next week will introduce a new policy there. On Friday afternoon, at a special professional matinee of "Yosemite," given for playwrights, actors, managers and newspaper men, Mr. Keenan will make an address in which he will outline his new plans.

Mr. Keenan would not discuss his plans for Daly's, but said the new policy would "be calculated to mark the beginning of a new epoch in metropolitan productions." Mr. Keenan said further that his announcement on Friday would be of great interest to American dramatists and producers.

FRANCIS WILSON'S DAUGHTER WEDS.

Adelaide Wilson, the daughter of Francis Wilson and Mrs. Wilson, was married on Saturday, Nov. 28, to Russell Adams Bliss. They are non-professionals.

WANTED--An Organized Company

Will take over, booked One Nighter, closing week or two before Xmas, 15 or less. State all: Names, lines, ability, salaries, bookings, etc. Address Theatre Mgr., Hotel Netherland, 2144 Michigan Ave., Chicago.

ROUTE LIST—DRAMATIC AND MUSICAL

Routes Must Reach This Office Not Later Than Saturday.

Adams, Maude (Chas. Frohman, mgr.)—Olympic, St. Louis, Mo., 30-Dec. 5, Bloomington, Ind., 7, Terre Haute 8, Evansville 9, Lexington, Ky., 10, Louisville 11, 12.
Anglin, Margaret — Hollis, Boston, 30-Dec. 5, Ford's, Baltimore, 7-12.
"Adele"—Princess, Toronto, Can., 30-Dec. 5.
"Appeal, The"—Toronto, Can., 30-Dec. 5, Princess, Montreal, 7-12.
Burke, Billie (Chas. Frohman, mgr.)—Lexington, Ky., 2, Louisville 3-5, Grand O. H., Cincinnati, 7-12.
Bernard, Sam—Providence, R. I., 2.
"Big Idea, The" (Cohan & Harris, mgrs.)—Hudson, New York, 30-Dec. 5.
"Bringing Up Father," No. 1 Co. (Chas. Yale, mgr.)—Columbus, O., 30-Dec. 5, Dayton 7-12.
"Bringing Up Father," No. 2 Co. (Chas. Foreman, mgr.)—Galveston, Tex., 2, Houston 3, 4, San Antonio 5, 6, Austin 7, Waco 8, Dallas 9, 10, Ft. Worth 11, 12.
"Bringing Up Father," No. 3 Co. (Archie MacKenzie, mgr.)—Lincoln, Neb., 2, 3, Neb. City 4, Creston 5, Des Moines, Ia., 7-9, Omaha, Neb., 10-13.
"Bird of Paradise, The" (Oliver Morosco, mgr.) —Portland, Ore., 2, Seattle, Wash., 3-5, Everett 8, Victoria, Can., 7, Vancouver 8, 9, Bellingham, Wash., 10, Tacoma 11, No. Yakima 12.
"Beautiful Adventure, The" (Chas. Frohman & Klaw & Erlanger, mgrs.)—Blackstone, Chicago, 30-Dec. 19.
"Blue Bird"—Evansville, Ind., 2, Terre Haute 4, 5.
"Billy, the Kid"—Altoona, Pa., 5, Harrisburg 11.
"Blindness of Virtue"—Walnut, Cincinnati, 30-Dec. 5.
"Ben-Hur"—Academy, Baltimore, 7-12.
Columbia Mus. Com. Co.—Ottawa, Can., indefinite.
Chatterton, Ruth—Gaiety, New York, indefinite.
Campbell, Mrs. Patrick (Liebler Co., mgrs.)—Wallack's, New York, indefinite.
Century Grand Opera Co. (Milton & Sargent Aborn, mgrs.) — Auditorium, Chicago, 30-Jan. 16.
Clamage, Arthur, Mus. Com. Co. (Claude H. Long, mgr.)—Fergus Falls, Minn., 2, Wahpeton, N. Dak., 3-5, Fargo 6-12.
Colton, Jessie, Co. (J. B. Richardson, mgr.)—Piper City, Ill., 30-Dec. 5, Milford 7-12.
"Candy Shop, The"—La Salle, Chicago, indefinite.
"Calling of Dan Matthews"—Gaskill & MacVitty's, Inc.—Sandusky, O., 2, Fremont 3, St. Marys 4, Wapakoneta 5, Kenton 7, Bellefontaine 8, Urbana 9, Greenville 10, Springfield 11, 12.
"Calling of Dan Matthews," No. 2 Co.—Norton, Kan., 2, Mankato 3, Concordia 5, Beloit 7, Abilene 8, Salina 9, McPherson 10, Newton 11, Hutchinson 12.
"Call of the Cumberlands"—Gaskill & MacVitty's —Brainerd, Minn., 4, Little Falls 5, St. Cloud 8, Willmar 7, Litchfield 8, Benson 9, Herman 10, Morris 11, Milbank, S. D., 12.
"Chocolate Soldier, The"—Princess, Montreal, Can., 30-Dec. 5.
Dawn, Hazel—Knickerbocker, New York, 7, indefinite.
Drew, John (Charles Frohman, mgr.)—North Adams, Mass., 2, Pittsfield 3, Worcester 4, Hartford, Conn., 5, Hollis, Boston, 7-19.
Dillon & King Mus. Com.—Columbia, Oakland, Cal., indefinite.
Dressler, Marie—Star, Buffalo, N. Y., 3-5, Geneva 11.
"Dancing Around" (The Shuberts, mgrs.)—Winter Garden, New York, indefinite.
"Damaged Goods"—Indianapolis, Ind., 30-Dec. 5.
"Damaged Goods"—Alcazar, San Fran., Cal, 30-Dec. 5.
"Damaged Goods"—Hudson, New York, 7-Jan. 2.
"Dark Secret, The"—Milwaukee, Milwaukee, 30-Dec. 5.
"Dummy, The"—Scranton, Pa., 3, 4, Standard, New York, 7-12.
"Don't Lie to Your Wife"—Lincoln, Neb, 4, 5.
Empire Mus. Com. Co. (Fred Siddon, mgr.)—Towanda, Pa., 30-Dec. 5.
Eltinge, Julian (A. H. Woods, mgr.)—Colonial, Boston, 30-Dec. 5.
"Elder Son, The"—Playhouse, New York, indefinite.
"Experience" (Wm. Elliott, mgr.)—Booth, New York, indefinite.
"Everywoman" (Henry W. Savage, mgr.)—Buffalo, N. Y., 2, Erie, Pa., 3, Toledo, O., 4, 5, Detroit, Mich., 7-12.
Faversham, Wm. (Leonard S. Gallagher, mgr.)—Maxine Elliott's, New York, 30, indefinite.
Ferguson, Elsie (Chas. Frohman, mgr.)—Lyceum, New York, indefinite.
Forbes-Robertson (Percy Burton, mgr.)—Salt Lake City, U., 3-5, Majestic, Los Angeles, Cal., 7-10.
"Fallen Idol, The"—Belasco, Washington, 7-12.
"Fool There Was, A"—Altoona, Pa., 4.
"Fanny's First Play" (The Shuberts, mgrs.)—Shubert, St. Louis, 29-Dec. 5.
"Fine Feathers" (F. A. Wade, mgr.)—Biloxi, Miss., 2, Gulfport 3, Hattiesburg 4, Laurel 5, Macon 7, Tupelo 8, Aberdeen 9, Starkville 10, Yazoo City 11, Jackson 12.
"Fine Feathers"—American, St. Louis, 29-Dec. 5.
"Fine Feathers" (E. B. Harrington, mgr.)—Sac City, Ia., 2, Onawa 8.
"Follies of 1914"—Ziegfeld's—Illinois, Chicago, 30-Jan. 9.
"Firefly, The" (Geo. A. Edes, mgr.)—Clarksburg, W. Va., 2, Fairmont 3, Connellsville 4, Uniontown 5, Marietta, O., 7, Parkersburg, W. Va., 8, Huntington 9, Charleston 10, Portsmouth, O., 11, Chillicothe 12.
Gillette-Bates-Doro Co. (Chas. Frohman, mgr.)—Empire, New York, 30-Jan. 2.
George Grace—Majestic, Bkln., 30-Dec. 5, Shubert, Newark, N. J., 7-12.
Gilbert & Sullivan Opera Co.—Milwaukee, Milwaukee, 7-12.
Goodwin, Nat C.—Winnipeg, Can., 30-Dec. 5, Grand Forks, N. D., 7, Brainerd, Minn., 8, St. Cloud 9, Mankato 10, Winona 11, La Crosse, Wis., 12.
"Garden of Paradise" (Liebler Co., mgrs.)—Park, New York, indefinite.
"Girl and the Tramp, The," Western—Fred Byers —Coeur D'Alene, Ida., 2, Harrison 3, Rose Lake 4, Wardner 5, Pomeroy, Wash., 7, Dayton 8, Pendleton, Ore., 9, Elgin 10, La Grange 11, Austin 12.
"Girl and the Tramp, The," Eastern—Fred Byers' —New Decatur, Ala., 2, Sheffield 3, Booneville, Miss., 4, Columbus 5, Tupelo 7, Amory 8, Okalona 9, Macon 10, Starkville 11, Tuscaloosa 12.
"Girl and the Tramp, The," Fred Byers' (Willard Kimball, mgr.)—Hawthorne, Miss., 2, Fayetteville, Tenn., 3, Knoxville 5, Corbin, Ky., 7, Richmond, Va., 10, Ashland 12.
"Girl and the Tramp, The," Eastern—Beck & Robinson's (Wallace Wilson, mgr.)—Morgantown, Ind., 2, Bedford 3, Bloomfield 4, Elnora 5, W. Baden 6, Oakland City 7, Cynthiana 8, Petersburg 9, Albion, Ill., 10, W. Salem 11, Lawrenceville 12.
"Girl of Eagle Ranch" (Geo. W. Atlebery, mgr.)—Canton, Mo., 5, Stockport, Ia., 7, Birmingham 9.
"Girl of My Dreams" (Conits & Tennis, mgrs.)—Cleveland, O., 30-Dec. 5.
"Georgia Troubadours"—Dundee, Minn., 2, 3, Brewster 4, Round Lake 5, Worthington 7, Wilmont 8, Lismore 9, Hardwick 10, Little Rock, Ia., 11, Larchwood 12.
Hitchcock, Raymond—Grand, Denver, 29-Dec. 5.
Hodge, Wm. (The Shuberts, mgrs.)—Wilbur, Boston, indefinite.
"High Jinks"—Lyric, Phila., 30-Dec. 5.
"Hanky Panky"—Cedar Rapids, Ia., 3, St. Paul, Minn., 6-12.
"Highway of Life"—Williamsport, Pa., 4.
"It Pays to Advertise" (Cohan & Harris, mgrs.) —Cohan's, New York, indefinite.
"Innocent" (A. H. Woods, mgr.)—Eltinge, New York, indefinite.
"Joseph and His Brethren" (Liebler Co., mgrs.)—Cedar Rapids, Ia., 2.
Kolb & Dill—Gaiety, San Fran., Cal., indefinite.
"Kick In" (A. H. Woods, mgr.)—Republic, New York, indefinite.
"Kitty MacKay" (Wm. Elliott, mgr.)—Toronto, Can., 7-12.
"Kitty MacKay" (Wm. Elliott, mgr.)—Princess, Chicago, indefinite.
Lauder, Harry—Shubert, Boston, 30-Dec. 5, Hartford, Conn., 8.
Le Roy, Talma, Bosca Co. (Hugo Bros., mgrs.) —Cort, San Fran., 6-10.
"Law of the Land"—Forty-eighth Street, New York, indefinite.
"Life" (Wm. A. Brady, mgr.)—Manhattan O. H., New York, indefinite.
"Lilac Domino" (Dippel Opera Comique Co., mgrs.)—Forty-fourth St., New York, indefinite.
"Lost in Mexico" (Wallie Stephens, mgr.)—Pisgah, Ia., 2, Kiron 3, Jolly 7, Newell 8, Palmer 9, Pocahontas 10, Sac City 11.
"Little Cafe"—Grand O. H., Cincinnati, 29-Dec. 5.
"Little Lost Sister" (John Bernero, mgr.)—Walnut, Phila., 30-Dec. 5, Majestic, Jersey City, N. J., 7-12.
"Little Modiste, The" (Arthur Rowland, mgr.)—Elgin, Ill., 30-Dec. 2.
"Lion and the Mouse" (Geo. H. Bulb, mgr.)—Rib Lake, Wis., 2, Medford 3, Thorp 4, Chippewa Falls 5, Bloomer 7, Neillsville 8, Arcadia 9, Durand 10, Menomonie 11, Spring Valley 12.
Montgomery & Stone (Chas. Dillingham, mgr.—Globe, New York, indefinite.
McIntyre & Heath—Ft. Worth, Tex., 2, Dallas 3-5, Oklahoma City, Okla., 7, 8, Tulsa 9, Bartlesville 10, Wichita, Kan., 11, Topeka 12.
Mantell, Robert B.—Belasco, Washington, 30-Dec. 5.
Melville, Rose—Imperial, Chicago, 30-Dec. 5.
Maude, Cyril (Liebler Co., mgrs.) — Plymouth, Boston, indefinite.
"My Lady's Dress" (Joseph Brooks, mgr.)—Montauk, Bkln., 30-Dec. 5, National, Washington, 7-12.
"Miracle Man, The" (Cohan & Harris, mgrs.)—Astor, New York, indefinite.
"Marriage of Columbine, The"—Punch & Judy, New York, indefinite.
"Mrs. Wiggs of the Cabbage Patch"—Zanesville, O., 4.
"Mix-Up, The"—Rochester, N. Y., 2.
"Missouri Girl, The," Western—Merle H. Norton's—Regina, Can., 2, Saskatoon 3, 4, Prince Albert 5, N. Battleford 6, Watrous 7, Melville 8, Balcea 9, Moose Jaw 11, 12.
"Missouri Girl, The," Northern—Merle H. Norton's—Tyndall, S. D., 2, Geddes 3, Platte 4, Lake Andes 5, Wagner 7, Springfield 8, Bonesteel 10, Colome 11, Winner 12.
"Missouri Girl, The," Eastern—Merle H. Norton's —Boonville, N. Y., 2, Clinton 3, Camden 4, Utica 5, Richfield Springs 7, Worcester 8, Corinth 9, Saratoga 10, Ballston 11, Cambridge 12.
"Million Dollar Doll" (Harvey D. Orr, mgr.)—Paris, Tenn., 2, Jackson 3, Sheffield, Ala., 4, Huntsville 5, New Decatur 7, Gadsden 8, Cartersville, Ga., 9, Cedartown 10, Talladega, Ala., 11, Anniston 12.
"Man and His Mate"—Rhame, N. Dak., 4, Baker, Mont., 5, 6, Marmarth, N. Dak., 7, Bowman 8, Lemmon, S. Dak., 10.
"Mutt and Jeff in Mexico" (Joe Pettengell, mgr.) —Crown, Chicago, 29-Dec. 5.
"Mutt and Jeff," No. 2 Co. (C. H. Williams, mgr.)—Redlands, Cal., 2, Pasadena 3, Ventura 4, Santa Barbara 5, Oxnard 6, Bakersfield 7, Taft 8, Visalia 9, Hanford 10, Coalinga 11, Fresno 12.
"Mutt and Jeff," No. 3 Co. (Griff Williams, mgr.) —Enid, Okla., 2, Wichita, Kan., 3, Newton 4, McPherson 5, Hutchinson 7, Salina 8, Emporia 9, Junction City 10, Manhattan 11, Kearney 12.
"Mutt and Jeff," No. 4 Co. (Harry Hill, mgr.) —Peru, Ind., 2, Logansport 3, Lafayette 4, Kokomo 5, Terre Haute 6, Frankfort 7, Crawfordville 8, Danville 9, Urbana, Ill., 10, Charleston 11, Belleville 12.
"Misleading Lady"—Powers', Chicago, 30-Dec. 19.
"Midnight Girl"—Bronx O. H., New York, 30-Dec. 5, Majestic, Bkln., 7-12.
"Newlyweds, The"—Williamsport, Pa., 3, Geneva, N. Y., 10.
Oberammergau Players—Grand Rapids, Mich., 4, 5.
Olcott, Chauncey—Grand O. H., New York, 30-Dec. 12.
O'Hara, Fiske—Majestic, Buffalo, 7-12.
"Only Girl, The" (Joe Weber, mgr.)—Lyric, New York, indefinite.
"On Trial" (Cohan & Harris, mgrs.)—Candler, New York, indefinite.
"One Girl in a Million"—Burlington, Ia., 5, Peoria 9.
"Ole Swanson" (Martin Bowers, mgr.)—Stoughton, Wis., 3, Barneveld 4, Albany 7, Darlington 9, Argyle 10, Blanchardville 11, Cobb 12.
"One Day"—Memphis, Tenn., 3-5.
"Only Way, The" (Nelson & Spencer, mgrs.)—Deming, N. Mex., 2, El Paso 3.
Princess Players (Ray Comstock, mgr.)—Princess, New York, indefinite.
Post, Guy Bates—Majestic, Boston, indefinite.
Pavlowa, Anna—Evansville, Ind., 12.
"Phantom Rival, The" (David Belasco, mgr.)—Belasco, New York, indefinite.
"Pair of Silk Stockings, A" (Winthrop Ames, mgr.)—Little, New York, indefinite.
"Papa's Darling" (Klaw & Erlanger, mgrs.)—New Amsterdam, New York, 30-Dec. 5, Montauk, Bkln., 7-12.
"Pilate's Daughter"—Century, New York, indefinite.
"Polygamy" (Modern Play Co., mgrs.)—Playhouse, New York, 1, indefinite.
"Pair of Sixes, A" (H. H. Frazee, mgr.)—Standard, New York, 30-Dec. 5, Bkln. 7-12.
"Pair of Sixes, A" (H. H. Frazee, mgr.)—Cort, Chicago, indefinite.
"Pair of Sixes, A," Eastern (H. H. Frazee, mgr.)—Schenectady, N. Y., 2, Oneonta 3, Corning 4, Binghamton 5, Ithaca 7, Portland 8, Owego 9, Williamsport, Pa., 10, Pittston 11, Scranton 12.
"Pair of Sixes, A," Western (H. H. Frazee, mgr.) — Vancouver, Can., 2, 3, Bellingham, Wash., 6, Yakima 7, Walla Walla 8, Lewiston 9, Colfax 10, Spokane 11, 12.
"Pair of Sixes, A," Central (H. H. Frazee, mgr.)—Marion, Ind., 2, Huntington 3, Peru 4, Elkhart 5, Lansing, Mich., 7, Flint 8, Pt. Huron 9, Saginaw 10, Bay City 11, Jackson 12.
"Peg o' My Heart" (Florence Martin) (Oliver Morosco, mgr.)—Cort, Boston, indefinite.
"Peg o' My Heart" (Elsa Ryan) (Oliver Morosco, mgr.)—Lyric, Cincinnati, 29-Dec. 5, Detroit 7-12.
"Peg o' My Heart" (Doris Moore) (Oliver Morosco, mgr.)—Yazoo, Miss., 2, Jackson 3, Greenwood 4, Greenville 5, Memphis, Tenn., 6-12.
"Peg o' My Heart" ((Dorothy MacKaye) (Oliver Morosco, mgr.)—Jamestown, N. Y., 2, Corry, Pa., 3, Erie 4, 5, New Castle 7, Sharon 8, Warren, O., 9, Akron 10-12.
"Peg o' My Heart" (Marion Dentler) (Oliver Morosco, mgr.)—Cheyenne, Wyo., 2, Greeley, Colo., 3, Pueblo 4, Colo. Springs 5, No. Platte, Neb., 7, Kearney 8, Grand Island 9, Hastings 10, York 11, Freemont 12.
"Peg o' My Heart" (Rea Martin) (Oliver Morosco, mgr.)—Florence, S. C., 2, Orangeburg 3, Barnwell 4, Aiken 5, Millen, Ga., 7, Wrightsville 8, Dublin 9, Hawkinsville 10, Milledgeville 11, Americus 12.
"Peg o' My Heart" (Virginia Carvel) (Oliver Morosco, mgr.)—Butler, Pa., 2, Washington 3, Greenville 4, Meadville 5, Titusville 7, Oil City 8, Beaver Falls 9, Kent, O., 10, New Phila. 11, Coshocton 12.
"Peg o' My Heart" (Peggy O'Neil) (Oliver Morosco, mgr.)—Garrick, Chicago, indefinite.
"Potash & Perlmutter" (A. H. Woods, mgr.)—Garrick, Phila., indefinite.
"Potash & Perlmutter" (A. H. Woods, mgr.)—Olympic, Chicago, indefinite.
"Passing Show of 1914"—Shubert, Boston, 30-Dec. 5, Teck, Buffalo, 7-12.
"Printer of Udell's, That"—Gaskill & MacVitty's —New Sharon, Ia., 2, Knoxville 3, Albia 4, Centerville 5.

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"Prodigal Son, The" (Oscar Graham, mgr.)—Lufkin, Tex., 2, Garrison 3, San Augustine 4, Bronson 5, Kirbyville 7, De Ridder, La., 8, Leesville 9.
"Prince of Pilsen" (Perry J. Kelly, mgr.)—St. Paul, Minn., 29-Dec. 5, Oskaloosa, Ia., 6, Grinnell 7, Iowa City 8, Muscatine 9, Burlington 10, Keokuk 11, Quincy, Ill., 12.
"Pinafore"—National, Washington, 30-Dec. 5.
"Queen of the Movies"—Forrest, Phila., indefinite.
Robson, May—San Fran., Cal., 30-Dec. 5.
"Revolt, The"—American, Chicago, indefinite.
"Rosary, The" (Geo. V. Halliday, mgr.)—Warren, Ind., 2, Marion 3, Decatur 4, Huntington 5, National, Chicago, 6-12.
"Rebecca of Sunnybrook Farm"—Majestic, Buffalo, 30-Dec. 5, Grand, Toronto, Can., 7-12.
"Red Widow, The"—Lincoln, Neb., 7.
"Round Up, The"—Walnut, Cincinnati, 6-12.
"Rolling Stones" (Selwyn & Co., mgrs.)—Atlantic City, N. J., 3-5.
Sanderson-Brian-Cawthorn Co. (Chas. Frohman, mgr.)—Knickerbocker, New York, 30-Dec. 5, Colonial, Boston, 7, indefinite.
Scheff, Fritzi—Syracuse, N. Y., 2, Rochester 3-5.
Skinner, Otis (Chas. Frohman, mgr.)—Tulane, New Orleans, La., 29-Dec. 7, Vicksburg, Miss., 7, Greenville 8, Jackson, Tenn., 9, Nashville 10, Evansville, Ind., 11, Terre Haute 12.
Smart Set, The—Pensacola, Fla., 3.
Starr, Frances (David Belasco, mgr.)—Broad, Phila., 30-Dec. 5.
Stahl, Rose—Columbia, Washington, 7-12.
"Suzi" (Lew Fields, mgr.)—Shubert, New York, 30, indefinite.
"So Much For So Much" (H. H. Frazee, mgr.—Longacre, New York, 2, indefinite.
"Sari" (Henry W. Savage, mgr.)—Newark, Newark, N. J., 30-Dec. 5.
"Story of the Rosary"—De Kalb, Bkln., 30-Dec. 5, Albany, N. Y., 8-12.
"Seven Keys to Baldpate" (Cohan & Harris, mgrs.)—Syracuse, N. Y., 2, Albany 4, 5.
"Seven Keys to Baldpate" (Cohan & Harris, mgrs.)—Jackson, Mich., 2, Indianapolis, Ind., 3-5.
"Shepherd of the Hills" — Gaskill MacVitty's—Vicksburg, Miss., 2, Greenville 3, Yazoo City 4, Jackson 5, Hattiesburg 7, Gulfport 8, Biloxi 9, Pascagoula 10, Montgomery, Ala., 11, Shellman, Ga., 12.
"Shepherd of the Hills"—Gaskill & MacVitty's—San Luis Obispo, Cal., 2, Santa Barbara 3.
"Shepherd of the Hills"—Altoona, Pa., 2.
"Sunny South" (J. C. Rockwell, mgr.)—Seaforth, Can., 2, Mitchell 3, Tavistock 4, St. Marys 5, Thedford 7, Petrolia 8, Watford 9, Ingersoll 10, Paris 11, Ayr 12.
"Silver Horde, The"—Princess, Montreal, Can., 30-Dec. 5.
"Sins of the Father" (J. B. Swafford, mgr.)—Canton, N. Y., 2, Gouverneur 3, Lowville 4, Boonville 5.
"September Morn," Circuit Co.—Rowland & Clifford's—Lyceum, Detroit, 29-Dec. 5, Valentine, Toledo, O., 6-12.
"September Morn," Central Co.—Rowland & Clifford's—Kewanee, Ill., 2, Princeton 3, Streator 4, Springfield 5, 6, Taylorville 7, Effingham 8, Charleston 9, Paris 10, Urbana 11, Bloomington 12.
"September Morn," Eastern Co.—Rowland & Clifford's—Geneva, N. Y., 2, Ithaca 3, Binghamton 4, Elmira 5, Bath 7, Corning 8, Hornell 9, Olean 10, Salamanca 11, Bradford, Pa., 12.
"September Morn," Coast Co.—Rowland & Clifford's—Superior, Wis., 2, St. Cloud, Minn., 3, Crookston 4, Grand Forks, N. Dak., 5, Winnipeg, Can., 7-12.
"Seven Hours in New York" (O. E. Wee, mgr.)—Ashland, O., 3, Kent 4, New Castle, Pa., 5, Oil City 9, Meadville 10, Andover, N. Y., 11, Hornell 12.
Tempest, Marie (The Shuberts, mgrs.)—Comedy, New York, indefinite.
Terry, Phyllis Neilson (Liebler Co., mgrs.)—Liberty, New York, indefinite.
Thurston, Howard (Jack Jones, mgr.)—Toledo, O., 29-Dec. 2, Ft. Wayne, Ind., 3-5, Columbus, O., 7-12.
"Twin Beds" (Wm. Harris Jr., mgr.)—Fulton, New York, indefinite.
"Third Party, The" (The Shuberts, mgrs.)—Ford's, Baltimore, 30-Dec. 5, Bronx O. H., New York, 7-12.
"Traffic, The"—Reading, Pa., 4.
"Too Many Cooks," Coast Co. (Wm. A. Brady, mgr.)—Shubert, Kansas City, Mo., 29-Dec. 5.
"To-Day"—Adelphi, Phila., indefinite.
"Trail of the Lonesome Pine, The"—Keokuk, Ia., 4.
"Trail of the Lonesome Pine, The"—Augusta, Ga. 4.
"Under Cover" (Selwyn & Co., mgrs.)—Cort, New York, indefinite.
"Under Cover" (Selwyn & Co., mgrs.)—Cohan's, Chicago, 30-Dec. 26.
"Uncle Tom's Cabin" (Wm. Kibble, mgr.)—Iowa City, Ia., 2, Des Moines 3-5, Omaha, Neb., 7-9, Lincoln 10-12.
"Uncle Tom's Cabin" (C. B. Harmount, mgr.)—Belmont, N. Y., 2, Salamanca 3, Randolph 4, Corry, Pa., 5, Cattaraugus 7.
"Uncle Tom's Cabin" (E. E. Jones, mgr.)—Grand Island, Neb., 2, Giltner 3, York 4, Clay Center 5, Strang 7, Strickley 8, Edgar 9.
"Virginian, The," No. 1 Co. (C. A. Franklyn, mgr.)—Sidney, Mont., 2, Bowman, N. Dak., 5.
"Virginian, The," No. 3 Co. (A. H. Sherwood, mgr.)—Oberlin, Kan., 3, Colby 5, Lebanon 8, Osborne 12.
"Virginian, The," No. 4 Co. (F. J. Kadow, mgr.) —Swea City, Ia., 5, Graettinger 8, Grundy Center 12.
Wilson, Al.—Pensacola, Fla., 5.
"Watch Your Step"—New Amsterdam, New York, 8, indefinite.
"'Way Down East"—Grand, Toronto, Can., 30-Dec. 5.
"Whirl of the World"—Academy, Baltimore, 30-Dec. 5, Lyric, Cincinnati, 6-12.
"Winning of Barbara Worth"—Colonial, Baltimore, 30-Dec. 5, Phila. 7-12.
"Within the Law"—Shubert, Newark, N. J., 30-Dec. 5.
"While the City Sleeps"—Oshkosh, Wis., 2, Fond du Lac 3, Waukesha 4, Madison 5, So. Bend, Ind., 6, Elkhard 7, Huntington 8, Peru 9, Marion 10, Muncie 11, Ft. Wayne 12.
"When Dreams Come True"—San Fran., 30-Dec. 5.
"Yosemite"—Daly's, New York, indefinite.
"Yellow Ticket, The"—Tremont, Boston, indefinite.

STOCK AND MUSICAL COMEDIES.
Permanent and Traveling.

Academy Players—Haverhill, Mass., indefinite.
American Stock—Phila., indefinite.
Angell Stock (Joe Angell, mgr.) — Curwensville, Pa., 30-Dec. 2, Philipsburg 3-5, Houtzdale 7-12.
Alverado Players—Logansport, Ind., 7-12.
Amick's Pennant Winners (Jack Amick, mgr.)—Plentywood, Mont., 30-Dec. 5.
Brownell-Stork Stock—Buffalo, indefinite.
Bunting, Emma, Stock—New Orleans, La., indefinite.
Barrett Players—Wheeling, W. Va., indefinite.
Burbank Stock—Los Angeles Cal., indefinite.
Bryant, Billy, Stock—Shelbyville, Ky., 30-Dec. 5, Springfield 7-12.
Bijou Stock—Fall River, Mass., indefinite.
Beeson, Margot, Stock—Bemidji, Minn., indefinite.
Barrow-Howard Players—Council Bluff, Ia., indefinite.
Bishop Players—Oakland, Cal., indefinite.
Byers, Fred, Stock (Byers & Ingram, mgrs.)—Paducah, Ky., indefinite.
Baker Stock — Auditorium, Spokane, Wash., indefinite.
Brown, Louise (Edward Doyle, mgr.)—Elyria, O., 29-Dec. 5, Olean, N. Y., 7-12.
Bijou Stock—Atlanta, Ga., indefinite.
Broadway Stock—Denver, indefinite.
Comstock-Terry Stock—Schenectady, N. Y., indefinite.
Craig Players—Castle Square, Boston, indefinite.
Chester Wallace Players — Majestic, Ashtabula, O., indefinite.
Crescent Stock—Crescent, Bkln., indefinite.
Carroll Comedy Co.—Berkley Springs, W. Va., 3-5, Berryville, Va., 7-12.
Denham Stock—Denver, indefinite.
Dominion Stock—Ottawa, Can., indefinite.
Davis, Harry, Stock—Pittsburgh, indefinite.
Empire Stock—Augusta, Me., indefinite.
Empress Stock—San Diego, Cal., indefinite
Edwards-Wilson Co.—Mt. Victory, O., 30-Dec. 5.
Forsberg Players—Newark, N. J., indefinite.
Folly Mus. Stock (Harry Turberville Jr., mgr.) —Peoria, Ill., indefinite.
Felber & Shea Stock—Akron, O., indefinite.
Fields, Marguerite, Stock—Troy, N. Y., 30-Dec. 5.
Grand Stock—Cleveland, indefinite.
Geyer, Agnes, Stock—Eldorado, Kan., 30-Dec. 4.
Gotham Players—Gotham, Bkln., indefinite.
Grand Opera House Stock—Brooklyn, N. Y., indefinite.
Gayety Players—Hoboken, N. J., indefinite.
Gibney, Sarah, Co.—Goderich, Ont., Can., indefinite.
Goddinier Bros.' Stock—Ridgeway, Mo., 30-Dec. 2, Garden Grove, Ia., 3-5, Decatur City 7-9, Bethany, Mo., 10-12.
Holden Stock—Grand Rapids, Mich., indefinite.
Hall's, Eugene J., Associate Players—Pittsburgh, Pa., indefinite.
Hall's, Eugene J., Associate Players—Steubenville, O., indefinite.
Hall's, Eugene J., Associate Players—Braddock, Pa., indefinite.
Hall's, Eugene J., Associate Players—Newark, O., indefinite.
Holden Players—Cleveland, indefinite.
Howard, Grace, Stock—Willard, Chicago, indefinite.
Horner Com. Co.—Bradford, Ia., 30-Dec. 5, Kanawa 7-12.
Himmelein Players—Waco, Tex., indefinite.
Hatfield-Farnum Mus. Stock—Lowell, Mass., 30-Dec. 5.
Keith Players—Toledo, O., indefinite.
Keith Stock—Portland, Me., indefinite.
Keyes Sisters Stock—Wichita, Kan., indefinite.
Keith Players—Bronx, New York, indefinite.
Kelly-Kneeland Mus. Stock—Muskogee, Okla., indefinite.
La Roy Stock—Coshocton, O., 30-Dec. 2, Butler 3-5.
Logan Square Stock—Chicago, indefinite.
Leonard Players—Beamen, Ia., 30-Dec. 2, Slater 3-5, Misburn 7-9, Madrid 10-12.
Liberty Stock—Oakland, Cal., indefinite.
Long, Frank E., Stock—Cambridge, Wis., 30-Dec. 5, Fennimore 7-12.
Little Stock—San Diego, Cal., indefinite.
Lyric Stock—Buffalo, N. Y., indefinite.
Little Stock—Phila., indefinite.
Lorraine Mus. Com. Co.—So. Bend, Ind., indefinite.
Lawrence, Del S., Stock—Vancouver, Can., 30-Dec. 5.
Marcus Mus. Stock—Portland, Me., indefinite.
Maylon Stock (Wm. E. Maylon, mgr.)—Hipp., Oswego, N. Y., indefinite.
Mack's Associate Players—Monessen, Pa., indefinite.
Morosco Stock (Oliver Morosco, mgr.)—Los Angeles Cal., indefinite.
Malley-Dennison Stock—Lawrence, Mass., indefinite.
Marks, Tom, Stock—London, Can., 30-Dec. 5.
Manhattan Players (Paul Hillis, mgr.)—Philipsburg, Pa., 30-Dec. 5.
Mortimer, Henry, Players—Manchester, N. H., indefinite.
Merk. Sq. Stock—Lowell, Mass., indefinite.
Majestic Stock (G. K. Brown, mgr.)—Freeport, Ill., indefinite.
Marks, May Bell, Stock (R. W. Marks, mgr.)—Hamilton, Can., indefinite.
Metropolitan Stock—Zanesville, O., 2.
Metropolitan Players—Cleveland, indefinite.
Marks, Ernie, Stock—Brantford, Can., 30-Dec. 5.
Montgomery & Wood Players—Sikeston, Mo., 30-Dec. 5, Kennett 7-12.
New Empress Stock—Tacoma, Wash., indefinite.
Northampton Players—Northampton, Mass., indefinite.
Orpheum Players—Reading, Pa., indefinite.
Pringle, Della, Stock—Boise, Ida., indefinite.
Poli Players—Washington, D. C., indefinite.
Poli Players—Baltimore, indefinite.
Poli Players (Kendal Weston, mgr.)—New Haven, Conn., indefinite.
Poli Stock—Scranton, Pa., indefinite.
Poli Players—Grand, Worcester, Mass., indefinite.
Pearl Stock—Hamilton, O., indefinite.
Princess Stock Co.—Des Moines, Ia., indefinite.
Park Players—Woonsocket, R. I., indefinite.
Payton, Corse, Stock—Lee Ave., Bkln., indefinite.
Shubert Stock—Shubert, Milwaukee, indefinite.
Suburban Park Stock—St. Louis, indefinite.
Sherman Stock Co.—De Kalb, Ill., indefinite.
Sutherland Stock—De Soto, Wis., 30-Dec. 2, Wauzeka 3-5, Muscoda 7-9.
Sherry Mus. Com. Co.—Groffan, N. Dak., 2, Voss 3, Gilby 4, McKinock 5.
Turner-Hammond Stock—Providence, R. I., 30-Dec. 5.
Taylor, Albert, Stock—Hot Springs, Ark., indefinite.
Thompson-Woods Co.—St. John, Can., indefinite.
Van Dyke & Eaton Co. (F. Mack, mgr.)—Joplin, Mo., indefinite.
Vinton, Myrtle, Stock—Williams, Minn., 2, Warroad 3.
Washington Stock—Detroit, indefinite.
Worth, Josephine, Players (Gordon Hamilton, mgr.)—Dubuque, Ia., indefinite.
Woodward Stock—Omaha, Neb., indefinite.
Williams Stock—Macon, Ga., indefinite.
Whitney Stock—Petoskey, Mich., 30-Dec. 5, E. Jordon 7-12.
Wright-Huntington Players—St. Paul, Minn., indefinite.
Wight Theatre Co. (Hilliard Wight, mgr.)—Harrisburg, Ark., 30-Dec. 5.
Yale Stock—Milford, Mass., 30-Dec. 5.

COMPANIES IN TABLOID PLAYS.

"Girl of the West" (H. L. Payne, mgr.)—Mattoon, Ill., 30-Dec. 5.
Osman's, Billy D., Mus. Com. Co. (Thomas McCracken, mgr.)—Youngstown, O., indefinite.
"Other Fellow, The"—Logansport, Ind., 3-5.
Southern Beauties—Greenville, S. C., 30-Dec. 5, Spartanburg 7-12.
Thomas' Mus. Com. Co.—Fitchburg, Mass., 7-12.
"Tango Girls"—Seymour's—Sioux City, Ia., 29-Dec. 5.

MINSTRELS.

De Rue Bros.' Minstrels—Geneva, N. Y., 2, Aurora 3, Moravia 4, Newark Valley 5.
Dandy Dixie Minstrels (Johnson & Black, mgrs.) —Sheridan, Wyo., 3, 4, Hardin, Mont., 5, Billings 6, Red Lodge 7, 8, Bridger 9, Fromberg 10, Columbus 11.
Evans, George (Chas. R. Sturgess, mgr.)—Majestic, Jersey City, 30-Dec. 5.
Field's, Al. G. Edward Conard, mgr.)—Terre Haute, Ind., 2, Vincennes 3, Olney, Ill., 4, Evansville, Ind., 5, 6, Owensboro, Ky., 7, Henderson 8, Paducah 9, Paris, Tenn., 10, Union City 11, Jackson 12.
O'Brien, Neil (Oscar F. Hodge, mgr.)—Indianapolis, Ind., 2, Middleton, O., 3, Ironton 4, Charleston, W. Va., 5, Huntington 7, Marietta 8, Parkersburg 9, Clarksburg 10, Wheeling 11, Zanesville, O., 12.
Primrose & Wilson's (Earl Burgess, mgr.)—Atlanta, Ga., 2, 3, Gainesville 4, Athens 5.
Powell's Tom, Minstrels—Marion, O., 2, Zanesville 4.
Richards & Pringle's (Holland & Filkins, mgrs.)—Colfax, Wash., 2, Garfield 3, Cœur D'Alene 4, Spokane 5, 6, Colville 7, Nelson, Can., 8, Trail 9, Rossland 10, Grand Forks 11, Phœnix 12.

BANDS AND ORCHESTRAS.

Chandler, Nellie B., & Harmony Maids (Chas. W. Goetz, mgr.)—Boston, Mass., indefinite.
McSparon's Band—Ella-Sha-Co., indefinite.
Neel's, Carl, Band—Logan, W. Va., indefinite.

CARNIVALS.

Rogers' Greater Shows—Marion, S. C., 30-Dec. 2.
Smith Greater Shows—Lancaster, S. C., 30-Dec. 5.
Wortham, C. A., Shows (C. A. Wortham, mgr.)—Cuero, Tex., 30-Dec. 5.

MISCELLANEOUS.

Bragg & Bragg Show (Geo. M. Bragg, mgr.)—Kingsley, Mich., 30-Dec. 5.
Becque Picture Shows—New City, N. Y. (Fridays), Congers (Saturdays), indefinite.
Bunny, John—Victoria, Chicago, 30-Dec. 5, Grand Rapids, Mich., 6-12.
Christy Hipp. Shows—Madelia, Minn., 2, Windom 3-5.
Thomson, Frank H., Moving Pictures—Newark, Ill., 30-Dec. 5, Shirland 7-12.
Walden, Dana — Wellington, Kan., 2, Lamont, Okla., 3, Chandler 5, Edmond 7, Fairview 8, Cherokee 9, May 10, Buffalo 11, Miami 12.

THE WEEK'S NOVELTIES.

At the Comedy, Marie Tempest produced "At the Barn," on Monday evening.

"Le Vieil Homme" is the new French Drama Society offering.

"Polygamy" will be shown at the Playhouse, with Chrystal Herne, Mary Shaw, Wm. B. Mack, Howard Kyle, Katherine Emmett, Lizzie Hudson Collier, Ramsey Wallace and Stephen Wright.

"So Much for So Much" comes Wednesday night to the Longacre, with Marjorie Rambeau, Willard Mack, Wm. Ingersoll, Julia Walcott, Charles Compton, Ruth Perry, Wm. Norton, John Jenne and Gavin Young.

"FOLLIES" IN PITTSBURGH.

Florenz Ziegfeld dropped into town on Thursday last to look over the "Follies," which played a banner engagement at the Nixon. He looked with pleasure upon the vast throng which packed the theatre on Thanksgiving, and so far reports not a sign of "hard times," as far as his show goes. Last week was the largest business done by the Nixon in years, and was the best week the "Follies" have had since leaving New York City, breaking all former road records. Mr. Ziegfeld was on his way to St. Louis to visit his wife, Billie Burke.

J. Bernard Dyllyn was a breezy visitor, seeing his old friends.

Lillian Harrison, one of the prettiest, as well as the cleverest dancing girl with the "Follies," was among many friends last week and was welcomed. Lillian is very popular here, having formerly been one of the best with Eddie Foy and Christie McDonald. She was so busy last week that she was forced to leave without seeing some of her best friends. To Chicago next.

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C. W. PARKER, Leavenworth, Kas.

Colton, S. D., October 26, 1914.
Mr. C. W. PARKER,
Lavenworth, Kansas.
Dear Sir:
As I have closed the Season, thought I would write you a few lines to let you know I am still on deck. I have had a good Fair Season with the best one day's run I ever had, which was the Fourth of July. They gave me $25.00 to come and I got away with $980.00 How is that for one day's run? Yours truly,
GARLAND ELLIS.

CIRCUS NEWS

WHERE SHOWS WINTER.

We append a partial list of the Winter quarters of tent shows concerning which information is at hand. Corrections and additions are invited to enable the publication of amended lists in subsequent issues, as it is our desire to catalogue the permanent headquarters of all tented organizations.

Aunt Phœbe Snow..............Buffalo, N. Y.
Auger Bros..................Missouri Valley, Ia.
Barnum & Bailey.............Bridgeport, Conn.
Barnes, At. G.................Portland, Ore.
Bailey, Mollie, Great R. R. Shows,
1215 Oak St., Houston, Tex.
Barkoot Carnival Co..........Knoxville, Tenn.
Beckman's Animal Shows,
Box 137, Texarkana, Tex.
Barlow, Ed. P..............South Milford, Ind.
Bayne, J. T.....................Altus, Okla.
Bonheur Bros..................Carmen, Okla.
Brown Family.................Anderson, Ind.
Buckskin Ben Wild West........Cambridge, Ind.
Broncho John's Wild West......Valparaiso, Ind.
Brown's United Shows,
717 So. Beach St., Syracuse, N. Y.
Breden, C. A. ....Natchez, Miss.
Brown's, Ed., Overland Shows........Bath, Me.
Brundage, S. W., Shows......Leavenworth, Kan.
Billie Broughton's Overland Shows...Ambia, Ind.
Burk's R. R. Shows,
Pannock St. and Col. Ave., Denver, Col.
Buckskin Jim Vetiloquette Wild West Albia, Ia.
Brown's Combined..............Little Rock, Ark.
Cartin Bros.' New Modern Shows,
Paschall, Pa., or 1316 So. 64th St., Phila.
Colorado Grant's.....................Sparta, Ky.
Clark Bros.........................Atoka, Okla.
Cancie Bros.' Shows.................Latrobe, Pa.
Clark's United Shows..............Alexandria, La.
Coulter, W. H......................Albany, Mo.
Collins, F. T., Wagon Shows.........Stennett, Ia.
Cooley & Thom..............Pt. Pleasant, W. Va.
Carlisle's Wild West.........South Cairo, N. Y.
Carter, John........................Wheeler, Wis.
Conkling's Tent Shows...........Matteawan, N. Y.
Crawford's, Col..........Box 577, Red Key, Ind.
California Frank's Wild West..Leavenworth, Kan.
Cunningham Bros...............Leavenworth, Kan.
Canada Frank........................Tipton, Ia.
Cole & Rice.........................Geneva, O.
Carson, Kit, Wild West.........Birmingham, Ala.
Downie, Andrew....................Timonium, Md.
Dashington Bros...................Danville, Va.
De Oestro's....Riverside Ave., Jacksonville, Fla.
Eisenbarth, E. E...................Marietta, O.
Elvs, Geo. S......................Bering, Tex.
Elstun's Dog and Pony Show...Kansas City, Mo.
Elzor, Fred.......................Gurland, Pa.
Evans' One Ring Show...............Wooster, O.
Ferari, Francis..................Harrisburg, Pa.
Freed, H. W.........605 Grand St., Niles, Mich.
Finn, Thos. L., & Co.........Hoosick Falls, N. Y.
Forepaugh-Sells...................See Ringling Bros.
Fowler & Clark's Famous Dog and Pony Show,
Albany, Mo.
Farr Bros........................La Salle, Wis.
Gentry Bros....................Bloomington, Ind.
Gorton's, S. F......................Toledo, O.
Gollmar Bros.....................Baraboo, Wis.
Great Wagner Show..............Milwaukee, Wis.
Great Patterson Shows...............Paola, Kan.
Guyer Bros.......................Lexington, Mo.
Hagenbeck-Wallace Shows..............Peru, Ind.
Offices, Suite 643, Marquette Bldg., Chicago
Horne & Co..........................Denver, Col.
Horner's Greater Shows..............Ayrshire, Ia.
Haag, E..........................Shreveport, La.
Harris, Chas. N................Schuylerville, N. Y.
Hall, F. W..........................Atwood, Kan.
Hall's, Geo. W. Jr.................Evansville, Wis.
Harkness & Fox's..................McKeesport, Pa.
Helner, Prof. J. H...............Beauregarde, Miss.
Heber Bros......312 E. 17th Av., Columbus, O.
Henry, J. E......................Stonewall, Okla.
Howe's Great London...........Montgomery, Ala.
Jones Bros.' Show, No. 2.............Norfolk, Va.
Kennedy, Con T., Shows.......Leavenworth, Kan.
Kennedy Bros.......................Perry, Okla.
Kennedy's X. I. T. Ranch.........Dresden, Tenn.
Kirby's Novelty Sensation Show......Elnora, Ind.
Ka-Dell-Kritchfield Show..........Marseilles, Ill.
Kline, Herbert A., Shows......San Antonio, Tex.
Knight, C. H......................Dunkirk, O.
Lachmann & Lewis...............San Antonio, Tex.
Lampe Bros.' Shows...............Absecon, N. J.
La Tena's Wild Animal Circus....Timonium, Md.
Lee Le Vant's................Thompsonville, Miss.
London ....Dublin, Va.
Lambrigger's, Gus...................Orrville, O.
Lamont Bros.........................Salem, Ill.
Lee Bros..........................Cranston, R. I.
Lowry Bros....................Shenandoah, Pa.
Lombard, J. G.......................Saco, Me.
Lucky Bill............Box 202, Quenemo, Kan.
Marble's, W. R.................Spottsville, Ky.
Mead Dog and Pony Show.........Brooklyn, N. Y.
Martin Bros.'.....................Savannah, Ga.
McDade's ....Owensboro, Ky.
Miller Bros.' Big Show.........West Liberty, Ia.
Minelli Bros.' (Nos. 1 and 2).......Delaware, O.
Miller Bros.' 101 Ranch.............Bliss, Okla.
Murdock Bros.....................Gardner, Mass.
Nobles, Chas....................Charleston, S. C.
Oklahoma Bill Wild West............Douglas, Ga.
Patrick (B. H.) Greater Shows.....Hazleton, Pa.
Pierce Amusement Co............Goldsboro, N. C.
Pubillones..........Cafe Central, Havana, Cuba
Rippel, C. A......................Frankfort, Ind.
Reed's, A. H........................Vernon, Ill.
Rice & Dore......................Portland, Ore.
Ringling Bros.' Chicago Office..221 Institute Place
Winter Quarters, Baraboo, Wis.
Riggs' Wild West.....................Parkin, Ark.
Renis Bros.....220 Taggart St., Pittsburgh, Pa.
Robinson's, John..................Terrace Park, O.
Gen'l Offices, 2d Nat. Bank Bldg., Cincinnati
Robinson, Yankee................Des Moines, Ia.
Robbins, F. A..................Jersey City, N. J.
Ripley, Geo. W....................Homer, N. Y.
Smith's, E. G......................Buckstown, Pa.
Sells-Floto-Buffalo Bill Shows.......Denver, Col.
Smith Greater Shows................Augusta, Ga.
Smith, Prof. Harry....................Grats, Pa.
Smith's, E. G., Colossal Shows......Anwaler, O.
Sparks, John H. & Chas.........Salisbury, N. C.
Stasia Bros.' Shows..............Pattenburg, N. J.
Santelle, Sig......................Homer, N. Y.
Stewart's Cap...................Fort Wayne, Ind.
Starrett's....87 Clermont Ave., Brooklyn, N. Y.
Sun Bros..........................Macon, Ga.
Silver, Bert........................Crystal, Mich.
Spaun, Byron.....................Haverford, Pa.
Swift Bros.....................Golden Gate, Ill.
Swain (W. I.) Show Co.,
Swain Bldg., Gravier & Telemachus Streets,
New Orleans
Tannen, Ben........................Colby, Wis.
Todd, Wm...............En tour through South
Tompkins, C. H...............Lambertville, N. J.
Terry Shows.....................Little Sioux, Ia.
Uden's Wild West.................Flanagan, Ill.
Van's Famous Shows....................Scott, O.
Van Hausen's, J. J...............Highland, Kan.
Welsh Bros....723 North Eighth St., Philadelphia
Wheeler Bros.......................Oxford, Pa.
Wintermute Bros.............Ft. Atkinson, Wis.
Wren, W. G........................Leipsic, O.
Wood's, J. L.........................Latta, S. C.
Wortham, C. A.....................Danville, Ill.
World's Fair Shows (C. G. Dodson, mgr.)
382 Third Street, Columbus, Ind.

CHICAGO SHADOWGRAPHS.

BY CHARLES ANDRESS.

"Well, we are all back in 'good old Chi' again after a most enjoyable two weeks' trip 'away-up in the Rockies' (see shadowgraphs in OLD RELIABLE, Nov. 17, page 14). But now 'honest injun,' how did you like the two weeks of delightful hunting, fishing, camping, 'broncho busting' country dances, horseback riding, etc., and all through the kind hospitality of the last of the great scouts, the greatest one man magnet in the world, the only undisputed Colonel W. F. (Buffalo Bill) Cody, as your host, guide and companion.

"Fine, eh? Well, I thought you would say so. But now before starting back on our homeward journey I am sure you are anxious to know how that 'first shot' at that fine, five-pronged black-tailed buck deer came out. I presume it would sound better if I would make the claim that I brought him down, but I am willing to acknowledge that I had what is known or called in Western 'slang' parlance, 'Buck fever,' and only for dear old Colonel talking to me in a low, gentle voice like that of a fond mother to her infant offspring, I should not have known I had a gun, but when the Colonel said, 'Now, Charley, aim steady and strike him just back of the fore shoulder,' I was conscious that I had a gun, and did aim and 'fired'—and—the deer bounded away and the Colonel laughed and said, 'you just grazed the top of his back, Charley, but he may come into that little open place over there to the left, and, if so, I will take a crack at him.' And just as he finished the sentence, sure enough, the deer came bounding across the opening (oh, what a beautiful sight), and that instant the Colonel's rifle 'barked' and the deer gave one more bound and dropped on his side.

"With my assistance we lifted him across the back of faithful 'Tony,' behind the saddle, and we were off for home. The next day I had some target practice, and no one could accuse me of 'shooting high' after that.

"When we arrived at the cottage bungaloo, the boys took the buck to what is called the meat house, which is built on high posts which elevates it about twelve feet from the ground, and is entered by a stairway from the outside. It is an open frame-work all screened in, so that no bugs or insects can enter, and has an extended roof. The interior is about 10x12 feet, and is equipped with a complete butcher's outfit—meat block, hooks, knives, saws, clevers, etc.—and there is ample room for a dozen deer and a beef or two.

"There is no use for refrigeration, for fresh meat hung in this aerial room keeps indefinitely in all kinds of weather, and owing to the high altitude and pure air the longer it hangs the better it gets.

"The next morning the Colonel and I went up into the meat-house to look over the venison, and taking a knife, the Colonel said: 'Charley, do you know that in both front feet of every deer there is a natural bone toothpick?' I acknowledged my ignorance, and he opened the side of the foot at the first joint and extracted a beauty and handed it to me with the request that I take it to U. J. (Sport) Hermann, manager of the Cort Thearts, with the compliments of 'Buffalo Bill'—which I have done.

"I immediately went after all the 'tooth-picks,' and every deer that came into camp contributed to my collection and I have them with me. Do you want one? All right as long as they last.

"But now suppose we start homeward. I could 'chat' with you for hours about the hunts, the mountain sheep, the elk, the bear, the deer, the moonlight hunts for deer and big rabbits, and the sports and pastimes practiced by the mountaineers.

"We had a big dance in the loft of the Colonel's new barn, in which the Colonel and his daughter Irma led the quadrille, and Mrs. Cody looked on and enjoyed the frolic, while I, myself, played the fiddle and 'called off.' A bevy of cowgirls from the neighboring ranches gathered to contest in roping and riding bronchos, and in some instances outdid the cowboys.

"On this occasion we had a barbecued elk, and a long table set under the big trees, in the shade of which over one hundred guests feasted, and some of the old settlers were close competitors with the Colonel in early-days story telling.

"In fact there is enough to write about for a long time, but 'gee, whiz,' we must start back for Chicago, for out in front of the house stands Mrs. Irma's big auto waiting to whirl us over the thirty-five miles of mountains back to Cody. Can she run the car? I guess yes. And can she shoot like her father. Again, 'yes,' and is also handy with the 'mits,' too. And she has brought from Cody a very rich young widow, Mrs. Nellie De Maris, whose husband was a very dear friend of Col. Cody.

"Mrs. De Maris owns not only the celebrated De Maris Springs near Cody, but she has a bank account that takes in six figures. I had the pleasure of sitting in the back seat of the big touring car from the T. E. Ranch to Cody, with her.

"But now here we are back in the Irma Hotel Cody, under the care and personal protection of the genial manager, Paul Bloom, who is known the world over as one of the sort that makes friends and keeps them, and he has also the advice and counsel of Mrs. Cody, who helps to entertain the many friends and guests of the Colonel.

"It would not do to bring this article to a close without making some comment and giving you at least a short descripton of the hotel.

"The Irma Hotel was built by Col. Cody about twelve years ago, when he was in the zenith of his wonderful success, and when his profits by a fair estimate was upwards of three thousand dollars every day, and with him it was not how much will it cost, but 'how good can I build and where can I find a chance to put more money in it,' for it was his pride and ambition to build a monument and help pave the way for tourists to the great Yellowstone Park. To this end he also built another hostelry farther up in the mountains, and called it the Pahaska Tepee, and this completed, the chain to the very entrance to the park.

"But back to the Irma. Here the Colonel has bestowed his greatest efforts, and as a tourist said to me this is truly wonderful—a veritable picture gallery, and an inanimate museum. And surely he was right, for Mr. Bloom assured me that the paintings alone were worth and would invoice for over $200,000. Many of them are rare paintings by recognized masters, and some of them valued at $30,000 to $50,000 apiece. And then, too, there is such an immense collection of curios and trophies and relics that have been given to him in all parts of the world, and photos of him with the crowned heads and potentates of foreign lands, with noted scouts, celebrated Indian chiefs and army generals, all enumerated, and he tells me he has boxes in storage in different parts of the country containing as many more, to say nothing of the valuable jewels given him.

"I could have spent a month to good advantage here, for Mr. Bloom was ever ready and anxious to say and do things to please, and about the last thing he did was to try and put up a job on me.

" 'Charley,' he said, 'you used to play billiards. Can you still herd the balls around? Come in the billiard hall, I want to pit some of the Codyites against you.' And after a cordial greeting and hand-shaking, in which he told the 'bunch' that I was an old friend of the Colonel's, as well as a guest of his, and a press representative of THE NEW YORK CLIPPER, the game 'was on.'

"I had no trouble of doing up the entire bunch by a good margin, not that I played so well, but because they played almost 'rotten.' But Paul said he'd 'be darned' if he would let me carry away any such honors, so he secretly sent out for the best player in town, the manager of the electric light plant, and he showed much better form as he had some idea of nursing the balls, and although he played left-handed he was by far better than the rest, and by my playing a little careless he beat me the first two games by one and two points. But then I went after him in earnest, and cleaned him up in good shape, and as it was time to take the big auto truck for the train I had to bid good-bye to Cody.

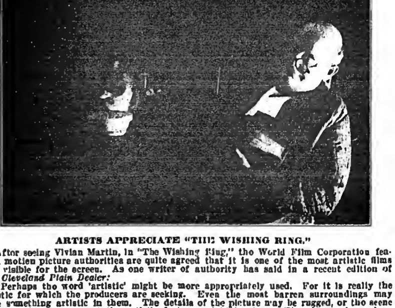
"A letter from the Colonel to-day (Nov. 20), says 'Charley, you made a lot of friends out here.' Mighty nice, ain't it?

"During my three days' stay in Cody I received two wires from Denver, one from H. H. (Harry) Tammen, who is in the show business just to be a good fellow to his loyal friends, asking me to come to Denver to visit the Sells-Floto-Buffalo Bill Show in Winter quarters, and one from John Talbott, a wealthy, retired showman, extending me a cordial welcome to Denver, and in my next I shall tell you what a grand time I had with them.

"From Denver over to Leavenworth with my old frend and millionaire manufacturer of amusement devices, Colonel C. W. Parker, then on to Great Bend, Kan., to look over my 'onion patch,' and then to Chicago.

"I cannot close shadowgraphs without thanking my friends for the many kindly letters I have received, which have found their way to my hands even up in the Rockies, assuring me of their steadfast belief in me, and praising me for the stand I have taken in acknowledging frankly that I was 'discharged' and did not hide behind a faulty subterfuge or say that I resigned. Of course it was embarrassing, but such things will occur once in fifty years, and there is one redeeming thing I have nothing to fear and am ready to air my vindications any time, and prove the real truth.

"I wish to thank my friends for the cordial welcome I have received since my return, and with a fervent hope that I shall always be worthy of their confidence and good will, I beg to remain, your humble servant and well-wisher,
"CHARLES ANDRESS."



ARTISTS APPRECIATE "THE WISHING RING."

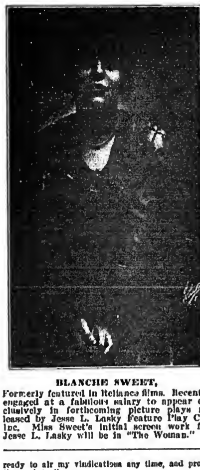
After seeing Vivian Martin, in "The Wishing Ring," the World Film Corporation feature, motion picture authorities are quite agreed that it is one of the most artistic films now visible for the screen. As one writer of authority has said in a recent edition of *The Cleveland Plain Dealer:*

"Perhaps the word 'artistic' might be more appropriately used. For it is really the artistic for which the producers are seeking. Even the most barren surroundings may have something artistic in them. The details of the picture may be rugged, or the scene may be a barren one—yet the artistic features might be there. The picture shown here is reproduced from a film. It is looked upon as a really artistic scene, and is attracting the attention of artists who are seeking new subjects for their work. It gives a partial idea of what the producers are doing to make their productions remembered, and to keep them on the market for a longer period of time than it has been customary to run a film. In this particular picture it took more than two months to train the cat to jump on the table and drink the milk from the bowl while the camera was turning. All of the light in the room was shut off with the exception of a 'flood light,' which gives the window effect to the picture. It was re-taken more than a dozen times before the result wanted was obtained. And after all its time of life on the screen is not longer than a minute."

FAMOUS FILM STARS.

LILLIAN RUSSELL,
Famous star of the legitimate and light opera stage, who will be featured in the World Film Corporation's motion picture production of "Wildfire."

JACK BARRYMORE,
Who will be seen shortly in screen versions of "Are You a Mason?" and "The Dictator." Mr. Barrymore will play the leading comedy role in each production. The successful plays will be visualized by the Famous Players Film Co.



BLANCHE SWEET,
Formerly featured in Reliance films. Recently engaged at a fabulous salary to appear exclusively in forthcoming picture plays released by Jesse L. Lasky Feature Play Co., Inc. Miss Sweet's initial screen work for Jesse L. Lasky will be in "The Woman."

ITEMS FROM JAMES S. HARTS.

BERT MAYO and wife have left the Winter quarters of the Sparks Circus and have gone to their home in Missouri. They will be with the show again in 1915.

SOUTH SEA ISLAND JOE and wife are located for the Winter at the Wonderland Museum, in Indianapolis, Ind.

BARNEY HASKINS, tattooed man, and Buck Smith, ticket seller, with the Sells-Floto Show the past season, have joined partnership. They have purchased an automobile and will travel through Kansas and Texas during the Winter, giving a new form of entertainment.

WALTER GUICE and wife (Flora Bedini), riders, will sail for South America, from New Orleans, the second week in December, to join the Shipp & Feltus Circus.

The new treatment for tender skins

Many people with tender skins have been misled by the superstition that washing the face with soap and water is bad for the complexion.

Dr. Pusey in his book on the care of the skin says, "The layer of dirt and fat that such persons accumulate on the skin is a poor substitute for a clean, clear skin and is a constant invitation to various disorders."

The following treatment with Woodbury's Facial Soap is just what a tender skin needs to keep it attractive and resistant.

See what a difference it will make in your skin

Just before retiring, dip a *soft* washcloth in warm water and hold it to the face. Do this several times. Then make a light warm water lather of Woodbury's, and dip your cloth up and down in it till your cloth is "fluffy" with soft, white lather. Rub this lathered cloth gently over your skin until the pores are opened and thoroughly cleansed. Rinse the face lightly with clear, cool water and dry carefully.

Use this treatment persistently for ten days and your skin will show a marked improvement—a promise of that loveliness which the steady use of Woodbury's brings to a tender, sensitive skin.

Woodbury's Facial Soap costs 25c a cake. No one hesitates at the price *after their first cake.* Tear out the illustration of the cake below and put it in your purse as a reminder to get Woodbury's and try this treatment tonight.

Woodbury's Facial Soap

For sale by dealers everywhere throughout the United States and Canada

Write today for samples

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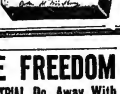

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J. S. HARTO, the magician, and his wife (Verda Wren) closed with the Sparks Circus Nov. 2, and are now located at their home in Indianapolis, Ind. They have signed contracts for the season of 1915, and will again be with the Sparks Shows. Mr. Harto, in addition to assisting Cal Towers, side show manager, will present a new illusion said to be the biggest thing of the kind ever attempted with a circus.

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OUT OF TOWN NEWS

PHILADELPHIA.

Business at the down town houses last week was excellent, due to the influx of visitors for the Army and Navy football game, which took place on 28.

ADELPHI (Leonard Blumberg, mgr.)—"To-day," with Edmund Breese, makes its local bow 30. "A Pair of Sixes" made a reluctant departure 28, after six weeks of the biggest kind of business.

LYRIC (Leonard Blumberg, mgr.)—There was no question last week about the instant popularity of "High Jinks." The houses were of capacity size, and enjoyed every bit of the fine music, clever book and capable performers. Jolly Stella Mayhew came in for a big ovation, which she richly deserved. Eugene O'Rourke was also well remembered. The second week starts 30.

GARRICK (Chas. O. Wanamaker, mgr.)—It is almost needless to say that "Potash & Perlmutter" had capacity testing houses last week. Nearly everybody reads the publication in which these stories appeared, and no doubt they will all want to see the show. Two of the cast, Julian Rose and Leo Donnelly, are former Philadelphians, and they came in for a noisy welcome. Julius Tannen was not overlooked either. The second week begins 30.

BROAD (Nixon & Zimmerman, mgrs.)—Frances Starr, in "The Secret," is the offering week of 30. John Drew's annual visit drew brilliant audiences last week to see this star in "The Prodigal Husband."

FORREST (Nixon & Zimmerman, mgrs.)—"The Queen of the Movies" found favor with fine houses last week. The comedy is vivacious, and the music quite pleasing. May De Sousa fascinated everyone, while Frank Crumit's comedy scored a big success. The second week starts 30.

WALNUT (W. D. Wegefarth, mgr.) — "The Little Lost Sister" 30 and week. "The Old Homestead's" sterling drawing powers were shown by the big houses last week. Edward L. Snader, as Josh Whitcomb, was entirely acceptable.

LITTLE THEATRE (Beulah E. Jay, mgr.)—"Hindle Wakes" continues to be excellently patronized. The stock's success in this production is without question. The third week starts 30.

LIBERTY (M. W. Taylor, mgr.)—This house has abandoned traveling attractions and will go back to motion pictures, starting 30. Eugenie Blair, in "A Fool There Was," did nicely last week.

ORPHEUM (M. W. Taylor, mgr.)—"Rollicking Shannon" 30 and week. "Painting the Town" was the disguise of a burlesque show that was shown last week to Germantowners to satisfactory returns. Arthur Connelly and Annie Hart found much favor with the houses.

AMERICAN (Wm. W. Miller, mgr.)—The stock puts on "Wildfire" 30 and week. "Madame X" was most ambitiously acted last week, to big returns. Francis McGrath, in the title role, was most satisfying, while Bernard McOwen, as Floriott, scored big.

B. F. KEITH'S (H. T. Jordan, mgr.)—Ethel Barrymore, in "Drifted Apart," is the big feature week of 30. Others are: Claude and Fannie Usher, Brooks and Bowen, Courtney Sisters, Burr and Hope, Arthur Barat, El Cota, Gleesons and Houlihan, Chick Sale, and moving pictures.

GLOBE (Eugene Perry, mgr.) — Week of 30: Smith, Cook and Brandon, Chung Hwa Four, Bert Wheeler and company, Mr. and Mrs. Arthur Cappelen, Clemenso Bros., Wilson and Pearson, Le Van Trio, and moving pictures.

BROADWAY (Jos. Cohen, mgr.)—Week of 30: Harry Cooper, Hazel Kirke Trio, Oberita Girls, Blocksom and Burns, Daley and Healey, Dare Austin and company, and moving pictures.

GRAND (Fred G. Nixon-Nirdlinger, mgr.)—Week of 30: Eva Fay, Brooks Clinton and company, Newhoff and Phelps, Sylvester, Fern, Biglow and Mehan, Bill Foster and moving pictures.

WM. PENN (Wm. W. Miller, mgr.)—Week of 30: Harrington Reynolds and company, Dooley and Sales, Sylvia Loyal, Willie Weston, Williams and Segal, Mang and Snyder, and moving pictures.

NIXON (Fred'k Leopold, mgr.)—Week of 30: Irene West and company, Victorson and De Forrest, Johnny Neff, Artie Hall, Seymour's dogs, Juggling Burkes, and moving pictures.

KEYSTONE (M. W. Taylor, mgr.)—Week of 30. George Hoey and company, Four Bards, the Banjophiends, Red Raven Trio, Warren and Conley, Thatcher and Hayes, and moving pictures.

EMPIRE (Wm. F. Rife, mgr.)—The Girls of the Great White Way 30 and week. Al. Reeves and his company sprung into instant favor last week, to splendid houses. Al Reeves got a big hand, and there was also plenty of applause for Helen Western, Margie Austin, Mabel Blake, Wilbur Dobbs and Samuel Wright.

CASINO (Wm. J. Vaill, mgr.)—The Globe Trotters will be on view 30 and week. The London Belles had no cause to complain of the patronage last week. Johnnie Weber was on the job, and he got over a bunch of funny stuff. Nell Lavender gave fine assistance.

GAYETY (Wm. S. Clark, mgr.)—Girls from Joyland will be the tenants 30-Dec. 5. The Monte Carlo Girls were a bright and snappy organization, to fine attendance, 23-28. Harry Welsh's Yiddish comedy is bright and snappy, and he receives fine assistance from Dolly Morrissey and Eva Sullivan. The Big Four Quartette was featured in the olio.

TROCADERO (Robt. Morrow, mgr.)—The Tango Queens are scheduled for 30 and week. The Auto Girls were a speedy bunch, to crowded houses last week. Harry Marks Stewart and Harry Seymour display very clever comedy in the burlesques, and they scored big. Mlle. Rozell and Carol Schroeder also did very pleasing turns.

DUMONT'S (Frank Dumont, mgr.)—There was real holiday spirit at this popular house of minstrelsy last week. The two skits continued from the previous week were "Two Pairs of Sixes" and "How to Bring Up Father," and they were productive of continuous laughter. Boyden and Lawrence's new skit scored big, and Eddie Cassady's growing popularity was shown in the big applause he received.

CHESTNUT STREET OPERA HOUSE, KNICKERBOCKER, COLONIAL, ALLEGHENY, ALHAMBRA, BIJOU, GIRARD, PLAZA, VICTORIA, STANLEY, PALACE and REGENT give vaudeville and moving pictures.

NOTES.

THE Fall season of grand opera at the Metropolitan Opera House was inaugurated Nov. 24, when a fashionable and crowded house witnessed a splendidly sung production of "Tosca."

E. M. NEWMAN starts his travelogues at the Academy of Music on Dec. 15.

JOHN MCCORMACK gives a song recital at the Academy of Music Dec. 2.

THE Theatrical Treasurers of this town do not intend taking their annual pilgrimage this year, and instead will hold a unique function at the Hotel Walton shortly after the first of the year. The commitee in charge consists of Fred A. Nathan, George Ashby and Edward Loeb.

THE French Players of New York gave "Les Romanesques" and "Viel Homme," at the Little Theatre, 25.

PAVLOWA had a crowded house at the Metropolitan Opera House on 23.

Helen Gannon

HELEN GANNON.

Helen Gannon, known as the Whistling Prima Donna, made her first New York appearance at Keith's Royal Theatre recently, and was a decided hit. Incidentally Miss Gannon is making some whistling records for the Edison Company, under the direction of John A. Graham, personal representative for John Philip Sousa. "Whistling is the best exercise for the lungs I know of," said Miss Gannon. "It compels deep breathing exercise, and any girl or woman who would whistle half an hour a day in the open air would have strong lungs. My teachers have told me it is impossible for me to continue as a singer if I continue whistling, but my whistling is going to take me on a tour of Europe this Summer, so I guess the singing will have to go."

HARRY LA COUR,

Leading man of the Frank E. Long Stock Company.

Yes, THE CLIPPER is a regular visitor here.

Carbondale, Pa.—St. Rose Hall (Wilbur Morgan, mgr.) "The Merry Minstrels" gave Thanksgiving matinee and evening performances, and demonstrated that they deserve all of the good praise made in their favor. Capacity audiences greeted them on each occasion, and the applause was frequent and spontaneous.

MAJESTIC (L. A. Farrell, mgr.)—Orchestra music and daily change of feature photoplays.

SAVOY (Michael Comerford, mgr.)—Good music and new picture bills each afternoon. Vaudeville acts changed twice a week.

GEM (Alfonso Sirrianni, mgr.)—Mechanical orchestra and daily change of pictures.

IDEAL (William Duggan, mgr.)—Orchestra music, pictures changed each matinee and special added attraction each Wednesday evening.

VICTORIA (Louis Matule, mgr.)—Music and pictures. Vaudeville occasionally.

Scranton, Pa.—Lyceum (E. H. Kohnstamm, mgr.) for Nov. 30-Dec. 2, Mary Pickford, in "Such a Little Queen" (pictures). "The Dummy" 4, 5.

POLI (John H. Docking, mgr.)—Bill week of Nov. 30: "The Auto Bandit," La Salle and Ray mond, He, She and a Piano, Walter V. Milton and company, Eva Shirley, Sig. Frans Troupe, and Raymond and Caverly.

ACADEMY (William Dahlman, mgr.)—For week of 30, the Poli Stock Co., supporting Walter Richardson and Mae Desmond, in "The Girl of the Golden West."

BIJOU DREAMS, WONDERS, MANHATTAN, PALACE, HIPPODROME, VICTORIA, ORPHEUM, WONDERLAND and COURT SQUARE, pictures only.

Altoona, Pa.—Mishler (I. C. Mishler, mgr.) "The Pirates of Penzance" (local) Nov. 30, Dec. 1. "The Shepherd of the Hills" 2, Billy Watson's Oriental Burlesquers 3, "A Fool There Was" 4, "Billy the Kid" 5.

ORPHEUM (Arthur E. Denman, mgr.)—Bill 30-Dec. 2: Toots Paka and Hawaiians, Ed. Howard and company, Brunelle Sisters and company, and Goff and Ruth Philips. For 3-5: Fred Hagen and company, Morrissey and Hackett, Willie Hale and Bro., McManus and Don Carlos.

Harrisburg, Pa.—Majestic (Wilmer, Vincent & Appell, mgrs.) "The Dummy" Dec. 4. "Billy the Kid" 11.

ORPHEUM (Wilmer, Vincent & Appell, mgrs.)—Bill week of Nov. 30: O'Donnel Bros., Edwin George, Billy Watson and company, Dally, Connelly company, "Tricked," Hawthorne and Inglis, and Capt. Sorcho's Sea Divers.

Corry, Pa.—Library (H. Sallan, mgr.) "Peg o' My Heart" Dec. 3, Erie Symphony Orchestra 16. Other nights, vaudeville and pictures.

Terre Haute, Ind.—Grand (Chas. Smith, mgr.) Billie Burke Nov. 30, "Seven Keys to Baldpate" Dec. 1, Field's Minstrels, matinee and night, 2; "The Blue Bird" 4, 5, "Mutt and Jeff," matinee and night, 6; Maude Adams 8.

VARIETIES (Otto Meyer, mgr.)—Bill Nov. 30-Dec. 2: Frear, Braggett and Frear, Jess Libonati, Nevins and Erwood, "Detective Keene," and "All for a Kiss." For 3-6: Big City Four, Fink's Mules, Madison and Laird, Robt. O'Connor and company, and Smiletta Bros. and Mora.

NEW COLONIAL (M. Less, mgr.)—Musical comedy and pictures.

LOIS (E. B. Sheets, mgr.)—Stock and pictures.

AMERICAN, COLONIAL, CRESCENT, FOUNTAIN, GARDEN, IMP, LYCEUM, ORPHEUM, OUR, PRINCESS, PALACE, POPULAR, PARK, ROYAL, SAVOY and THEATORIUM, pictures only.

Logansport, Ind.—Nelson (Edw. F. Galligan, mgr.) Al. G. Field's Minstrels, Dec. 2, "Mutt and Jeff in Mexico" 8, Alverado Players week of 7, "One Girl in a Million" 15.

COLONIAL (Harlow Byerly, mgr.)—Bill for Nov. 30-Dec. 2: Ramsey Sisters, Billy and Edyth Adams, and the Chamberlains. For 3-5, Boyle Wolfolk's tabloid, "The Other Fellow."

BROADWAY (Mangus & Jeffries, mgrs.)—Vaudeville and pictures.

GAND (Sam Berman, mgr.)—Feature films.

ARK (Wm. Lindsay, mgr.)—Pictures only. "ZUDORA," the new serial film, is being shown at the Colonial, the first episode appearing 2.

Brazil, Ind.—Sourwine (Bailey Schromeyer, mgr.) vaudeville and pictures.

PRINCESS, COLONIAL and ARC, pictures only.

EAGLES' LODGE Old Fiddler's contest took place Nov. 30.

Atlanta, Ga.—Atlanta (Homer George, mgr.) Primrose & Wilson's Minstrels Dec. 1-3.

FORSYTH (H. L. Cardoza, mgr.)—Bill Nov. 30 and week: Chas. Thompson, Collins and Hart, Lottie Collins, Diamond and Brennan, and "Seminary Scandal."

BIJOU (H. L. De Give, mgr.)—This house re-opened 30, with the Bijou Stock Co., in "The Whirlpool." Between acts the company will present a variety of vaudeville acts, which will be a pleasure to those who have usually had long waits between acts.

GRAND (H. H. Hearne, mgr.)—This house, which was dark for some weeks, re-opened Nov. 30, showing feature films.

NEW COLUMBIA. — Burlesque is playing to fair houses. Thursdays, prize fights are put on, and have proved a feature.

MILL (A. K. Jones, mgr.)—Burlesque is playing to good business.

AMERICAN.—Tableau and motion pictures.

BONITA (Geo. Campbell, mgr.)—Tableau and motion pictures.

MONTGOMERY, STRAND, ELITE, VAUDETTE SAVOY, ALPHA, (2) ALAMOS, and ALPHA, pictures only.

Augusta, Ga.—Grand (B. B. Tant, mgr.) Maisie Gay, in the role of Adelaide, in "High Jinks," Nov. 24, completely captivated her audience. She introduced "It's a Long, Long Way to Tipperary," and was repeatedly encored. "The Brute," a Famous Player-Paramount film, will be the Thanksgiving Day attraction. Primrose & Wilson's Minstrels followed 28. Isabelle Lowe, in "The Trail of the Lonesome Pine," Dec. 4.

BIJOU (E. J. Sparks, mgr.)—This house was re-opened Nov. 23, with Tassel's "Southern Beauties," one of the finest tabloid companies that has been seen at this theatre. Norene St. Claire's Ginger Girls is the attraction week of 30.

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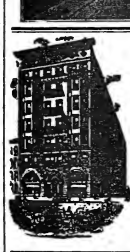

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STRAND (Sparks & Schrameck, mgrs.) — Feature pictures.

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Macon, Ga.—Grand (D. G. Phillips, mgr.) "Trail of the Lonesome Pine" Dec. 2.

PALACE (J. B. Melton, mgr.)—"One Wonderful Night" was the attraction Nov. 28.

MAJESTIC (D. N. Baldwin, mgr.) — Nat C. Haines Co., in "Spending Millions," 27, 28, to large houses.

PRINCESS (Angel Sotciopolous, mgr.)—Feature pictures.

Mobile, Ala.—Lyric (H. C. Fourton, mgr.) the advance sale for Otis Skinner, Nov. 28, was very large.

DREAMLAND (E. H. Chappell, mgr.)—Good business prevailed at this house week of 23, a number of extra attractions being booked for "holiday" week.

CROWN (King Brothers, mgrs.)—The final week of "The Million Dollar Mystery," ending 28, drew large attendance. The new motion picture serial "Zudora" is the new one attracting attention, opening Nov. 30.

PEOPLE'S (S. A. Fogle, mgr.)—New big varied bills of "movies" weekly.

EMPIRE (J. Bianchi, mgr.)—A splendid line of moving pictures pleases large audiences here. The Empire Orchestra is a feature, with Ed. Norton, leader.

CRESCENT (Ike Frenkle, mgr.)—Feature films.

ROYAL ("Dad" Keener, mgr.)—A fine list of films are shown regularly at this house.

Vancouver, Can.—Empress (G. W. Beattie, mgr.) Del S. Lawrence Stock Co.

LOEW'S (J. Pilling, mgr.)—Bill week of Nov. 30: Nichols Sisters, Wanda, Dixon and Dixon, Chas. Leonard Fletcher, "Wifie," and Mella and De Paula.

PANTAGES' (E. D. Graham, mgr.)—Bill week of 30: Imperial Opera Co., Sherbourne and Montgomery, Sheer and Herman, Haley and Haley, and De Kock Bros.

AVENUE (E. W. Ricketts, mgr.)—"A Pair of Sixes" 30-Dec. 3.

St. Catharines, Can.—Grand (G. B. Odlum, mgr.) Boyer-Vincent Stock Co. played to good business week of Nov. 23.

GRIFFIN.—Vaudeville and moving pictures.

HIPPODROME.—Vaudeville and moving pictures.

Hamilton, Can.—Grand (A. R. London, mgr.) May Bell Marks and company, in repertoire (indefinite), has been doing very good business.

SAVOY (Geo. Stroud, mgr.) — Broadway Girls week of Nov. 30, Fay Foster Co. next.

Charlotte, N. C.—Academy (Jno. L. Crovo, mgr.) is dark.

PIEDMONT (Ed. G. Gidley, mgr.)—Bills week of Nov. 30: Ed. and Minne Paster, Marie Dorr, Pietro, Eddie Carr and company, Geo. Smedley, Bicknell and Gibney, Sam Hood and Mary Ellen.

EDISONIA (W. A. Davis, mgr.)—Multiple reel features.

AMUSEU, OTTOWAY, PRINCESS and IDEAL, pictures only.

"HIGH JINKS" played at the Academy Nov. 21, and scored the biggest hit of any company that has played at the Academy this season. May Bouton, Maisie Gay and Cecilia Hoffman scored individual hits.

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OUT OF TOWN NEWS

Newark, N. J.—Newark (Geo. W. Robbins, mgr.) "Sari," with Mizi Hadjos, Charles Meakin and J. W. Murray, Nov. 30 and week.

Shubert (Lee Ottolengui, mgr.)—A special return visit of "Within the Law" week of 30, with Catherine Tower, Tom Evans, Katherine Daly, Robert Clugston and Harrison Terry. Grace George, in "Truth," next week.

Orpheum (M. S. Schlesinger, mgr.)—The Forsberg Players, in "The Argyle Case," week of 30. "Big Tom Garrity" next.

Miner's Empire (Tom Miner, mgr.)—The Gay New Yorkers week of 30, featuring Fox and Gear, and Morrissey Sisters. The Star and Garter Girls next week.

Keeney's (John McNally, mgr.)—This house is too small to accommodate the crowds. Bill 30-Dec. 2: Mont and Montmorency, Jenny Rosen and company, Chick Bell, Bell and Wilson, and, as a special attraction, Goulett and Grenda, winners of the six day bicycle race.

Lyric (L. R. Golding, mgr.)—Vaudeville and pictures. Bill 30-Dec. 2: Herne and Ely, Dick Thompson and company, Mills and Moulton, Nina Payne, Carl Statser and company, Markee Bros., Geo. Felix and Barry Sisters, and Barroff and Wilbert. For 3-5: Bernard and Flannery, Grace Stahl, Sullivan, Harris and Ferguson, Sam Liebert and company, Adeline Denetti and company, the Bell Ringers, Seymour and Williams, and the Fishers.

Jersey City, N. J.—Majestic (Frank E. Henderson, mgr.) Geo Evans' Honey Boy Minstrels Nov. 30 and week. Next week, "Little Lost Sister."

Academy (Cary McAdow, mgr.)—Fulton & Howard's City Belles, with Sam Green, Charlie Brown, May Brown, Dave Hindler, Golden and Clarke, Mae Alberta and Mlle. Masie, 30 and week. Next week, Garden of Girls.

Orpheum (Wm. H. Quaid, mgr.)—Bill 30-Dec. 2: The Naughtons, Raymo, Joseph Walton and company, Ed. Hawkins, Madacell Pollen and Mons. Gaston, Billie Seaton, Frederic Karr, Elizabeth Meredith, Winthrop Chamberlain, Smith and Campbell, and Watkins and King.

Keith's (Wm. B. Garyn, mgr.)—Bill 30-Dec. 2: Gartelle Bros., Reine Davis and company, Bonita and Geo. P. Murphy, Pauline Fielding Players, Carter and Waters, "Mother Goose in Switzerland." For 3-5: La Acte Unique, Marie King Scott, Wilton Taylor and company, in "The Chief of Police;" Niblo's talking birds, and Carman's Minstrels.

Hoboken, N. J.—Gayety (Thos. H. Sheeley, mgr.) Gayety Players, in "The Lure," Nov. 30 and week.

Empire (Wm. F. Fitzgerald, mgr.)—Johnnie Weber and the London Belles 30 and week. Next week, Girls from the Gay White Way.

Lyric (G. S. Biggs, mgr.)—Vaudeville and pictures.

Lincoln, Neb.—Oliver (F. O. Zehrung, mgr.) "Bringing Up Father" Dec. 2, 3; "Don't Lie To Your Wife" 4, 5, "The Red Widow" 7.

Lyric (L. M. Garman, mgr.)—Bill week of Nov. 30: "My Cinderella Girls," "Conservatory of Music," Porter T. White and company, Pathe's Weekly.

Orpheum (L. M. Garman, res. mgr.)—Bill week of 30: Fredrika Slemons and company, Charlie Ahearn's Cyclers, Stan-Stanley Trio, Mack and Walker, Ida Divinoff, Harry De Coe, and photoplays.

Albany, N. Y.—Harmanus Bleecker Hall (Edward M. Hart, mgr.) John Drew, in "The Prodigal Husband," Nov. 30, Dec. 1; "Seven Keys to Baldpate" 4, 5, Mme. Alma Gluck, in concert, 7; "The Story of the Rosary" 8-12.

Proctor's Grand (Jos. P. Coyne, mgr.)—Vaudeville and moving pictures. Bill for 30-Dec. 2: Will J. Ward and Girls, William Pinkham and company, Winfried and Martin, Sam Liebert and company, Wright and Rich, St. Pierre, Richard and Brant, and Gaston Palmer. For 3-5: Aubrey and Ritchie, Mott and Maxfield, Harry and Augusta Turpin, Wyatt's Scotch Lads and Lassies, "Twice a Week," Lala Selbini and company, Miller and Kresko, and Job Pino.

Empire (Frank Abbott, mgr.)—Carnation Beauties 30-Dec. 2, Billy Watson's Company 3-5, Million Dollar Dolls 7-9, Trocaderos 10-12.

Proctor's Leland (Guy Graves, gen. mgr.)—Vaudeville and moving pictures.

Colonial (B. S. Moss, mgr.)—Photoplays only.

Majestic (Emil Delches, mgr.)—Vaudeville and moving pictures.

Clinton Square, Star, Broaday, Proctor's Annex, Hudson, Clinton, White Way, Palace, Fairyland and Orpheum, moving pictures only.

Troy, N. Y.—Proctor's New (P. J. Shea, mgr.) bill for Nov. 30-Dec. 2: Harry Vokes and company, De Laur Trio, Quigg and Nickerson, Elliott and Mullen, Three Dancing Buds, Livingston Trio, Watt's Scotch Lads and Lassies. For 3-5: Mystic Bird, Gertrude Arden and company, Wright and Rich, Richard and Brandt, Club Room Four, Gustave Palmer, Cushman and Sunderland, and Helen Page and company

Proctor's Griswold (H. R. Emde, mgr.)—Feature photoplays. After the opening of Proctor's new theatre there was a falling off in the attendance at this house for a few days, which was naturally expected. Business is now on the increase, however, and Mr. Emde feels that it will soon be back to its former standard.

Rand's (Oliver H. Stacy, mgr.)—"The Chocolate Soldier" showed here Thanksgiving, matinee and night. "Within the Law" followed 27, 28. Marguerite Fields Stock Co. week of 30.

Proctor's Lyceum, Plaza, Keith's, Novelty, Trojan, Alpine, Majestic and Empire, photoplays only.

Jamestown, N. Y.—Samuels' (Ed. T. Connelly, mgr.) "Billy, the Kid," Nov. 30. "Peg o' My Heart" Dec. 2.

Lyric (George Hinman, mgr.)—Vaudeville and pictures.

Geneva, N. Y.—Smith (B. B. Gutstadt, mgr.) De Rue Brothers' Minstrel Co. Dec. 2, "The Newly Weds" 10, Marie Dressler 11.

Temple.—Pictures and vaudeville.

Motion World (Chas. E. Cook, mgr.)—Pictures.

Manchester, N. H.—Star (E. J. Caron, mgr.) Paramount pictures.

Park.—Henry Mortimer Players, in "Our New Minister," Nov. 30 and week.

Auditorium.—Motion pictures and vaudeville.

Crown (Couture Bros., mgrs.)—Feature photoplays.

Lyric (L. M. Pierce, mgr.)—Featuring the great Universal photodrama, "The Master Key," 30 and week.

Globe, Queen, Granite Sq. and Empire, pictures only.

NOTES.

"The Mikado" will be produced at the Auditorium, Dec. 8, 9, by members of the Amoskeag Textile Club, under the direction of James Gilbert, of Boston.

"The Common Law," as presented by the Henry Mortimer Players at the Park Theatre last week, was one of the best enacted pieces yet attempted by this popular organization.

Work on the foundations of the new motion picture house in McGregorville is nearly completed, and work on the exterior walls will begin in about two weeks.

Elgin, Ill.—Grand (W. B. Newman, mgr.) vaudeville and pictures. Hal Johnson, in the big musical farce comedy, "The Little Modiste," Nov. 30-Dec. 2. Vaudeville 3-5.

NOTES.

Charles Edward Clarke, baritone, assisted by his wife, as violinist, and L. Victro Prahl, pianist, was at First Congregational Church Nov. 24, and gave excellent satisfaction to an audience of fifteen hundred people. Montraville Wood followed 30.

Manager Frank Vanston, of the Temple Theatre, has booked "The Master Key," a serial motion picture drama, which will run fifteen weeks.

Decatur, Ill.—Empress (R. V. Mallory, act. mgr.) vaudeville and pictures.

NOTES.

All of the seats for Thanksgiving Day matinee and night were sold out early Monday for Empress Theatre. There was a big mistake made in the building of this theatre, as it was made so small that it plays to capacity almost every performance, and when there is a chance for a "killing," the crowds cannot be accommodated.

Col. W. H. Fudge (formerly manager of W. S. Swain's No. 2 Show), ably assisted O. O. Stafford, the electric piano man, played the local picture houses with their Pathe colored picture film, "The Grotto of Torture," last week. They played Turner Hall Theatre Nov. 21, and Dan Higgins' East End House 26. They are now booking picture houses within a radius of fifty miles of Decatur.

Enid, Okla.—American (W. S. Billings, mgr.) Lyceum course Nov. 30, "Mutt and Jeff in Panama" Dec. 2

Orpheum, Royal and Majestic, pictures only.

Wonderland (L. Hackworth, mgr.)—Pictures and vaudeville.

NOTES.

The Swiss Bell Ringers gave two performances, Nov. 28, at the Methodist Church.

"Cranberry Corners," a farce, was presented at the University Auditorium 25, by the Phillips University students. The musical recital given by the students 17, was well attended.

L. J. Hackworth, manager of the Wonderland Theatre, was injured 19, in an auto accident near town. His injuries, although not dangerous, kept him from attending to business for several days.

Fort Scott, Kan.—Pictureland (O. R. Blubaugh, mgr.) Miller's Comedians had packed houses Nov. 23-28

Rex (Oscar Herold, mgr)—Feature pictures.

Vaudette (O. R. Blubaugh, mgr.)—High class photoplays.

Theatorium (D. Fillizola, mgr.)—Big business with Universal movies.

Oscar Herold, of the Rex Theatre, had an exceptionally large business Thanksgiving week, with "Zephula," the hypnotist, as the vaudeville feature.

Wichita, Kan.—Crawford (E. L. Martling, mgr.) the Keyes Stock Co. presented "Captain Clay of Missouri," to good business week of Nov. 23.

Princess (L. M. Miller, mgr.)—Vaudeville and moving pictures.

Forum (Phil Alexander, mgr.)—San Carlo Grand Opera Co. 30-Dec. 1.

Empress (J. H. Cooper, mgr)—The Baird Stock Co. presented "Darkest Russia" week of 23, to good business.

Memphis, Tenn.—Lyceum (Frank Gray, mgr.) Boston Grand Opera Co. Nov. 30. "One Day" Dec. 3-5, "Peg o' My Heart" 6-12.

Orpheum (Arthur Lane, mgr.)—Bill week of Nov. 30: Bickel and Watson, Harrison Brockbank, Jack Tate and company, Eadie and Ramsden, Ernette Asoria and company, Ellante and Chevalier De Mar, Ward, Bell and Ward, Mme. Jeanne Jomelli, and Orpheum Travel Weekly.

Majestics (2), Empires (2), Princess, Alamo, Colonial, Queen, Plaza, Carrollton, American, Echo, Suburban, Lamar, Eden, Rex, Crystal, Larca, Oxford, Wellington, Imperial, De Luxe, Liberty, Metropolitan, Imperial (2), Daisys (2), Pastimes (2), Royal, Savoy, Pekin, Famous and Columbia, motion pictures.

Knoxville, Tenn.—Staub's (Fritz Staub, mgr.) "Seven Keys to Baldpate" Dec. 14. Wilson-Primrose Minstrels 19.

Queen, Rex, Gay, Crystal, Majestic, Gem, Dixie, and Lyric, motion pictures.

Meridian, Miss.—Grand (W. E. Jones, mgr.) is dark until Dec. 7.

Dreamland (Cothran Amusement Co., mgrs.)—Laneva and her Hotty Tolty Girls, in tabloid, was the attraction week of Nov. 23.

Princess (Sol M. Sugerman, mgr.)—General Film Co's. service.

Elite (Geo. A. Griffin, mgr.)—Mutual and Universal films.

Clarksdale, Miss.—Majestic (L. Harper, mgr.) motion pictures and vaudeville between regular bookings Neil O'Brien's Minstrels Dec. 4.

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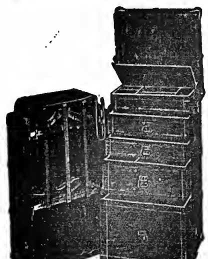

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OUT OF TOWN NEWS

CINCINNATI.

Thanksgiving brought its full share of joys to the theatrical folk who have already experienced many fluctuations of fortune since the season began. The harvest has not been large, and only B. F. Keith's can use pleasing superlatives in describing business. The Gayety, which was built on the site of the American, has in turn given way to the Strand as a ten cent photoplay house, which was dedicated on this holiday. There has been a change of managers at the Walnut Street, and George F. Fish, who has been the director here of the Forepaugh Stock Company, at Robinson's and the Olympic, and then of the Empress, under Sullivan & Considine regime—comes back as the successor of Ben Probst. There was a story out that the new German Stock Company, at the Emery Auditorium, was panting for financial breath, but an S. O. S. call for help brought quick response, and the company will continue. People's, which was a picture house last season, and failed as a combination stock and film house, is still dark.

GRAND OPERA HOUSE (John H. Havlin, mgr.) —"The Little Cafe" is the Klaw & Erlanger offering Nov. 29, following the most successful week of the season. George M. Cohan's laugh-producer, "Seven Keys to Baldpate," opened the door of real prosperity. Cyril Scott was the big noise of the scream, and he was aided by a cast that was capable all the way through. Frank Monroe, Lee Sterret, Ethel Intropidi, Jean Shelby, Rita Harlan and Spencer Charters all shared in the big crop of laurels. The farce received unmeasured praise from all critics, and one said: "Even if you haven't the money, borrow the price and go." Billie Burke follows Dec. 6, in "Jerry."

LYRIC (Carl Hubert Heuck, mgr.)—"Peg o' My Heart," one of the greatest successes, and a "repeater" last season, comes Nov. 29, with Elsa Ryan in the title role. Grace George, always welcome, was seen last week under W. A. Brady's direction, in "The Truth." Years ago this Clyde Fitch comedy was seen here, with Clara Bloodgood in the role which was so magnificently interpreted by Miss George. She proved a delight as Becky Warder. Norman Trevor, Frank Goldsmith, Albert Brown and Helen Reimer, are all members of an able cast. "The Whirl of the World" follows, Dec. 6.

WALNUT STREET (George F. Fish, mgr.)—"The Blindness of Virtue" was the offering Nov. 29. Last week George H. Broadhurst's stirring play, "Bought and Paid For," did fairly well, with Eugene Weber in the leading role of Robert Stafford, while Beatrice Worth was a strikingly clever Virginia. Orrin Shear proved an able actor in his part of Jimmy Gilley. Margaret Williams' Fanny, Adrian Rosley's Oku, and Ida Yelser's small part of Josephine, were all splendidly cared for. "The Round-Up" Dec. 6.

B. F. KEITH'S (John F. Royal, mgr.)—Sylvester Schaffer, hailed as the world's most complete genius, comes Nov. 29. Belle Baker, Harry Green, Moscher, Hays and Moscher, Richards and Kyle, in "Fifty-fifty;" Gere and Delaney and the comedy sketch, "Fixing the Furnace," are also on the bill. Motion pictures.

LOEW'S EMPRESS (George A. Boyver, mgr.)—Gene Green, the character singer, and Charley Straight, pianist, are headliners Nov. 29. Others include: Elsie Gilbert and her Girls and Collies, Anderson and Burt, in "Home, Sweet Home;" Bessie Le Count, and Reddington and Grant. Motion pictures.

OLYMPIC (W. F. Jackson, mgr.)—The Winning Widows are coming Nov. 29. Last week, Blutch Cooper's Gypsy Maids, featuring Tom McRae, did well with "Smoke Among the Gypsies." One of the big hits of the show was the Gypsy chicken chorus, which was given a rating as a very tender, spry and girlie lot of fortune tellers. Si Jenks, in the rube character. Ezra Witherspoon was fine, and Jim O. Dixon made an effective Romany Rye. Felle Wallette, Fanny St. Clair, Jennie Ross, Lottie Blackford, Murray Harris and Morris Moscow were commendable aids on the staff of old Gen. Satisfaction. Watson Sisters Dec. 6.

STANDARD (Charles B. Arnold, mgr.)—The Tango Girls dance along Nov. 29. Last week, Tom Miner's Bohemian Burlesquers proved their strong-hold on old time popularity. They put on a couple of broad-guaged creations—"The Belle of the Boarding School" and "Golden Palace Hotel." Billy McIntyre and Felix Rush were the pace-makers in the fun stakes, and Marcelline Montegue, Josephine Knoll, Tillie Berlin and May Russell were liberal contributors themselves. Ayesha Hera, in whirlwind gyrations, made the old timers gasp. The High Life Girls come Dec. 6.

EMERY AUDITORIUM.—The Cincinnati Symphony Orchestra will present Arigo Serato, Italian violinist, as the soloist at the series of concerts 27, 28.

GERMAN THEATRE.—The German Stock Co. has accepted the resignation of Amandus Horn and put Willy Diedrich in charge as director. L. Koppel is business manager, and Willy Bauer in charge of the office. Efforts to continue the company with diminished expenses are to be made.

ORPHEUM, HEUCK'S OPERA HOUSE, FAMILY, photoplays, and Lyceum, vaudeville and pictures.

NOTES.

WILLIAM A. BRADY, who has been at French Lick Springs, joined his wife (Grace George) here and then moved on to New York.

G. FRANKLIN WHITE came in advance of Elsa Ryan, in "Peg o' My Heart."

CHARLES D. BARTON, of the Columbia Circuit, spent a day of conference here with Rudolph K. Hynicka and other Columbia officials.

MANAGER GEORGE F. FISH thinks there is no place on the map like Cincinnati. He got back in time to don a fez with his brothers of Syrian Temple, at the big November ceremonial of the Nobles of the Mystic Shrine.

MARY ANTIN, who wrote "The Promised Land," was here on a lecture tour. The Dramatic Art Society put on Allan Davis' play version of this book at Emery Auditorium, for the benefit of the Bezalel Institute of Arts and Crafts.

"THE TANGLE" was the first picture play offered at the Strand by Manager I. Libson. A $20,000 organ is featured as a star attraction at the new house.

SIGMUND CULP will be the soloist of the first recital of the Culp String Quartette, at the Woman's Club.

THE Cincinnati Symphony Orchestra and Dr. Ernst Kunwald was given a great ovation at Dayton O. Henry Scott, basso, was the soloist.

RICHARD BRANIGAN, formerly in advance of the picture play, "Traffic in Souls," was brought back from St. Louis. The government got him on a charge of using the mails to defraud.

THANKSGIVING matinees were given at all the theatres.

FRANK MARTINEAU came to herald "The Little Cafe."

A FUTILE ATTEMPT was made to enjoin the Park Theatre Co., of North Side, and Arcade Theatre Co, of Avondale, from exhibiting the picture films, "Life's Shop Window," "St. Elmo," "Will o' the Wisp" and "The Thief." The complainants who asked Judge Gorman for the injunction, were McMahon and Jackson, Levy and Melss, and J. St. Clair Glassmeyer, who claimed an exclusive contract to exhibit the films for the first run in Cincinnati.

EX-MAYOR LEW SHANK, of Indianapolis, put on an unusual vaudeville wrinkle at Loew's Empress.

MANAGER WILLIS F. JACKSON believes that Cincinnati will not stand for burlesque downtown. Once, in the old days, before the famous National closed its doors on Sycamore Street, early burlesque flourished below Fourth Street. Ninon Duclos' Blondes is one combination that did well there.

HUGH HERBERT, with the co-operation of Tom Everett and Arthur Thalasso, made a distinct hit at B. F. Keith's, in "The Sons of Abraham."

MACPHAIL, the Detroit bagpiper, is coming to play at the eighty-seventh annual dinner of the Caledonian Society, at the Gibson.

FRANK STAFFORD, in his sketch, "A Hunter's Game," proved refreshing to the Empress constituency.

MRS. SCHUSTER-MARTIN gave a special matinee of "Peter Pan," at the Little Playhouse, Nov. 28. Irene Griffin was the pianist.

JULIA CURTIS is a girl with many voices, and her imitations of Anna Held, Vesta Victoria, Eva Tanguay and others was one of the delights of the last B. F. Keith bill.

MARIE LOUISE WAGNER is to give a recital at the Sinton, Dec. 10.

Two Japanese girls, the Meyako Sisters, gave an Oriental tint to the Keith offerings. They sang sweetly.

Hamilton, O.—Jefferson (Aime Todd Jr., mgr.) Pearl Stock Co. week of Nov. 30, presenting "The Play Without a Name" and "Ishmael."

GRAND (John E. McCarthy, mgr.)—Vaudeville and motion pictures.

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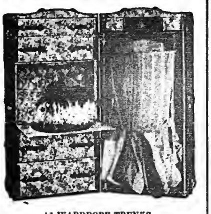

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"THE PLAY WITHOUT A NAME," by Carl Mason, manager the Royal motion picture theatre, this city, had its initial performance by the Pearl Stock Co. 29. A handsome money prize will be offered by the Jefferson Theatre management for best title suggested by a patron. Mr. Mason secured the promise of a number of producing representatives of New York City to have the production looked over.

Oakland, Cal.—Macdonough (F. A. Geiss, mgr.) for Nov. 29 and week, Salisbury's "Fish and Game" pictures.

YE LIBERTY (H. W. Bishop, mgr.)—Florence Malone, the new leading lady, is making her first appearances with the Bishop's company of players, in "Little Miss Brown," 30 and week.

ORPHEUM (George Ebey, mgr.)—Bill 29 and week: Elphye Snowden and company, Asahi and company, Corbett, Shepard and Donovan, Hubert Dyer and company, Jack and Foris, Bert Merkett, D'Avigneau's Lady Quartette, Big Jim McGuire and "Wee" Freddie Lynch, and Orpheum motion pictures.

PANTAGES' (Wm. H. Wright, mgr.)—Bill 29 and week: Landers Stevens and company, the Great Alland, Bruce Richardson and company, Togon and Geneva, York Trio, Prince and Deerie, Hughes and Lydell, and Keystone comedy pictures.

COLUMBIA (Geo. W. Fitch, mgr.)—Dillon and King, with their Ginger Girls, present "Land of Clover" 29 and week.

BROADWAY (Guy C. Smith, mgr.)—Feature pictures.

OAKLAND, FRANKLIN, CAMORA, REGENT, GEM, GAIETY, MARLOWE, SEQUOIA and HILLMAN'S, motion pictures.

Denver, Colo.—Tabor Grand (Peter McCourt, mgr.) Raymond Hitchcock Nov. 29 and week.

EMPRESS (Lawrence Beatus, mgr.)—Bill 28 and week: Loew's Road Show No. 1, Murphy and Foley, Shriner and Richards, Romain and Orr, "Through the Skylight," Nell McKinley, McClure and Dolly, and moving pictures.

BROADWAY (Peter McCourt, mgr.)—This house opened as a stock house 30, with Eva Land and Charles Miller in the leads. "The Freedom of Suzonne" is the initial bill.

DENHAM (Woodward & Homan, mgrs.)—"Fine Feathers" 29 and week.

ORPHEUM (Max Fabish, mgr.)—Bill 30 and week: Claude Gillingwater and company, Kalmar and Brown, Billy "Swede" Hall and company, the Five Metzettis, Lockett and Waldron, Joe and Lew Cooper, Ashley and Canfield, and Orpheum Weekly.

Milwaukee, Wis.—Davidson (Sherman Brown, mgr.) "The Dark Secret" will hold the boards until Dec. 6, when De Wolf Hopper, with the Gilbert & Sullivan Opera Co., will begin a week's engagement.

MAJESTIC (J. A. Higler, mgr.)—Bill week of Nov. 30: Gus Edwards' Song Revue, Ray Samuels, Waldemer, Young and Jacobs, Will Rogers, Cantor and Lee, Weston and Leon, and Brent Hayes.

SHUBERT (C. A. Newton, mgr.)—The Shubert Stock Co. present "Disraeli" week of 30. "Tongues of Men" next.

GAYETY (J. W. Whitehead, mgr.)—Ben Welch Show week of 29. Bowery Burlesquers next.

CRYSTAL (Wm. Gray, mgr.)—Bill week of 30: Trovola, Richmond and Mann, Moore and Elliott, Bell Boy Trio, and Gasch Sisters.

ORPHEUM (George Ormsby, mgr.)—Bill week of 29: Three Ameres, the Overtons, Coin's dogs, Cliff Dean Players, and Parise.

Racine, Wis.—Orpheum (Maurice Hankinson, mgr.) bill Nov. 29-Dec. 2: Kirksmith Sisters, Baron Lichter, Three Majestics, Howard and White, and Manola. For 3-5: Mary Gray, Kipp and Kippy, the Kirschorns, Two Carletons, one to fill, and moving pictures. Four shows given Thanksgiving Day, two sold out in advance.

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Woonsocket, R. I.—Bijou (W. Parmenter, mgr.) vaudeville and pictures.

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WHAT'S THE **BIGGEST SONG HIT** IN THE LAND

LIEBLER CO. FAILS.

WELL KNOWN THEATRICAL FIRM FORCED INTO BANKRUPTCY.

THEIR ATTORNEY ISSUES STATEMENT.

Theatrical circles received a shock on Friday, Dec. 4, when it was announced that the Liebler Co. affairs had been placed in the hands of Irving Dittenhoefer, the receiver appointed by the court, after a petition in involuntary bankruptcy had been filed against the firm by Rosenberg, Lewis & Ball, attorneys for creditors, including Harry Askin, of Chicago, $1,000, money loaned; Joseph Kornhauser, Inc., of New York, $300, and Gates & Marange, of New York, $500.

The petition states that the Liebler Co. has made preferential payments to certain creditors during the past four months, while insolvent.

Geo. C. Tyler is the president of the company, Theodore Liebler Jr., secretary, and Walton Bradford, vice president. The firm has for about sixteen years been active in theatricals on a large scale, making many elaborate and costly productions and handling many prominent stars. For a season they controlled the Century Theatre, in New York.

The receiver announced that all the Liebler productions now playing, will continue.

Attorney Max D. Josephson, in his office in the Woolworth Building, attorney for the firm, stated in an interview:

"The net liabilities of the Liebler Company do not amount to more than $25,000. The liabilities are about $325,000, and the assets $300,000. The Liebler Company is a going concern, owning and controlling valuable properties and rights, and if the creditors will only be patient and allow the receiver to continue the business and pay *pro rata* as the money comes in, the company will weather the storm.

"This failure does not indicate that the theatrical business is going to smash, nor does it confirm rumors that several producers are on the verge of bankruptcy. The Liebler Company is in bad straits because it has had to fulfill contracts entered into before the European War began, and which would not have been entered into in these days of financial shortage.

"The direct cause of the trouble is the 'Garden of Paradise,' which opened Saturday, Nov. 28, at the Park Theatre. This show cost $50,000 before the curtain went up, and it was necessary to postpone the opening performance several times because of the magnitude of the production.

"The money to launch this big enterprise came directly out of the Liebler Company. The banks are holding to their money these days. Consequently the cash balance of the company was squeezed and the demands of insistent creditors could not be met. These insistent creditors therefore forced the firm into bankruptcy.

"'The Garden of Paradise,' while it was an expensive production, has the earmarks of becoming a money maker."

The firm of Liebler Co. has a number of good income producers, one of which is the Plymouth Theatre, Boston, Mass., on which they have a long lease, and which netted a profit last year of $25,000. Among the plays and stars which have brought big returns to the firm are: "The Garden of Allah," "Joseph and His Brethren," Cyril Maude, in "Grumpy," and George Arliss, in "Disraeli."

Two other stars which came under the firm's management this season are Mrs. Patrick Campbell and Phyllis Neilson-Terry.

OLD FRIENDS MEET.

Fostell and Emmett combined business with pleasure last week in Marion, O., visiting their old time friends, Mr. and Mrs. M. E. Hanley, and at the same time playing at Hanley & Van Asbeck's beautiful Family Theatre, one of the leading resorts of Marion, acknowledged by all traveling men as well as the theatre-going public of Marion as the best conducted Family Theatre in the State. They cater to the best, they get the best, and they attain the best of results.

The bill last week consisted of: The Three McCoys, the Melrose Sisters, Billie Martin, Fostell and Emmett, Karno, and West and Tate, with Warner's three-reel feature war pictures. Shows booked by Bert Marshall, of Cleveland.

Big, good natured, "congenial Mike," as he is termed, has a host of friends in the show world strung from Maine to 'Frisco. Mr. Hanley has had over forty years' experience in the show business as performer, manager, author and producer. His three big road successes were "A Wild Goose Chase," Hanley & Bartlett's "A Woman in the Case," and his big scenic production, "Slaves of Opium."

Mike and Al. Fostell played together thirty-five years ago, when it was Hanley and Logan, and Fostell and Flynn, and they have been stanch friends ever since. They certainly did talk of old times when they got together during the week. Had some big talks of days of yore, and looking over old scrapbooks, old time photos, souvenirs, etc.

The week was one round of pleasure.

Mr. Hanley besides being half owner of the Family, in Marion, is also sole proprietor and manager of the Opera House, in Kent, O., playing the leading road attractions, with vaudeville and pictures on off nights.

SAM REIDER WRITES.

DES MOINES, Ia., Dec. 1

NEW YORK CLIPPER,

DEAR SIRS: In regards to this great gossip of hard times I would like to express myself. To my opinion and experience it is only imaginary, for crops are good and the people have money (and I am glad to say we are getting some of it).

The hardest man to convince is the local manager, who greets you with a long face, informing you how "bad" business has been, and wants you for company in his misery.

And when you tell him to hustle and not "lay down," he is taken by surprise and gets to work. We then work in harmony and let the people know we have what they want.

Result—Good Business.

So, boys, give them what they want, and let them know you have it, and you will never notice the war.

I always leave them smiling when I say good-bye. With best wishes, Yours, SAM REIDER, advance Gus Hill's "Bringing Up Father," Middle West.

HAMLIN, INC., BUSY.

Themes J. Hamlin, Inc., 416-17-18-19 Phoenix Building, Minneapolis, Minn., reports that experienced dramatic people are needed in the Northwest district by various managers.

The Hamlin offices also report putting out three people combination vaudeville tabloid shows, giving vaudeville performers ten-week blanket contracts.

THE PAULOS LEASE THEATRE.

Harry and Angel Paulos have purchased the lease of the Grand Opera House at Aurora, Ill., from Alleman & Colby, and took possession Nov. 28. The policy is motion pictures. No road attractions will be booked. This again leaves Aurora, Ill., without a house for road shows.

"SIS HOPKINS" CO.

In her revival of "Sis Hopkins," Rose Melville is assisted by a company including: Frank Chapman, Florence Wiltisch, Ella Hughes, Dan Marble, Graham Earle, Earl Ritchie, Josephine Baldwin, John A. Robb, Katherine Maddox Wayne and Frank Minzey. "Sis" never grows old.

HELD OVER AGAIN.

Cross and Josephine are held over at Hammerstein's for this week, making it their third. They open the new Orpheum, Kansas City, Saturday, Dec. 19. They have put several new numbers and dances in their act.

NO MORE "COUNTRY STORE."

BOSTON AUTHORITIES DECIDE TO ABOLISH IT.

There was a time when the patrons of some of the local theatres might be seen wending their way homeward with a ham, a hunk of beef, a combination basket and various other articles of food, as a result of a country store night. This, however, is a thing of the past. The city officials look on it as a lottery.

THEATRE FOR INSANE.

"The Old Home Town" and "The Gay Cafe; or, a Parisian Salad," farces, were the attractions Nov. 25, night, at the formal opening of the new $75,000 auditorium theatre built by the State for the amusement of patients at Agnew State Hospital for the insane, at San Jose, Cal. The theatre was built after a campaign by Dr. Leonard Stocking, head of the institution, who has found amusements the best remedies for insanity. It is the first institution of the kind in the State, and is in the nature of an experiment.

S. M. Joslyn, director of amusements and assistant superintendent of the hospital, was in charge of the program, assisted by Walter Cluxton, who was a member of the Nat Goodwin touring company, which recently visited this State. Cluxton's nerves went to pieces at Oakland, and he went to San Jose. The next day he was sent to Agnews at his own request.

ELGIN EAGLES.

The Eagle minstrel show, which attracted so much attention at the formal opening of the new home of the Watch City Aerie, in Elgin, Ill., was repeated there night of Dec. 3. Claude Poole, formerly of the Lewis Stock Co., directed the minstrel entertainment, and it was greatly enjoyed by an immense audience.

The opening of the home on Nov. 25 was a great success, with over seven hundred people seated in the large hall. This is the largest dance hall (45x80 feet) in Elgin. The furnishings throughout are of oak. It has a portable stage and a gallery seating two hundred, and is equipped for almost any kind of entertainment. The arrangement of the kitchen and the provision for serving meals are adequate. It is a new home to be proud of.

"IN THE VANGUARD."

Katrina Trask's dramatization of her book, "In the Vanguard," under the management of Sam S. & Lee Shubert and the Co-operative Producing Company, is now being rehearsed at the Maxine Elliott Theatre, under the direction of Jessie Bonstelle and Bertram Harrison. It will open its season at the Lyceum, Rochester, N. Y., Dec. 10.

The cast includes: Pedro de Cordoba, H. Cooper Cliffe, Rockcliffe Fellowes, Hugh Dillman, Richard Lyal, Louis Shea, Charles Dickerson, Solmar Romaine, Ralph Sprague, Louise Rutter, Ruth Chester, Kathleen Comegys, Enid Gray, Marjorie Day, Maude Howell, Gertrude Workman and Hardin Richman.

WHERE IS JAMES WELCH?

James Welch, Dutch comedian, aged about thirty-four years, formerly at the Howard Athenæum, or anyone having any information concerning him, is requested to communicate with his sister, Mary Montgomery, 2533 Manton Street, Philadelphia, Pa.

"MY BEST GIRL" THROUGH.

Victor Morley and the "My Best Girl" company closed in Denver Nov. 28, the box office receipts having been attached by the company. Fifty stranded there and a benefit was arranged for an early date to get them to their desired destinations.

LOOKING OVER MANCHESTER.

Theatrical promoters from New York and Boston are endeavoring to secure a suitable site in Manchester, N. H., for the erection of a magnificent new theatre and office building, to cost in the vicinity of $150,000.

HELEN CLARK MOURNS.

Helen Clark, of the team of Friedland and Clark, mourns the loss of her father, W. A. Clark, who died at the Polyclinic Hospital, Philadelphia, Saturday, Nov. 28.

25 YEARS AGO.

"THE TALLAPOOSA" was presented by Lew Dockstader. Dockstader's Theatre closed for the season.

A TESTIMONIAL performance was tendered Bessie Bonehill by Tony Pastor at his New York theatre. Among those present were W. J. Scanlon, H. G. Fiske, Add Ryman, Maggie Cline, Annie Yeamans, Jennie Yeamans, Emily Yeamans, Frank Bush, Ross and Fenton.

WM. A. BRADY announced "After Dark," and Bobby Gaylor, in "An Arish Arab."

COL. GEO. W. HALL advertised for specialty people.

JOHN RICE AND SALLIE COHEN married at Baltimore, Md.

"NOWADAYS," by Wilson Barrett, first acted in America at the Fifth Avenue Theatre, New York City.

ETHEL KELLEY IS MRS. BOKUM.

It has just leaked out that Ethel Amorita Kelley, widely known as a singer and dancer in musical comedy, a member of Ziegfeld's "Follies" for the two seasons, and this year with "The Passing Show of 1914," has been the wife of Morris Bokum, of Chicago, since early last Spring.

They were wed in the "Windy City" when Miss Kelley was playing there in "The Follies of 1913," but the petite dancer kept the news "under cover," and returned to New York and joined the company she is now with at the Winter Garden.

Few musical comedy girls have jumped into greater popularity than has Miss Kelley. She has been on the stage only a few years, her first appearance being with Anna Held on tour, and then made her New York debut in "The Winsome Widow," April 20, 1912, in which Emmy Wehlen was featured, at the New York Theatre (renamed the Moulin Rouge for that engagement). In this she played the part of "the widow's maid," and won immediate success with her dancing.

She is the daughter of Mr. and Mrs. William Kelley, of Providence, R. I. Mr. Bokum is in the insurance business in Chicago.

ANOTHER BOSTON PICTURE HOUSE.

The Franklin Park Theatre, a handsomely equipped "up-to-the-minute" playhouse, directly opposite the entrance to Franklin Park, will shortly be opened to the public. It will present a high class program of vaudeville and exclusive photoplays of the Famous Players Film Company and other favorites, with music furnished by a large orchestra and by a Wurlitzer organ. The theatre cost upwards of $250,000, and will have a seating capacity of nearly 2,000.

WHEN YOU'RE A LONG, LONG WAY FROM HOME

SUING F. F. PROCTOR.

A suit instituted by Oliver H. Stacy, former manager of Rand's Opera House, Troy, N. Y., and Oscar J. Perrin, now associated with the Columbia Amusement Company, against F. F. Proctor, for the recovery of commissions said to be due them, was brought to trial Dec. 2 before Justice Rudd, at Albany, N. Y.

Messrs. Stacy and Perrin were co-managers of the Colonial Theatre, Albany, when Mr. Proctor made a bid to Morris Kantrowitz, the owner, for its purchase. The price asked by Mr. Kantrowitz was $98,000, and Mr. Proctor, according to the plaintiffs, offered them commissions ranging from $2,000 to $5,000 in the event that they secure it for less than $90,000. This they claim to have brought about, and allege that Mr. Stacy was given $500 on account by Mr. Proctor, while Mr. Perrin received nothing. Nothing further seemed to be forthcoming, hence proceedings were started.

WANT RECEIVER.

MOBILE, Ala., Dec. 1.

An application was filed a few days ago by stockholders of the Lyric Theatre, this city, through their attorneys, asking Judge Saffold Berney, of the Inferior Court, to appoint a receiver. The case was argued to-day and taken under advisement. A decision is expected in a few days.

The house, it is said, will run without any interruption the remainder of the season, but there is much speculation as to who will be the manager of the theatre if the application for receiver is granted by the court. Rumor has it that Jake Tannenbaum, retired manager of the old Mobile Theatre, burned three years ago, may go in. Lew Rose, of the Hippodrome, New Orleans, is also mentioned as the manager, as well as Ed. O'Connor, ex-manager. H. C. Fourton is still in charge.

J. BRAINERD SIDLEY.

O. H. STACY RESIGNS.

Oliver H. Stacy has resigned as manager of Rand's Opera House, Troy, N. Y., and has gone to Albany to take charge of a boxing club. He is succeeded by V. N. Lappeus, who had been formerly acting as treasurer. Mr. Lappeus has had considerable experience in the theatrical game, having been in the employ of the Reis Amusement Company for the past ten years. He promises Trojans some big surprises.

BROADWAY MUSIC CORP.,
WILL VON TILZER, Pres.,
145 W. 45th St., N. Y.

PARK CHANGES POLICY.

ONE OF BOSTON'S HISTORIC PLAYHOUSES TURNED INTO MOTION PICTURE PALACE.

LOTTA CRABTREE RELINQUISHES CONTROL OF HOUSE, ONCE BEETHOVEN HALL.

BOSTON, Dec. 7.

The old Park Theatre, a landmark in this city these many years, and a theatre on whose stage have appeared many of the celebrities of the footlights, is a thing of the past. It was not torn down, but it has been so completely renovated that practically every evidence of the old playhouse disappears, but wisely the famous name remains. When Lotta Crabtree opened the theatre thirty-five years ago, changing it over from the old Beethoven Hall, it was considered one of the best appointed theatres in the country.

The Park Theatre Co., which has obtained control of the property, has expended about $100,000 in renovations, so that it now contains all the modern features of the modern playhouse.

Flanking both sides of the new entrance of the theatre are polished marble columns. The vestibule has a paneled marble wainscoat of selected imported marbles. From the lobby one enters the foyer, on either side of which staircases lead to the mezzanine and balcony. In the mezzanine are women's retiring rooms.

The main auditorium presents a scene of beauty. It is designed in the style of the Italian renaissance, with large fluted columns on either side of the proscenium boxes. Over the boxes are handsome canopies and draperies in red and gold. This is the color scheme, by the way, for the interior. The side walls of the auditorium and foyer are paneled in red satin. The main ceiling has paneling. Over the proscenium has been placed a painting representing strength, music and art.

The new Park will be conducted along the lines of the Strand Theatre in New York. An orchestra, with Charles Frank as conductor, will be placed permanently on the stage, and the orchestra pit will be occupied by the organ console controlling the pipes of one of the finest theatre organs in the country. The stage setting will be permanent, and represents a garden scene with columns entwined with rambler roses, hedges, etc. An electric fountain occupies the foreground. The theatre will seat 1,200 people. Paramount pictures will be featured.

BAGGAGE ONLY ON THROUGH TICKETS

NEW RULES FOR TRAVELERS.

The Trunk Line Association, which embraces all the railroad lines running out of this city, has adopted a rule forbidding the checking of baggage, on and after Dec. 15, on "split tickets," that is, combination transportation made up of ticket, pass and mileage.

The new rule provides:

"No tickets or ticket orders issued by foreign lines will be honored as forming a part of through transportation for the checking of baggage, selling parlor car or sleeping car tickets, or for reservations in parlor cars or sleeping cars to points beyond Buffalo, Niagara Falls, Suspension Bridge, Lewiston, Salamanca, Dunkirk, Corry, Erie, Pittsburgh, Wheeling, Parkersburg, Charleston, Geneva, Baltimore, Washington, Hagerstown, Shenandoah, Norfolk, Old Point Comfort, Portsmouth, Montreal, Ogdensburg, Murristown, Cape Vincent, Charlotte, Albany and Troy."

If a traveling man, for example, starts from New York to Chicago, via Buffalo, and has with him sufficient mileage to pay his transportation from Buffalo on, customarily he buys a ticket to Buffalo, and on ticket and mileage has his baggage checked through.

Under the new rule his baggage will not be checked further than Buffalo, and he will be forced to leave his train and re-check his trunks there, which may be embarrassing around three o'clock in the morning.

THE CLEVELAND ARRAY.

It would be mighty hard to select a stronger list of "big time" names than those given below, which are now playing the Cleveland Circuit, and it is certain that a better line of material for show-making purposes is next to impossible. Manager Cleveland, who is a bear of an optimist, claims that every theatre that he is booking has been doing business during the past four months, as large as that done at any time during the year previous, but he smiles and says: "Why not, with attractions like Webb's Players, Edith Browning and company, St. John and Le Fevre, the Four Musical Kleises, Morgan's Roller Skating Acrobatic Bears, Jerie Jarvis, Murray's Pantomime Dogs, the Four Lukens, W. S. Harvey and company, the Tallyho Trio, Spissell Bros. and Mack, Dolan and Lenhar and company, Maybelle Fisher and company, Fred Zobedie, Drew and Curley, Pinero's Band, George Harcourt and company, Ed. Begley, Evelyn's Mixed Group of Trained Wild Animals, the Throwing Tabors, the Sterlings, novelty skaters; Cleora Miller Trio, Mae Anderson and company, John B. Hymer's 'Red Cross Mary,' the Gebberts, the Four Tornadoes, Houghton, Morris and Houghton, Marshall and Chevalier, the Alpha Comedy Four, Cooke, Sonora Trio, Five Old Veteran Boys in Blue, Kelly and Ashby, the White Hunters, La Selma, Famous Minstrels Trio, Mlle. Wanda, Olympic Champions Trio, Century Four, Stross and Becker, Hildebrand and De Long, the Emerson Trio, and a dozen musical comedy companies, including 'Soldiers of the Future,' 'Miss Broadway,' Niner's Musical Comedy Company, 'The Gay White Way Girls,' Josephine Santa's Belles, Mozart Quintette, the Oriole Trio, Ralph McDonald and company, the Three Zechs."

LEWIS F. MUIR.

The "music master of Melody Lane," whose picture appears on our front cover, has been asked to "play," or, more properly, "sing," a return engagement at the Hippodrome, in London, and from there through the big English and Scotch circuit.

It will be recalled that just about a year ago at this time Mr. Muir was "bringing down the house" and also "pulling in the L. S. D." on the other side, and was billed widely as the American Ragtime King.

Now they want to hear him in his latest hit, "Turn the Hands Back, Father Time," but his many friends in America will be glad to know that he will continue to be on hand right at the old stand, with the F. A. Mills Co., Forty-eighth Street and Seventh Avenue.

Muir's star has been steadily in the ascendant ever since the days of "The Barber Shop Chord," "Hitchy Koo" and "Waiting for the Robert E. Lee," and it seemed his career had reached its climax with the honors heaped upon him in London—the Lipton Cup—his selection, in conjunction with Leoncavallo, famed composer of "Pagliacci," to produce the music for the play, "Are You There?"

Leoncavallo, by the way, is on record as stating that there is "theme enough for a grand opera in almost any one of Muir's songs."

It appears now, however, that Muir's peculiar genius for syncopated melody is expanding in a way that promise the production of a few numbers that will throw "Robert E. Lee" and "Hitchy Koo" into the shade.

Members of the profession who are using it say that the "Father Time" song is going across in a way to indicate it will be one of the really big hits of the season.

One peculiarity of Muir's method is that the melody is the foundation of his songs. For example, in the production of "Robert E. Lee," "Hitchy Koo," etc., the melody was completed first, and the words then written to fit.

TEXAS TALK.

L. CLAUD MYERS, late bandmaster of Allmann Bros.' Shows, has joined Joe Bullinger's Band, with the Harrison Theatre Co., to play solo clarinet.

THE Grand Lodge of Eagles, during its recent session in Kansas City, Mo., passed a law that no subordinate aerie can have or take any part in street fairs, carnivals, etc., unless all proceeds go direct to them. This action was taken on account of inferior and unreliable carnivals which gave the lodges holding such celebrations much trouble, but, of course, this is only another case of the innocent having to suffer along with the guilty, but isn't it about time legitimate carnivals tried to put a stop to the grafting ones?

THE Harrison Theatre Company's baseball team has just closed a successful season. Made up entirely of members of that attraction, and considering the scarcity of material to draw from, their record of winning sixty-two games out of seventy played during the past Summer, is one to be proud of, indeed. The line-up was as follows: Lyell Albletz and Arthur Grandi, pitchers; Lamar Bishop, first base; Clay Reynolds, centre field and captain; Clifton Steelsmith, second base; Glenn Harrison, short-stop; R. Wade, third base; Wm. Shaeffer, catcher; Bud Nairn, right field; Ernest Pollock, left field; Walter W. Wright, utility, and O. L. Bowman, mgr. Catcher Schaeffer left the middle of the season, joining the West Texas team of the Texas Trolley League, which team won the league pennant. Schaeffer made more than good, and signed up for next Summer with the champions.

AFTER several weeks of being let alone and giving Sunday performances in Dallas, Tex., the recent grand jury of that county got busy, and consequently all theatres are closed on Sundays in Dallas, except the movies, which are run on a donation plan, and seem to be getting away with it; so far, any way.

JACK CAMPBELL, late trombone player with Roy E. Fox's Players, pleaded guilty to a charge of counterfeiting, in the Federal Court, at Ft. Worth, Tex., Nov. 18.

TEMPLE HAS ANNIVERSARY.

The Temple Theatre is celebrating its fifth anniversary, week of 7. This house has been the leading vaudeville house for that length of time, and has seen very few changes of policy during that time. M. J. Finn, the local manager, has been in charge of the house since the opening, and is receiving much praise from his many friends. The list of house attaches is the same as in former years, and much credit for the success of the theatre belongs to them. Manager Finn has brought some of the best acts on the road to this house, and the bills presented so far this season have been of a fine character.

SIG. PERUGINI DIES.

John Chatterton (Sig. Perugini) died Dec. 4 at the Edwin Forrest Home, Philadelphia, sixty-five years of age. He was a native of England and well known as an operatic singer and actor. In 1894 he was married to Lillian Russell, but they separated shortly after the wedding, and in 1895 were divorced.

ALWAYS SOMETHING NEW.

Hugh J. Emmett, the California ventriloquist, assisted by Hildred Emmett, who has a beautiful singing voice and knows how to wear gowns, has put a number of new ideas in their act. The press and public speak of it in glowing terms.

LILLY'S AMUSEMENT CO., INC.

Lilly's Amusement Co., Inc., a new company in the field for stock enterprises, with offices in Philadelphia, is fostered by Walter J. Lilly, of "Lilly and His Band." David Shana is general manager.

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DON'T FORGET XMAS NUMBER OF THE NEW YORK CLIPPER

J. FRANK HATCH--NAT M. REISS WILL OPEN OFFICES IN NEW YORK CITY.

(Special wire to THE CLIPPER.)

CHICAGO, Dec. 7.

An event of interest to all showmen occurred last week when it was announced that J. Frank Hatch had sold the controlling interest, of fifty-two per cent. of the stock of the motion picture business bearing his name.

Mr. Hatch has for a long time been interested in many and important amusement enterprises in Pittsburgh, Pa., but will leave that city and join hands with Nat Reiss in the promotion of amusements, feature films and incidentally the State rights for New York State for the National Mileage Coupon Syndicate, opening extensive offices on Broadway, New York City, for headquarters.

These two gentlemen have long been in the forefront of America's amusement field, and two more capable business men, experienced in all the various phases of the entertainment and promotion world could not well be found.

Nat Reiss, when interviewed at the Wellington Hotel, Chicago, would not talk for publication, but assured us that the readers of THE NEW YORK CLIPPER would have full details of any matters that might interest them at an early date.

THE ACTORS' FUND.

The appeal for help issued recently by the Fund officials, and spread broadcast by THE CLIPPER and other theatrical papers, as well as the daily press, has had some encouraging results. E. H. Sothern has contributed a substantial check, also David Warfield.

KNITTING VERSES.

From nearly five hundred contestants who answered the invitation of Al. Jolson to write an additional chorus for the song, "Sister Susie's Sewing Shirts for Soldiers," which he uses in "Dancing Around," at the Winter Garden, Thomas J. Ross Jr., a New York newspaper writer, has been awarded first prize, which is to be a box at any performance of the Winter Garden. Mr. Ross' verse is as follows:

Netty's knitting nick-nacks for the soldiers;
Her nobby nack of knitting nets them neckties by the score.
Some natty soldier knockers would prefer some knickerbockers
To the knotty knitted neckties Netty knits for necks galore.

Mr. Jolson will use the chorus written by Mr Ross, alternating to the one submitted by Miss Winter, who secured second prize.

JAMESTOWN HOUSE CHANGES HANDS.

One of the most important theatrical deals in Jamestown, N. Y., in some time took place last week when A. N. Broadhead, lessee of Samuels' Opera House there, leased the playhouse to James L. Drohen, of Dunkirk, N. Y.

Mr. Drohen is manager of the Opera House in Dunkirk, and operates many moving picture theatres in Western New York. He has taken the Jamestown house on a two years' lease, with privilege of three years more. All bookings have been canceled, and it is understood feature pictures will be used by the new management.

Edward T. Connelly, manager of the Samuels' O. H. for last two seasons, has an engagement to sing tenor in an opera company, and will return to the stage soon.

TREASURERS ELECT OFFICERS.

The annual election of officers of the Treasurers' Club of America was held after the close of the theatres at the Metropolitan Opera House on Saturday night Dec. 5. The elections were as follows: President, James J. H. Scullion (Wallack's); vice president, Jed F. Shaw; treasurer, Sol A. De Vries (New York Hippodrome); recording secretary, Allan J. Schnebbe (Hammerstein's); financial secretary, Louis A. Morganstern. Governors: Max Hirsch (Chicago Grand Opera Company), R. H. Klotz, Chas. J. Lyon (Belasco), Bernhard Kinwans, Earle Lewis (Metropolitan Opera House), Ralph W. Long (Shubert offices). Auditors: Harry Harris (Cohan's), Mack Hilliard (Eltinge), Leonard Bergman (New Amsterdam).

DAUGHTER OF JOSEPH BROOKS TO MAKE AMERICAN DEBUT.

Virginia Brooks, daughter of Joseph Brooks, will make her first appearance on the American stage at the Shubert Theatre on the afternoon of Dec. 15, when she will be seen in a one act playlet at the special performance arranged by the New York City committee of the Secours National to raise funds for the relief of the women, children and aged people of France who have suffered through the war. Miss Brooks, who for five years has been completing her musical and dramatic training in Europe, will be seen in a one act comedy by St. John Hankin, called "Constant Lover."

LAMBS, FRIARS AND PLAYERS CLUBS TO CO-OPERATE.

The Lambs, Friars and Players Clubs have agreed to co-operate with the Fund, to organize a series of big public performances after the holidays to relieve the organization of its present distress. The details will be determined at a meeting set for next Wednesday.

The life members of the Fund elected yesterday were Samuel F. Nixon, Eddie Foy, Charles J. Winninger, William Faversham and Charles Jehlinger.

THE YONKERS GRAND THEATRE.

Work on the new Yonkers Grand Theatre, which is being erected by Charles L. Robinson, is progressing rapidly. Mr. Robinson hopes to have the house open early next year. Vaudeville, with a change of bill twice a week, will be the policy.

NO MORE VAUDEVILLE.

The Fourteenth Street Theatre (near Sixth Avenue), New York, which has been playing popular vaudeville, has gone into straight pictures, beginning Dec. 7.

ELSIE JANIS IN COMEDY.

Charles Dillingham's next production will probably be a straight comedy, with Elsie Janis as the star. The play will be produced sometime in January. The author and the name of the play is being kept a secret.

THE BELGIAN BENEFIT.

At the Strand, New York, the benefit for the Belgian women and children was announced for Tuesday afternoon, Dec. 8. Among those who were programmed were: Ellen Terry, Rose Coghlan, Ruth Chatterton, Marie Doro, Mme. Nazimova, Viola Allen, Edith Wynne Matthison, Marie Tempest, Mrs. Patrick Campbell, Ethel Barrymore, Frances Starr, Mlle. Dorziat, Julie Opp, Jane Cowl, Annie Russell, Mrs. Sol Smith, Mrs. Phyllis Neilson-Terry, Mme. Frances Alda, Sybil Carlisle, Henry Miller, William H. Crane, Walter Hampden, Thomas Jefferson, Holbrook Blinn, Francis Wilson, William Gillette, William Faversham, Eben Plympton, Joe Weber, Lew Fields, Henry E. Dixey.

BLACKMORE IN TWO ROLES.

Willard Blackmore is again playing the two roles he created in "Experience," at the Booth, New York. When the play opened its New York engagement it was deemed advisable by the management to get another actor for Ambition, and let Mr. Blackmore continue in the role of Work. Several players attempted to play Ambition, and Manager William Elliott decided that he would return the role to Mr. Blackmore in addition to his acting of Work.

"SECOND MRS. TANQUERAY" POSTPONED.

The benefit performance of this play which was announced for Sunday night, Dec. 6, at Wallack's, was postponed until Monday afternoon, 7, as the New York Sabbath Committee protested against it as a dramatic performance. In the cast were Mrs. Patrick Campbell, Marie Tempest, Edith Wynne Madison, Aubrey Smith, Kenneth Douglas, Graham Browne, Philip Merrivale and Cyril Keithley.

WILLIAM GRADY ILL.

William Grady, of the Boston office of the United Booking Offices, was suddenly stricken with an attack of appendicitis while watching a performance at the Union Square Theatre, New York, on Tuesday evening, Dec. 1. He was taken by his friends to the Polyclinic Hospital, 345 West Fiftieth Street, and immediately operated upon. At this writing he is doing nicely, and a speedy recovery is predicted by the physicians.

"THE GIRL OF GIRLS."

Engagements for "The Girl of Girls," a new musical comedy, to open soon in New York, are: Alexander Clarke, Charles Angelo, Ben Hendricks, Frank Pollock, Natalie Alt, Leola Lucy, Ollie Osbourne and Jeannette Thomas. The production will be staged by Frank Smithson, and the musical director will be Signor Di Novellis.

ELLEN TERRY INTERVIEWED.

All the New York dailies of Dec. 6 carried extensive interviews with Ellen Terry, who arrived in New York last week. She referred to the European war as "a glorious thing," as she hopes that the reconstruction period after peace will be declared will greatly benefit the entire world. Miss Terry will appear in New York in vaudeville in a few weeks.

THEATRE CLOSED TILL JAN. 1, 1916.

Manager R. W. McGrath, of the Hudson Opera House, Fredonia, Kan., sends us the following, under date of Nov. 30: "The Hudson Opera House will be closed indefinitely to all attractions playing for an admittance in money, pending the present Internal Revenue War Tax, or until January, 1916."

ALTERATIONS FOR VICTORIA.

In order to derive some returns from the best corner in New York, a store will be constructed at Forty-second Street and Seventh Avenue in what was part of the lobby of the Victoria, and the main entrance will be on Seventh Avenue. The auditorium will also be altered.

THE P. W. L. BAZAAR.

This annual event at the clubrooms last week was well patronized. Amelia Summerville, Emma Carus, Dorothy Maynard, Constance Wolfe, Grace Ruanells, Jeanette Esgeard, Amelia Bingham, Lillian Golden and Susanne Allen were active on the committee.

KLIEGL BROTHERS' LATEST.

Kliegl Bros., proprietors of the Universal Electric Stage Lighting Company, have just completed a wonderful apparatus for changing colors automatically on a scene. This is entirely new. Several of these apparatus are to be completed for the United States Government's scenic production of Messina, Reclamation, Yosemite, Alaska, etc., for the Panama-Pacific Exposition, at San Francisco.

The changes of color and the illumination of built-in houses, the rising moon and twinkling stars, are all done automatically by a newly patented device. All that is needed is the turning of a switch, and the illusion operates indefinitely, or until the switch is turned off at night. No electrician is required for making the changes or the special illuminating of houses as the illusion repeats without attention. Several cars have been chartered, and leave within a few days, to transport the different electrical devices and effects to their destination. The entire scenic productions and illusions must be installed and in operation by Feb. 1. The designing of the scenes, as well as the painting, was executed by Messrs. Gates & Morange, New York City.

Kliegl Bros. have also made the various electrical effects in Liebler & Co's. production, "The Garden of Paradise," the dream illusion in "My Lady's Dress," and the electrical effects for the tremendous production, in the Century Theatre, "Pilate's Daughter."

NEW POLICY FOR DALY'S.

"Yosemite," the play which re-opened Daly's Theatre, was withdrawn Dec. 5, and the theatre has been given over to moving pictures and vaudeville until Frank Keenan has brought to readiness a play he now has in rehearsal. Mr. Keenan will appear daily in one of the sketches which have made him popular in vaudeville.

This new policy was announced Dec. 4 by Mr. Keenan in a short talk he made following a matinee he and his company tendered his professional associates. Following the *premiere* of the new production the management purposes to maintain a dramatic policy throughout the season.

"TODY" HAMILTON, INVENTOR.

The inventors who are going to have their own show and exhibit their own inventions, Saturday, Dec. 12 and the following week, at the Grand Central Palace, New York, have had an inquiry about the purposes of the show and exhibition space from a Baltimore inventor, Richard F. Hamilton, who thinks he may want to exhibit some of his numerous patented inventions. The inquirer is identified as "Tody" Hamilton, who was a world-wide celebrity when press agent of Barnum & Bailey's Circus. Mr. Hamilton has had a number of patents issued for his inventions, which are of a widely varied character.

"POOR LITTLE THING."

This play is now being rehearsed to open 22 at the Bandbox Theatre (formerly Philip's), New York, with the following cast: Eric Blind, Phyllis Birkett, Frances Carson, Anita Clarendon, Amy Dennis, Vera de Cordova, Ernest Elton, Helen Fulton, Jenette Ferrell, Mabel Insley, Agnes Kemble, Carroll McComas, Kirah Markham, Dora Mayer, William Raymond, Celia Randolph and Beverly Sitgreaves.

MILES' HIPP. OPENS.

The Minneapolis (Minn.) Miles Hippodrome opened its regular vaudeville season, Monday, Dec. 7, after a Summer of feature films. Manager W. F. Gallagher, who has been in charge of this house for several seasons, continues to officiate at this theatre.

The policy of four shows of vaudeville daily at popular prices, reduced under last year's schedule.

PROCTOR SUED.

The Belmont Iron Works, of Philadelphia, filed suit, Dec. 2, in the Supreme Court Circuit, Newark, N. J., against F. F. Proctor, as owner, and Toplias & Street, contractors, of the new Proctor Theatre, 116 Market Street.

The suit is to recover an alleged balance of $3,591.03 on a bill of $36,593.41.

No answer has been filed as yet.

"THE BETTER WAY" FOR LIBERTY.

There is a strong likelihood that Eugene Walter's new play, "The Better Way," will go into the Liberty, New York, opening there around Christmas. Mrs. Walter, better known as Charlotte Walker, will head the cast.

J. A. KEOUGH IN MINNEAPOLIS.

J. A. Keough has been appointed manager of the Strand Theatre, in Minneapolis, Minn., a high grade picture theatre, operated by the Saxe Brothers. The theatre was formerly known as the Saxe Theatre.

NOW WE KNOW WHY.

Dave Lewis' car has often been standing in front of Weber's Theatre, New York. Now the Joe Weber Producing Co., which was incorporated Dec. 5, has Max Weber, Dave Lewis and Philip Friedman as directors.

"A GREASER."

This sketch, by George Cronin and Ralph Morgan, will be presented Wednesday afternoon, Dec. 9, at the Cort, New York, with Lucile Watson, Ralph Morgan, Dodson Mitchell and Frank Wupperman, in the cast.

"PILATE'S DAUGHTER" CLOSED.

"Pilate's Daughter," the miracle play, which was presented at the Century with a cast exclusively of women, closed Dec. 5. It is reported that Paul Keith was interested in the production.

SOME OPPORTUNITY.

F. Ray Comstock offers at a moderate rental, first class large capacity theatres in St. Louis, Louisville and Rochester.

BELASCO AND FROHMAN UNITE.

CELEBRATED MANAGERS UNITE THEIR RESOURCES FOR FIRST TIME IN TWENTY YEARS.

PRODUCTION TO BE MADE IN COMING SPRING.

Charles Frohman and David Belasco have agreed to unite their individual resources and to make in common an all star production this Spring.

It is the first time these managers have united upon one play in over twenty years. Mr. Frohman and Mr. Belasco began their careers together at the Madison Square Theatre. Both were later connected with the Lyceum Theatre, and both remained in association through the early days of the Empire Theatre. But they have not, in over two decades, joined hands in the production of one play. The present project all came about by accident, and from an impromptu suggestion quickly grew into an actual contract.

The other night Mr. Belasco invited Mr. Frohman to attend his theatre. After the performance Mr. Belasco asked Mr. Frohman to meet him in the dome of the Belasco Theatre. There, as a little surprise, a small supper party had been arranged in advance.

Before sitting down Mr. Frohman touched a piece of fruit and, turning to Mr. Belasco, said: "It's real."

"Of course," said Mr. Belasco. "What did you expect?"

"Well, you have a supper scene in 'The Phantom Rival,'" said Mr. Frohman, "so at first I feared you were going to give a 'property' supper—actor's food."

"No," said Mr. Belasco, "this is the real thing, and so it is in my play, by the way. I see I should have taken you back stage before bringing you up here."

"Everything has to be real this season," said Mr. Frohman—"everything has to be real and big."

"That's why I invited you here to-night," answered Mr. Belasco. And at that they sat down and talked of the work they had done in connection with the theatre for the past twenty years, and of their years of association together in New York and California.

"See here," said Mr. Frohman, "the country has had several good all star productions. People seem to like them. How would it be to offer the public an all star cast produced by star managers?"

"Meaning?" asked Mr. Belasco.

And thereupon it was settled that Charles Frohman and David Belasco will present a number of stars, probably six, in the dramatization of a play to be selected by Mr. Belasco. And now Mr. Belasco is deep in the work of looking up the play, and Mr. Frohman is hard at work gathering in the stars. It has been agreed between the managers that the play chosen shall be ready for production next March, and that it will play brief engagements in all the principal cities, ending its career after the following cities have been visited: Four weeks in New York, followed by short engagements in Boston, Springfield, Hartford, New Haven, Washington, Philadelphia, Baltimore, Pittsburgh, Cleveland, Cincinnati, Louisville, St. Louis and Chicago. Mr. Belasco and Mr. Frohman will travel with the company on tour.

The meeting between the two managers, the first occasion that each has ever had time to sit down at a table and review their pasts with each other in twenty years, ended just before daylight. As they left the Belasco studios, Mr. Belasco personally touched the necessary button to signal the insurance company that it should be on the watch the rest of the night to keep intruders out of the Belasco Theatre.

"Why do you wish to keep them out?" said Mr. Frohman. "I've been signalling all season to let them in my theatres."

"CROSS ROADS" PRODUCED.

Walter A. Stone, Burlington's (Ia.) author-player-manager, gave his first legitimate drama, entitled "Cross Roads," its *premiere* in that city at the Grand Opera House, Dec. 2, for the benefit of the Burlington Hospital, with the following cast: Lolly, Katherine Hassel; Mrs. Lowenstein, Mrs. Gertrude Lundgren; Jeey, Wilson Campbell; Bob, La Verne B. Lupton; Pegs, Walter A. Stone.

It is said the setting of this piece would have done credit to a metropolitan production. A large and critical audience were present, and the concensus of opinion was that the play was the best thing that Mr. Stone has accomplished. The unique feature is the fact that it is a play founded on friendship without a hero or heroine. Mr. Stone announces that his new play, "Pea-rod," dramatized from the stories, will be produced in Burlington in February, 1915, for the benefit of the Y. M. C. A. there.

"The Missing Miss," mystery play, will be produced under the auspices of the Elks Club some time in April.

HAMILTON REVELLE HURT.

While crossing Broadway at Forty-eighth Street, at noon, Dec. 7, Hamilton Revelle, an actor, was knocked down by an electric car owned and driven by Mabel Taliaferro. Mr. Revelle was shielding himself from the rain so that his umbrella prevented his seeing the approaching car. Miss Taliaferro endeavored to stop, but she was too close to the actor to avoid the accident. One wheel passed over his right foot before the car was stopped. Traffic Policeman Flaherty carried Mr. Revelle to the stage of the Longacre Theatre on West Forty-eighth Street, where he was due for a rehearsal of "Secret Strings," the play in which Lou Tellegen is to appear later this month. An ambulance surgeon from Flower Hospital attended Mr. Revelle, who fortunately suffered nothing more serious than a bruise.

THAT IS THE REASON.

Jane Sothern, the little dynamo of personality, is now on the Loew Circuit. She has put several new songs in her act, and is always on the look-out for new ideas and novel costumes.

CELIA BLOOM ACTIVE.

The Inter-State Circuit representative is in New York securing acts for the Western and Southern houses on that time. She has signed a number of headliners.

"BUFFALO JONES" IN MOSS HOUSES.

B. S. Moss has secured Buffalo Jones, who was with Col. Roosevelt on his African hunt, and he is filling an engagement at the Jefferson this week.

CARRIE REYNOLDS ILL.

Carrie Reynolds, who has been called "The Sweetest Girl in Vaudeville," has been compelled to cancel her time on account of a severe cold.

NO WORRY, STEADY WORK.

Ulis Bros., novelty singing act, are featured at Fleishmann's Cafe, New York. They certainly can put over a number.

STAGE MANAGER DIES.

Jack Abbiatti, stage manager at Loew's Delancey Street Theatre, New York, died Friday, Dec. 4.

MEMORIAL SERVICES.

The Elks Lodges throughout the country held their beautiful memorial services Sunday, Dec. 6.

LIEBLER CREDITORS MEET.

Since the first part of this week's CLIPPER, which contained a story of the failure of the Liebler Company, went to press, there has been a meeting of the creditors in the offices of the firm, but details of the discussion were withheld. One of those present was A. L. Erlanger, of Klaw & Erlanger. Mr. Liebler says that he hopes to pay dollar for dollar, as some of the Liebler productions are making money.

Mr. Ditenhoefer is now in entire charge of the firm's affairs, and he has reduced and re-organized the office force. George Welty, who has long been connected with the Liebler Company, was made manager under Mr. Ditenhoefer, and will be in active charge of the firm's business. Theodore Liebler Jr. is Mr. Dittenhoefer's personal assistant. Herman Friedman has been made office manager.

"The Garden of Paradise," at the Park Theatre, will be continued there. Business at that theatre has shown a slight increase in the last few days, and there are hopes that eventually the play will be put upon a paying basis. Arrangements have already been made for a reduction in the running expenses of the company.

"Disraeli" and "Joseph and His Brethren" will be continued, and "Grumpy," with Cyril Maude as the star, will keep on in Boston. Mrs. Patrick Campbell will stay in "Pygmalion" at Wallack's Theatre for this week, and will then begin in Detroit a tour of twenty-four weeks.

The engagement of Phyllis Neilson-Terry, in "Twelfth Night," came to an end at the Liberty Dec 5, after an unprofitable run of two weeks, and Miss Terry will probably go to Australia on a starring tour within a few weeks.

The vaudeville theatres were approached in regard to Miss Neilson-Terry playing an engagement in the two-a-day houses, but the United Booking Offices had already engaged Ellen Terry for vaudeville at a big salary, and the time was not considered propitious to send out the younger women over the same circuit.

It is possible that the receiver will arrange to produce a new play for May Irwin.

SUES SULLIVAN ESTATE.

Mrs. Sarah G. S. Mohr is suing the estate of the late Timothy D. Sullivan for $5,400, on account of a promissory letter written by the deceased on Nov. 1, 1910.

MARQUARD SIGNS.

Rube Marquard has signed an $11,000 contract with the Federal League Club of Brooklyn, for the 1915 season.

NEW STAGE MANAGER.

The new stage manager at Loew's Delancey Street Theatre since Dec. 25 is Oscar A. Helmes.

THREE NEW ACTS FOR HART.

Joe Hart will produce "The Fast Horse," "I Beg Your Pardon" and "The Refugees."

"IN THE VANGUARD."

This peace play will be produced shortly on the road.

ADLER AT THE PEOPLE'S.

Jacob P. Adler is now appearing at the People's Theatre, New York.

CAESAR THORN IMPROVING.

Cesar Thorn, the playwright, who it was thought would lose his eyesight, has been steadily improving under medical treatment, and it is now believed his eyes will be restored to their normal condition.

During the time that things looked darkest for him, Mr. Thorn continued to dictate to his stenographer a new play he was working on at the time he was first stricken.

THE NEW YORK CITY THEATRES

CONTINUED ATTRACTIONS.

ASTOR—"The Miracle Man," twelfth week.
BOOTH—"Experience," seventh week.
BELASCO—Leo Ditrichstein, in "The Phantom Rival," tenth week.
CANDLER—"On Trial," seventeenth week.
CORT—"Under Cover," sixteenth week.
COMEDY—Marie Tempest, in repertoire, sixth week. Second week in "At the Barn."
COHAN—"It Pays to Advertise," fourteenth week.
EMPIRE—Wm. Gillette, Blanche Bates and Marie Doro, in "Diplomacy," eighth and last week.
ELTINGE—"Innocence," with Pauline Frederick, fourteenth and last week.
FORTY-FOURTH STREET—Dippel Opera Co., in "The Lilac Domino," seventh week.
FORTY-EIGHTH STREET—"The Law of the Land," with Julia Dean, eleventh week.
FULTON—"Twin Beds," eighteenth week.
GRAND OPERA HOUSE—Chauncey Olcott, in "The Heart of Paddy Whack," third and last week.
GAIETY—Ruth Chatterton in "Daddy Long-Legs," eleventh week.
GLOBE—Montgomery and Stone, in "Chin-Chin," eighth week.
HIPPODROME—"Wars of the World," fourteenth week.
LYCEUM—Elsie Ferguson, in "Outcast," sixth week.
LITTLE—"A Pair of Silk Stockings," eighth week.
LYRIC—"The Only Girl," sixth week; fourth at this house.
LONGACRE—"So Much for So Much," second week.
MAXINE ELLIOTT'S—Wm. Faversham, in "The Hawk," eleventh week; second week at this house.
MANHATTAN OPERA HOUSE—"Life," seventh week.
PARK—"The Garden of Paradise," second week.
PUNCH AND JUDY—"The Marriage of Columbine," fifth week.
PLAYHOUSE—"Polygamy," second week.
PRINCESS—One act plays.
REPUBLIC—John Barrymore and Jane Grey, in "Kick In," eighth week; fourth at this house.
SHUBERT—"Suzi," with Jose Collins and Tom McNaughton, sixth week; second at this house.
WALLACK'S—Mrs. Patrick Campbell, in "Pygmalion," ninth and last week; third at this house.
WINTER GARDEN—"Dancing Around," ninth week.

"SO MUCH FOR SO MUCH."

Longacre (H. H. Frazee, mgr.)—*So Much for So Much*, a play in three acts by Willard Mack, produced by H. H. Frazee, Friday evening, Dec. 4, with this cast:

Mrs. Brennan	Julia Walcot
Bessie Brennan	Ruth Perry
Charlie Brennan	Charles Compton
Mary Brennan	Marjorie Rambeau
Tom Hughes	Willard Mack
Steve Crissman	Jack Jevne
William Steadman	Joseph Kilgour
Powell	William Norton
Schultze	Edmund Walton

SYNOPSIS OF SCENES.

ACT I.—The Brennan Home, New York City. 8 P. M.
ACT II.—The Same. Ten days later.
ACT III.—Steadman's Apartments. Two weeks later.

Taking an old idea for a play and holding interest for two and a half hours is no easy task, but Willard Mack, who earlier in the season gave us "Kick In," accomplished that trick Friday evening, Dec. 4, when his latest play, "So Much for So Much," had its initial production.

It is a reminder of the white slave agitation which held much attention in this city a year ago. Mr. Mack has handled the idea somewhat differently and written a clever play, distinguished principally because of its naturalness.

The story has to do with Mary Brennan, a stenographer in the employ of William Steadman, a wealthy broker. She is in love with Tom Hughes, a young newspaper reporter, who doesn't earn enough to support her and her family.

She thinks she has learned the ways of her employer, whom she considers different from others because he has shown her favors, even to loaning her money to pay doctor's bills contracted by her youngest sister. She learns her mistake, however, when, lured to Steadman's apartments, he seizes and kisses her.

She denounces him in no mild tone, and in the midst of her recriminations the young reporter appears and tells what he knows of Steadman's past. He turns down a bribe, and leaves with the girl, promising to print the whole story in the newspapers.

Mr. Mack himself played the part of the reporter, and played it well.

Marjorie Rambeau, as the young stenographer, should be given much credit for her excellent portrayal of her role. She acted with earnestness, and in several strong situations proved most capable.

Joseph Kilgour, as Steadman, gave his usual convincing performance and scored heavily.

Edmund Walton, as Schultze, who only appeared in the last act, had little to do, but did capital work.

Comedy hits were recorded by Julia Walcot, as Mrs. Brennan, and Charles Compton, as Charlie Brennan.

The rest of the cast were also seen in capable roles. *Jack.*

McKINLEY SQUARE.

(A. S. RICHMOND, MGR.)

In spite of the bad weather Monday night, Dec. 7, this house was packed. The novelty feature was a baby show, and many mothers braved the storm with their youngsters to compete for the prizes given by the management.

Kaiser's dogs, a dozen clever and entertaining canines, opened the bill.

Fiske and Fallen pleased with their singing and talking act. The woman does the singing and the man just fills in.

Edgar Foreman and company, in a dramatic playlet, was well received.

"The Great Diamond Robbery" was one of those sketches that take the audience through a drama, and when the most exciting part is reached and you wonder "is he really a detective"—zip goes the film! It was only a moving picture.

Burt Milburne went over big and was encored, in black face act.

Aldos Bros. tramp acrobats, closed the show.

The pictures included "White Roses" (Universal) and "Atlantis," a feature by the Great Northern Films. *Emil.*

Hudson (Henry B. Harris' Estate, mgrs.)—Richard Bennett began a four weeks' engagement here Monday, Dec. 7, in "Damaged Goods." Mr. Bennett has most of the original cast of this play supporting him.

Grand Opera House (Richard Dorney, mgr.)—Chauncey Olcott began, Dec. 7, his third and last week. "The Queen of the Movies" follows 14.

"POLYGAMY."

Playhouse (Wm. A. Brady mgr.)—*Polygamy*, a play in four acts by Harvey O'Higgins and Harriet Ford; produced Tuesday evening, Dec. 1, by the Modern Play Co., with this cast:

Daniel Whitman	Ramsey Wallace
Zina	Chrystal Herne
Brigham Kemble	William B. Mack
Annis Grey	Katherine Emmet
Moroni Tanner	Stephen Wright
Nephi Kemble	Thomas Irwin
Esther	Lizzie Hudson Collier
Rhoda	Pauline Curley
Lorenzo	Howard M. Stuart
Bathsheba Tanner	Mary Shaw
Charlotte Tanner	Amy Hodges
Clara Tanner	Marie Pinckard
Matilda Tanner	Marie Hudson
Augusta Strong	Mona Ryan
Emeline Strong	Grace Atwell
Helen Fenton	Lucy Cotton
Ezra Strong	Frank McEntee
Brother Rush	Roy Stone
Brother McHugh	James Morton
The Prophet	Howard Kyle
His Secretary	Lee Metford
A Temple Guard	Arthur Barney

SYNOPSIS OF SCENES.

Time—the Present. Place—Salt Lake City.
ACT I.—Living Room at the Whitman's. About 11 A. M.
ACT II.—A Room at the Temple. Same afternoon.
ACT III.—Same as Act I. Same evening.
ACT IV.—Same as Acts I and III. Next morning.

Well constructed and highly interesting, "Polygamy" possesses the unusual attribute additionally of presenting a story of novelty. The basic theme of the drama, which is cleverly treated by the authors, was used somewhat in the same fashion but with entirely different conclusions, by a well known English novelist several years ago.

Playwrights, however, except for the purposes of comedy, have left the subject of plural marriage (as it is purported according to the play, to be practiced even currently by our own Mormon brethren) severely alone. Whether the note of alarm the play sounds is based on fact or fancy must be determined by persons familiar with present conditions in Utah and adjoining Western States, where the Mormon Church is established. If we are to believe the evidence of our eyes and ears, and accept "Polygamy" as a truthful representation of facts, then surely there is something radically wrong with the Government's execution of the laws relating to plural marriage, insofar as the sections of the country where Mormonism is considered the true religion. The play will at least cause considerable discussion, and if conditions are as bad as it so bitterly and vigorously asserts they are regarding the practice of multiple marriage, then it would not be surprising if its effects were far-reaching and possibly productive of revolutionary changes in the conduct of those of our citizens professing the Morman faith.

In the story of "Polygamy" Daniel Whitman is happily married to Zina, the daughter of Nephi Kemble and the sister of Brigham Kemble, respectively an apostle and apostate of the Mormon Church.

Brigham Kemble, ten years before the play begins, has loved and been loved by Annis Tanner, but Brigham refuses to accept the tenets of his parents faith as his own belief, and the powers that be in this instance, Moroni Tanner and his father, refuse to sanction the marriage between Brigham and Annis. Annis, in order to completely thwart the proposed alliance, is married off to an elder of the church, and Brigham leaves Salt Lake City and seeks employment in New York and other cities of the East.

Ten years elapse, and as the action starts we are informed through the medium of the play's dialogue that Brigham has returned to once more renew his suit for Annis' hand, her husband meanwhile having died.

Brigham, in ten years, has far from becoming reconciled to the teachings of Mormonism, reached the point where he openly denounces it, and scoffs at what he terms its vicious hypocrisies.

In order to punish Brigham, Moroni Tanner, cruel and craftily vindictive, utilizes his influence not only to prevent his marriage with his daughter, Annis, but goes a step further and forces, through the means of his official connections in inner circles of the church, Daniel Whitman to take an additional wife, and none other but Annis. Here is a complex situation, indeed.

If these people, all born in the Mormon faith, are to obey its teachings, they must submit to the rule of the prophet, whose orders are given in a calm, judicial manner that brooks no disobedience. Either they must obey or take the consequences. These consequences, according to the inference drawn from the story, will be inexpressibly dire.

Daniel, Zina and Annis, strong in their belief and loath to leave the path trodden by their ancestors are torn by the conflicting emotions of love, duty and filial respect. Bathsheba, Annis' mother, and apparently the oldest and best regarded of Moroni Tanner's five wives, solves the problem with the aid of a sum of money which she generously gives to Brigham and Annis, who make their escape and start for the East ostensibly to consummate their long deferred nuptials and live their life in their own way.

The situation in the second act, where the Prophet, sitting in what seems to be an exact duplicate of the council room in the Morman Temple, in Salt Lake, decrees that Daniel Whitman must marry an additional wife or lose his political prospects, position, money, etc., and the climax of the third act, which finds Zina prostrate outside the door of the room in her own home, in which she believes her husband to be with his new wife, are both startling in their sincerity and vivid intensity. There is plenty of laughs throughout the play, which are not derived from comic incidents but rather from the subtle inferences of the, at times, sardonic humor of the dialogue.

"Polygamy" has been adequately produced and finely cast. Ramsey Wallace, as the perplexed husband, and Chrystal Herne, as the sorely tried wife, both natural monogamists, but still inclined to belief in the celestial origin of all the teachings embraced by Mormonism, are excellently portrayed roles. Stephen Wright, as the hard as flint and smugly hypocritical Moroni Tanner, and Thomas Irwin, in the role of Nephi Kemble, were extremely competent and convincing in their delineation of difficult characters. Howard Kyle made a diplomatic and impressive Prophet. His well-modulated and musical voice proved a good asset in the interpretation of the part. Lizzie Hudson Collier, Katherine Emmet and Mary Shaw contributed three distinctively notable portrayals of repressive studies in emotional character acting, and Wm. B. Mack was virile and intensely human as the heretical Apostate Brigham Kemble. Mr. Mack's conception of the headstrong and determined enemy of the exponents of polygamy was artistic to a degree and a characterisation that added materially to the strong import of sincerity that runs throughout the play. *Hex.*

Murray Hill (Fred Waldmann, mgr.)—*Watson's Orientals* this week.

PROCTOR'S TWENTY-THIRD ST.

(WILLIAM A. MATTHEWS, MGR.)

Guard's Water Nymphs, featuring Anna Morcroft, headlined the bill here last half of last week, and after the Saturday night show (Dec. 5), a water contest, for both sexes, was an extra feature, with entries of David Sheehan, Cart Pitcher, Jimmy Murphy, Bessie Brown and Millie Laiman. Miss Laiman did the rolling log, the somersault and one thousand bubbles (under water) well enough to have first prize awarded her, while Jimmy Murphy copped off the second envelope. Bessie Brown put a bunch of fun in it, when, after splashing about the tank in her endeavor to accomplish at least one of the stunts, she did a "can-can" from the top of the flight of steps to the stage proper, that was a riot of laughs. And when she made her exit, apparently much bumped, but unharmed by the slide, she won what applause was due for what she accomplished outside the tank. The twenty-thirders enjoyed the graceful work of Miss Morcroft, May Goodwin and Marie Jansen, the three very shapely girls in Guard's act. They are all individual experts in the tank, and are "a divine trio" in the abreviated one-piece union suits.

The Wilton Sisters (New Acts), a youthful duo of singers and musicians, opened the show, and set a good pace.

Aubrey Yates, billed "The Singing Actor," has a poor trio of songs to precede his closing with ever welcome "Mother Machree." Fair numbers is what is probably getting Yates only fair reports. He possesses a pleasing baritone voice.

Rae, Brosche and company is how Frank Rae's set "Bottle 6-40-9," is being billed on this time. It's a farce comedy playlet, featuring Rae's German cahracterization, as a husband who neglects "the home" for poker parties. The wife (Augusta Brosche) and his mother-in-law (Ada Barbour) plan "why," and the latter turns a bottle over to daughter, the contents of which "will make the drinker tell the truth." Hubby is administered the liquid, tells what he shouldn't, then the wife faints, is given a dose of it, and tells some surprising things to him. The climax comes when mother is given a charge of "6-40-9" and "tells her son-in-law how he 'truthfully' stands with her." He finally decides home has the cards beaten a mile, and an all-around understanding straightens out the trouble. It's full of sure-fire patter, and though old in idea the little company get it over to good results.

All Barrett and Earl need to assure their turn thorough good going anywhere is some live patter for the man while the little lady, as a "mechanical doll," is working *a la* by wires. The man opens the act with 'Sorry our trunks did not arrive, but I'll try and entertain with a monologue.' He follows with some good Hebrew dialect and gags, and then whistles two numbers, with aid of fingers. The "baggage" arrives, and from the big wooden box the "doll" is taken, wound up, and the performance of the girl equals any "doll" bit we've seen in a long time. A song by her, with the man doing "tricks" with cigarette, and a final repeat, with him whistling, with the aid of two of the girl's fingers in his mouth. The man could make a neater appearance.

"The Fixer," with Walter D. Nealand most prominent as an advance man of a circus, did well in No. 5 spot. The action takes place within the female editor's office of *The Banner*, the main paper of Springdale (U. S.). She has "panned" the mayor of the town in an article in *The Banner*, and as the mayor holds a three hundred dollar mortgage on the premises, which cannot be paid, he calls to foreclose on the possible green sheet. He gives her a paltry hour's time to scrape up the three hundred. In the meantime an advance circus man drops in to place an "ad," falls in love with "the boss," and when the mayor returns makes him forfeit the mortgage papers for a bribe receipt he holds, and, of course, wins the gal. It's a "pop" act, and one amusing enough to keep the interest going strong throughout.

The Versatile Trio, doing the same routine of turn as when first seen hereabouts, even to the card game with crackers and dishes, hit solidly. The boys sing and dance well together, but should be breaking in a new special bit, because they are worth two-a-day contracts as far as value goes.

Bud Snyder and his comedian, made up a mixture of a Yiddish-clown-tramp-soldier, were next to closing. Bud's jumping up a flight of stairs and playing a specially devised "chimes" apparatus while jumping on the bicycle, and a final hop to a spring bed and stage finishes the turn strong.

Guard's Nymphs and the contest closed the bill. *Tod.*

BROADWAY.

(JULES AARONSON, MGR.)

Good business prevails here, and on Monday, Dec. 7, an excellent program of motion pictures and vaudeville was presented.

The Musical Cottas opened, and presented a musical novelty that brought them plenty of applause. Both are fine musicians, piano playing and comedy featuring a large instrument of electric wheels, in different colors of bells, made a good climax.

Zenn Keefe, a dainty comedienne, offered four songs and proved very entertaining. She opens singing a song impersonating a boy, that went over big. Her second number, an Italian number, was equally well rendered. "Tip Top Tipperary Mary" and "Rag Picker" followed. The young lady showed off a fairly good singing voice.

Fred Hullen and Molly Fuller gave their amusing skit, entitled "On the Way to Jonesville," in which mistaken identity plays an important part, and scored one of the laughing hits.

George Richards and company followed, also presented a sketch, called "Easy Money," in which the father assists a young man in marrying his daughter much against his wishes. It was well played, and the audience showed their approval by frequent outbursts of applause.

Reeves and Werner, in a singing specialty, made such a hit that the audience had them sing about a dozen songs. "Harmony Bay" and "Tulip and Rose" featured, the last taking several encores. Both men are capable singers and know how to put over a song right. "The Girl In the Moon," a mechanical effect idea, with a young woman sitting on the moon offering songs, went over nicely.

Van and Pierce, man and woman, with songs and dancing and a little talk, pleased. The male member is a clever dancer, and the young woman makes a good feed in the talking business.

A condensed musical comedy, featuring Blanche Parquette, as Ben Loring, with a chorus of six, had little to recommend it outside of the singing.

Whitefield and Ireland, that clever pair, was seen in their successful offering, "The Belle of Bingville," and simply cleaned up.

The Mirano Bros., aerialists, who perform their feats while swinging around the stage, were a feature. *Jack.*

New Amsterdam (Klaw & Erlanger, mgrs.)—"Watch Your Step" is the title of Charles Dillingham's latest musical comedy, which opened at this theatre Tuesday night, Dec. 8, with Mr. and Mrs. Vernon Castle starred in it. Others in the cast are: Frank Tinney, Elizabeth Murray, Elizabeth Brice and Charles King, Sallie Fisher, Harry Kelly, Harry Ellis, Billy Halligan and Dama Sykes, Al. Holbrook, Sam Burbank and Justine Johnstone.

Columbia (J. Herbert Mack, mgr.)—*Gayety Girls* this week.

DALE'S 116th STREET.

(JOE MAGLIN, MGR.)

There was a strong evidence of gloom hanging over this house and every one of the staff last Thursday night. I met Joe Maglin Wednesday night and he made me almost as happy as he was himself by informing me that he had been presented with a nine pound boy by Mrs. Maglin at their home over in Brooklyn.

The sting of gloom over the staff the following night was due to a 'phone message to Mr. Maglin Thursday noon from that little home in Brooklyn, carrying the awful news that that which had brought him increased happiness only a day or so before had been "called back across the Great Divide." Noah Webster never did think of a word sad enough to fit such a cruel blow, and every great big heart was bleeding with grief for Mr. and Mrs. Maglin, as the smile was wiped from my face upon hearing it.

Dave Vanfield, assisted a bit by a plump young woman in a "The Fencer" costume, opened the "first half" show to a good start, juggling hats, balls, plates, with speed and cleverness, within his own "gym.," set in two. Vanfield is clever in his work and rings in enough comedy with "props" to relieve the manipulating of articles used. The girl could stand a new outfit and be seen more in the act. Her one relief bit of balancing three spinning plates on sticks held between teeth got a hand from the crowd, but she's scarce in assisting Dave, which she isn't to blame for.

Al. Edwards, black-face comedian and musician, was No. 2. Al. needs a fresh line of talk. He plays well on concertina and saxophone, but shines with his cornet work.

Texas Tommy is a dancing horse. A very pretty animal, whose rider (male), in cow-puncher garb, puts him through a series of steps to music of orchestra that includes turkey trot, tango, castle walk, Texas Tommy trot and hesitation, besides the military horse showing right and left passage, and a combination of pivot and camel stretch. The animal did its work like Sam Shirk manages the stage at this house—like a major.

The Universal's special feature serial, "The Master Key," is being shown every Wednesday here, and causing much interest.

Chain and Templeton, going smoother than when caught at another Harlem theatre a few weeks before, scored big with their duet songs, comedy, and Templeton's eccentric and acrobatic dancing specialty.

Gleason and Dunham (New Acts), are two girls who make a good combination in a piano and song offering.

Caryl and Grindell, an effeminate—"nut"—rube comedian and the girl doing manicurist, need a new act badly. The business of trimming the man's nails with screwdriver, garden shears and other instruments that come not under a manicurist's repertoire is sure-fire laughs, but this couple appear worth trying something that requires real talent.

"Her First Case," Julia Nash's old comedy vehicle, was well put over by a cast of three hard workers, who were mighty well rewarded for their efforts.

Every Thursday evening is Country Store night at this house, and the audience were in a great mood for enjoying a real good show before the calling of the lucky coupon holders.

Three double acts on the change of bill Thursday, Dec. 4, without conflicting.

Von Dell opened the show for the last half with his change impersonations of famous musicians (although but one appeared familiar to this audience), and his selections on violin, 'cello, saxophone and cornet stamp him among the best in his particular line.

Reed and Tuttle, a neat combination, scored a great big finish with the throwing "on" of a dozen shoes, while they double "When I Get Married To-day." The girl (blonde) makes good appearance, and has a pleasing soprano voice. The man's a "nut" sort of worker, and also rings the effeminate business in on his "Stoo High" solo. He looks well in dark jacket, flannel trousers (a bit too snugly cut).

"The Man and the Law," a heavy dramatic playlet, with five people, deals with a "fugitive from justice," who proves he committed murder to protect a woman, and when tracked to a friend's house by a plain clothes man, falls far enough in love with a girl whose dad finally decides he'll get him a pardon or he's "damy mistaken." The tenseness of it got so strong a hold on the crowd that one "fair one" let loose a screech that near capsized the act. Got righted again and a fine ovation at finish.

Dawson and Gillette (New Acts) cleaned up a nice hit with their songs and comic patter.

"The Noisy Students," a rather crude "tabloid show" hit, in a set showing four rooms and a like number of characters of old maid, a German, a tragedian and a musically inclined female. The latter causes all the trouble with her rehearsals on cornet, piano, tambourine and singing (?). One's just as noisy as the other, but where the "students" part of title comes in is a mystery. A flight of collapsible stairs helps the laughs along.

Stewart and Keeley (New Acts) have a smooth, re-arranged song and dance offering that got over big here.

Bigelow, Campbell and Raydn (three men) presented a speedy, good piano and song turn, and repeated as big going as any ahead of them on the bill. A live wire trio of melody entertainers are B., C. and R.

Robbins' elephants closed the show with a fine routine of stunts. *Tod.*

Keith's Royal (Bronx) (C. C. Egan, mgr.)—Bill for this week: Evelyn Nesbit and Jack Clifford, Courtney Sisters, Ball and West, Genaro and Bailey, Horlick Family, Allen Dinehart and company, Raymond and Bain, Robins, and Lane and O'Donnell.

"THE DEBUTANTE."

Knickerbocker (Harry G. Sommers, bus. mgr.)—Hazel Dawn, in *The Debutante*, an operetta in two acts. Music by Victor Herbert. Book and lyrics by Harry B. Smith and Robert B. Smith. Staged by George Marion. Dances by Allen K. Foster. Produced by John C. Fisher on Monday night, Dec. 7, with this cast:

The Hon. Spencer Mainwaring Cavendish	Sylvia Jason
Lieutenant Larry Sheridan	Robt. G. Pitkin
Mrs. Zenobia Bunker	Maude Odell
Ezra Bunker	Will West
Godfrey Frazer	William Danforth
Elaine	Hazel Dawn
Armand, Marquis de Frontenac	Stewart Baird
Philip Frazer	Wilmuth Merkyl
Irma, a Russian dancer	Zoe Barnett
Testliavitz	Theodore Heinroth
Nina	Sylvia Jason
Paul Masson	J. Abbott Worthley

SYNOPSIS OF SCENES.

ACT I.—Godfrey Frazer's Villa, Mt. Edgecombe, near Plymouth, England.
ACT II.—Reception Room of Paul Masson's Studio, Paris.

Hazel Dawn, whose work in "The Pink Lady" and "The Little Cafe" is still pleasantly remembered by thousands of theatregoers, stepped upon the stage of the Knickerbocker on Monday night, a full fledged star.

Her vehicle, "The Debutante," was written especially for her, and its first act although it dragged fearfully at times, managed to interest its first audience. Its second act is full of ginger. Not a single moment was the action halted, and of comedy there is a generous supply. The second act put the show "over the footligh[ts] [with]out a question.

The book and lyrics of the Smith Brothers are only of a fair quality, but the music, composed for this operetta by Victor Herbert (who led the orchestra the opening night), takes rank with the best compositions.

An Irish song with a captivating swing is "Peggy's a Creature of Moods," and it is sure to be on the phonograp[h a]nd in the possession of the whistling fiend by the time these lines are read. "All For the Sake of a Girl" is another Herbert gem, and "The Golden Age" is sure to achieve popularity. A song of exquisite charm is "The Will o' the Wisp." In short, Mr. Herbert's end has been exceedingly successful.

"The Debutante" is really an old fashioned musical piece, and presents Miss Dawn as singer, actress and violinist. This charming, beautiful and talented young woman scored a great personal success. She appeared as Elaine, a young opera singer, who, believing herself neglected by her lover, starts a flirtation with a French nobleman, and eventually wins her lover back. She gave charm to her acting, and her violin solo was much enjoyed. Her singing, however, was not up to her standard, being off the key several times, due, no doubt, to nervousness.

Will West is her prin[cip]al comedian, but his opportunity to creat[e l]aughs came only in the second act. He created much laughter with his "business," especially in a song called "The Gay Life," in a burlesque on grand opera.

Stewart Baird did more with his songs than he did with his acting. He played the role of a French noble[man], who continually got the proverbs mi[xed]. When he did not forget it (which wa[s often]) he spoke with a French accent.

Wilmuth Merkyl assumes the role of Philip Frazer, Elaine's lover, on short notice and managed to give a satisfactory performance. The songs assigned him were well rendered.

Robert G. Pitkin, as Lieutenant Larry Sheridan, made his role stand out conspicuously. To him fell "Peggy's a Creature of Moods," the song hit of the piece, and he sang it capitally in a delicious Irish brogue.

Sylvia Jason, a mere mite of a girl, is prominent in the production. She is a "find," for she sings well and dances gracefully.

Zoe Barnett appears only in the second act, but as Irma, a Russian dancer (with a Spanish make-up) scored heavily despite the fact that the role gives her few opportunities to show how clever she really is.

The clever Maude Odell managed to make a rather small part stand out. She was very amusing when she danced.

William Danforth also helped greatly in the comedy end of the entertainment.

A word of praise is due Theodore Heinroth for his 'cello solo. It was splendidly done.

There is much to admire in "The Debutante." The chorus is large and works well. The settings are beautiful, and the modern gowns and costumes are gorgeous. John C. Fisher, the producer, has spent money with a lavish hand.

The executive staff is as follows: John P. Daly, business manager; Randolph Hartley, press representative; William Carlton, stage manager; Jack Hall, assistant stage manager.

Empire (Charles Frohman, mgr.)—"Diplomacy" closes next Saturday night. On Monday, Dec. 14, "Driven," by E. Temple Thurston, will be presented here by Charles Frohman, with a cast including: Alexandra Carlisle, Charles Bryant, Leslie Faber, Haidee Wright, Lumsden Hare, T. W. Percyval, Arthur Greenway, Rita Otway and Fred Goodwin.

Metropolitan Opera House.—Bills for week ending Dec. 5 were: *Madama Butterfly* Monday, Nov. 30; *Der Rosen-Kavalier*, Dec. 2; *Tristan und Isolde*, 3; *Tosca*, 4; *Cavaleria Rusticana* and *I Pagliacci*, 5 (matinee).

Proctor's Fifth Avenue.—The bill includes: Bonita and George P. Murphy, Charles and Ada Latham, the Five Bell Ringers, Gartelle Bros., Taneen, Hope and Rice, and Spissell Brothers and Mack.

AMERICAN.

(CHAS. POTSDAM, MGR.)

Monday night, Dec. 7, a good house on the roof and a good bill.

Lonzo Cox opened the show in a silhouette act. He works with a stereopticon lamp down, in one, a white background, a looking glass reflects on him showing him cutting prominent men, past and present. Reflection is thrown on screen. A distinct novelty. At finish got a good hand.

The Celtic Trio (two women and man), straight singing act, in one. Classy and good harmony. Their opening number, "Rock Me In the Cradle of Love," followed with "Back to the Carolina You Love," and then a medley of Irish songs, which went over big. "He's a Rag Picker" got a good hand. They closed with "Erin." At finish took two bows.

Schreck and Percival (man and woman) comedy acrobatic and dancing act. Schreck is a natural comedian and a clever acrobat. Miss Percival is a good foil and full of personality. The tables, four high, is an old trick of Schreck's, which always gets him a good hand. Their finish in one is a good idea. They took three bows.

William J. Kelly, former dramatic stock actor, did a monologue in one. He told several Irish and negro stories which got him laughs, then recited, and at finish took three bows.

Hugh J. Emmett, the California ventriloquist, assisted by Mildred Emmett at the piano, has a classy act. Emmett is a good violinist also. His work as a ventriloquist stands out, especially his bit with half dollar piece between teeth singing "What I'd Do for a Girl Like You," and the same song syncopated. He imitates voice through phone, singing "It's a Long Way to Tipperary," also does his original bit of the ice, lemon and seltzer, which got him a good hand. At finish sang "Garland of Old Fashioned Roses" in four different voices. Mrs. Emmett knows how to wear a gown and fits in the picture at all times. This act is full of laughs, and took four bows.

Sadie Sherman, character singing comedienne, came in from the West and made more than good with a good routine of songs. "Among the Sheltering Pines," a character bit of different people in studio, was done very cleverly and got a good hand. Her Italian number was good. A comedy number, "We Girls Can't Be Too Careful," at finish, took three bows. She wore a beautiful gold color gown.

Franklyn Ardell, assisted by Anna Wardell, in "The Suffragette," was the laughing hit of the night. They just yelled and laughed at them, and Ardell is always adding new comedy bits at all times.

Keene and Sharp (two men), piano and singing act (in one), in dress suits. Sharp at piano and Keene singing. Their routine was mostly comedy songs, and Keene's finish song of old soldier was cleverly rendered and took three bows. The encore speech was funny.

The Four Victors (four men), hand balancing and acrobatic act, showed several novel and new tricks and closed the show. They held them in. *Sam.*

ARTHUR H. MILLER, 333 W. 44th St., N. Y. Bet. 8th & 9th Aves
Manufacturer of CHIMES, BELLS, MUSICAL NOVELTIES, XYLOPHONE. DRUMS, TRAPS, Etc. ELECTRICAL CHIMES and BELLS.

PALACE.

(ELMER F. ROGERS, MGR.)

Vaudeville as it should be shown is being presented here this week. A program made up mostly of headliners is a usual occurrence, but this week far surpasses anything seen here this season.

Walter C. Kelly, "The Virginia Judge," playing his initial engagement at this house, proved one of the hits of the Monday matinee. With his many witty stories and the impersonation of the character that made his name a by-word in vaudeville, Kelly simply "cleaned up."

Annette Kellermann, making her re-appearance in this city after an absence of nearly three years, was seen in her famous dives. (See New Acts.)

The third successful week of Bessie Clayton and her excellent company was again marked with a reception that has never been excelled by any artist appearing here. Miss Clayton has not changed her program of dances from last week, and the large audience showed its approval of her efforts and those of her company by tremendous applause. The Clayton Fox Trot, which she introduced last week for the first time, was again a big feature, and Miss Clayton's wonderful toe dancing again drew forth storms of applause.

James Hussey and Jack Boyle, in their screamingly funny skit, "The New Chauffeur," had things very nearly their own way while they were on. Boyle introduces "Back to the Carolina You Love" and "Michigan," and showed a fine singing voice. Hussy, who can be easily rated as one of vaudeville's best comedians, offered "Dance, Dance, Dance" to a dozen or more bows. "At the Yiddisher Wedding" is another number with which he got a lot of fun out of. Their entire offering is out of the ordinary, and met with much success.

As a novelty offering Mr. Hymack has about one of the best in vaudeville. His specialty is called "At Misfit Junction," and, during a lot of talk that amounts to nothing, changes his clothing many times in full view of the audience, who seem absolutely mystified as to how he does it.

The Farber Girls, two clever young ladies, sing, dance and cut up fancy capers to the amusement of the audience. They are called Society's Dainty Entertainers, and are well named. "When the Grown-Up Ladies Act Like Babies" was easily the best song rendered. The smaller of the two is a clever comedienne and sends over some very lively material. Both can sing. The taller one executed an umbrella dance that got the desired results.

Flanagan and Edwards, in their skit, 'Off and On," had their audience from the start. The bedroom scene, with which they open, was a scream. The dance that they do, introducing the styles of dancing done the past thirty years, was good for several encores.

Dave Schooler and Louise Dickinson, in their classy offering of singing and piano solos, held number two position, and it was the right spot, as both went over big. Schooler's piano playing was greeted by much applause, as was the fine singing of Miss Dickinson.

Bryant Cheerbert's Marvelous Manchurians, five Chinese acrobats performed some very remarkable stunts, ending their performance with two of the men being lifted up to the wings hanging by their hair.

The Hearst-Selig Weekly again was interesting, showing many views. *Jack.*

COLONIAL.

(WM. WOOD, MGR.)

Ethel Barrymore proved a potent factor, as far as her drawing powers are concerned, Monday afternoon. The house was packed, in the face of the worst possible weather conditions, by an audience which seemingly came to see the favorite dramatic star, and were exceedingly well entertained additionally by a first rate variety bill, which ran smoothly and pleasantly for some three hours. Dooley and Sayles deputized for Jack Wilson and Franklyn Batie, incidentally the former team being forced by the exigencies of the situation created by Jack Wilson's absence to play Hammerstein's as well as the Colonial.

They have an orchestra at the Colonial that, for its size, would be hard to equal, much less excel. Julius Lenzberg, himself an artistic performer, always has his musicians under perfect control, and the result is unified effort, supplemented by training and efficiency of a high order was fittingly shown in two selections.

An overture at opening and an operatic medley during intermission disclosed the fact that Julius and his assistants are equally at home in the popular or classic field, as the case may be.

The Hearst-Selig Weekly, before the vaudeville program started, showed several rather uninteresting views of so-called topical events. News must have been scarce last week, judging by the film.

Bert Crossman and Helen Stewart opened with society dancing. Miss Stewart dresses well and is agile and nimble. The dancing, consisting of a waltz, gavotte and whirlwind combination of several of the more recent terpsichorean affairs, is performed in an easy and graceful manner. The finish with the kaleidoscopic effect sent them off to a good sized hand, which would have been much stronger had the "spot" assigned the pair not been so difficult.

Anthony and Mack (a two men comedy talking act), impersonate, respectively, an Italian of the "wop" variety, and the customary straight, were well liked. The Italian is a clever character study, and the straight a capable foil for the formers funniments.

The Okabe Jap Family ran through a series of hand balancing, Risley stuff, and ground tumbling that stands comparison with the best in the line.

Nan Halperin, a demure young lady, who put over a nicely arranged routine of special songs, interlarded with some well delivered talk, fitted snugly into the number four position. A tendency to force matters a trifle is a condition, no doubt, that will be modified with continued playing. The Colonial audience accorded the comedienne a hearty reception.

Clark and Bergman, featured in Jesse L. Lasky's "Society Buds," are a youthful duo gifted with exceptional vocal ability. The act is pretentious and can boast of two genuinely humorous songs, some beautifully orchestrated music, pretty girls in abundance and a pair of English chaps that carry the comedy burden in the best manner imaginable. There is plenty to commend in "The Society Buds," but the fact remains that the book is miles behind the lyrics and music and, for the better part, woefully dull and hackneyed.

Willa Holt Wakefield, that most finished delineator of spoken songs, contributed her usual quota of elocutionary numbers to her own exquisite piano accompaniment. The Colonialites called for "He's My Pal," at the end of her act. She obliged, and profited accordingly.

Ethel Barrymore and Chas. Dalton play a poorly constructed sketch, founded on a theme that has done service on the stage for numberless years. "Drifted Apart," with its soliloquies and mechanical situations, belongs to an era of play writing far removed from the natural school in vogue at the present day. Miss Barrymore made a decided personal hit.

Dooley and Sayles just did their act and, whether by intent or accident, overlooked the ripest kind of opportunities for the broadest sort of travesty following the Barrymore act. Possibly there was a reason, at any rate Dooley and Sayles "held them" for twenty minutes, during nineteen of which their auditors were laughing, yea, roaring. The odd minute was spent in applauding this likable team, who have at last become established New York favorites.

Ed. Warren and Toots Francis, directly following Dooley and Sayles, were up against a stiff proposition. That Colonial bunch always starts to leave just as the closing act goes on, quite regardless of its name or fame.

Considering the final position, and that they were forced to follow dancing somewhat similar to theirs, Warren and Francis acquitted themselves nobly.

A judgment of the act would hardly be fair under the above conditions. *Hen.*

HAMMERSTEIN'S.

(ARTHUR HAMMERSTEIN, MGR.)

Monday afternoon, Dec. 7, house nearly sold out and a good show.

The Keystone comedy picture, "Other People's Business," a good comedy picture, opened the show.

Lona Hegyi, a clay modeler, came next. (See New Acts.)

Leon's Models De Luxe (two men and two women), *bas relief* re-productions of marble. (See New Acts.)

Lou Anger, in a monologue in one, had a hard spot in an early position, and Lou kept struggling for laughs. At finish he got them and got a hand.

Josephine Davie assisted by Billie Geller at piano. (See New Acts.)

J. Francis Dooley and Corinne Sayles, in one, with nifty nonsense, kept the audience in good humor and were the laughing hit of the bill. At finish took four bows.

"The Slave Ship," seven men and two women, a scenic nautical melodrama, put on by Ned Wayburn (see New Acts), closed the first half.

Sophye Barnard opened the intermission, and, for a quiet singing act, went over big. She sang classical and operatic numbers, and received a handsome bouquet and took three bows.

Madden and Fitzpatrick (two men), comedy sketch, were the same laughing success. Mr. Madden is some pianist, and their quiet finish got them three curtains.

Lillian Shaw, just as clever as ever and knowing how to put a number over, got to the audience at once. Her opening song, "If You Only Could Make a Little Love to Me;" her Italian success, "I Gotta de Rock," and a new Jewish song, "Beckie, the Yiddisher Yoddler," made-up as a waitress, got good hands. Her German number, with baby carriage and baby, was big laugh, and for the first time, she sang "Bumtis de Lum de Tum," which went with a whoop. She took four bows and received a bouquet.

Cross and Josephine, on at 5.20 P. M., just cleaned up. They seemed to be at home on the Corner for their third week, with a new routine of songs and dances. Miss Josephine has turned out to be a clever dancer. Their burlesque melodrama got them many a laugh, and at finish took four bows.

"Six Water Lilies," attractive girls who did fancy diving and swimming stunts, closed the show. This act was a big flash and closed the show at 5.50 P. M., holding them in. *Sam.*

ALHAMBRA

(BERT YOUNG, MGR.)

It was a tedious trick to follow in the bill that appeared here last week with one equally as strong, but Manager Bert has almost the same kinduver one, and the Monday night audience were in the grandest sort of humor, though a most miserable weather was going on outdoors, and waxed warm with the very first act. It happened to be Marlo and Duffy this week, a "tramp" and straight team of triple bar performers who always give great big satisfaction, without playing up the "stall" thing to a weary end. They were given a magnificent send off.

Webb and Burns, the Italian minstrels, duplicated the success they had at the Colonial all last week, with their comedy, duets and playing of guitars.

Chretienne and Louisette (New Acts) have something vaudeville needs in their "From Peasant to Artist."

Ed. Morton, "The Philadelphia X-Cop" with perhaps more gold in pocket and mouth than ever, was his usual success singing "I Love My Mother-in-Law," "To Be or Not To Be," "I Wonder Who Wished Her On Me," a combination of "Frivolous" Sal and "I've Only One Idea About the Girls," and two most funny in "The Bull Will Go On Forever" and "Revenge."

"The Village Cabaret" (New Acts), with nine people, caused fun through the "souse" a "village queen" got from a water cooler and the "playing" of a "hick" orchestra.

Toby Claude started the second half of the bill with her "La Petite Revuette," and was highly liked singing a review of "past performances" she gained fame in.

Douglas Fairbanks and his company, including Patricia Collinge, scored as his "A Regular Business Man" comedy playlet is used to scoring.

Charming Maude Lambert and Ernest Ball were the hit of the bill. Mr. Ball sang "In the Garden of the Gods" to start, and later gave a rag specialty on the ivories that had the whole house swaying. Miss Lambert sang "Just as Long as the Nile Flows On," after changing from a white, rosebud trimmed gown, to a stunning black one and picture hat. Their double numbers included "There'll Come a Time" and "Mississippi Barbecue," while Mr. Ball's "You Don't Know How Glad I Am to Get Back Home" was as crashing a success as the others. For an encore good old "Mother Machree" was sung by Miss Lambert, in the classy purple flower trimmed dress she changed to after Mr. Ball's "Back Home" song.

Huge credit is due Beth Stone and Frank Hughes (New Acts) for the way they scored, following Lambert and Ball, and in closing spot, too. They make up a fine dancing combination, different from the present everyday double dancing teams.

The Hearst-Selig Weekly started most of the crowd towards home to the tune of Gilbert and Muir's "Buy a Bale of Cotton for Me." *Tod.*

Olympic (Dave Kraus, mgr.)—*The Tempters* this week.

Miner's (Bronx) (E. D. Miner, mgr.)—*Billy Watson's Big Show* this week.

Hurtig & Seamon's (Harlem) (Louis Hurtig, mgr.)—*Lovemakers* this week.

Keith's Bronx.—The stock company offer "The Little Lost Sister" this week.

Prospect (Bronx) (Frank Gersten, mgr.)—Burlesque stock is drawing satisfactory business here.

Bronx Opera House (Richard Madden, mgr.)—F. Ray Comstock's production of "The Third Party" is the drawing card at this popular combination theatre in the Bronx. The cast is headed by those two clever comedians, Taylor Holmes and Walter Jones.

Standard (Harry L. Cort mgr.)—"The Dummy" is the attraction at this beautiful playhouse this week. The original Hudson Theatre company is seen in it. It is a real laughing success. Week of Dec. 14, Julian Eltinge, in "The Crinoline Girl."

Brooklyn, N. Y.—Academy (F. O. Edsall, mgr.)—Concerts, musical entertainments, lectures, etc. Dwight L. Elmendorf, travel lecture, "Around the United States," Dec. 9; Col. Theodore Roosevelt 17, "Thirty Leagues Under the Sea" (motion picture) 28 and week.

MONTAUK (Edward Trail, mgr.)—"Papa's Darling" this week.

BROADWAY (Herbert Ascher, mgr.)—"Queen of the Movies" this week. "The Belgian Battlefield" (motion pictures) next week.

MAJESTIC (J. R. Pierce, mgr.)—"The Midnight Girl" this week. Stella Mayhew, in "High Jinks," next week.

DE KALB (I. Fluegelman, mgr.)—"A Pair of Sixes" this week. "Damon and Pythias" (pictures) next week.

GRAND (Louis Barr, mgr.)—The Grand Opera House Stock Co. present "Freckles" this week. "From Rags to Riches" next week.

GAYETY (Wm Woolfolk, mgr.)—Monte Carlo Girls this week. Girls from Joyland next week.

STAR (M. J. Joyce, mgr.)—The Cherry Blossoms this week.

EMPIRE (J. H. Curtin, mgr.)—Rose Sydell's London Belles this week. Girls from Gay White Way next week.

CASINO (Chas. Daniels, mgr.)—Bon Tons this week. Ginger Girls next week.

ORPHEUM (Frank A. Girard, mgr.)—Bill week of 7: Eva Tanguay, Conroy and Le Maire, Howard and McCane, Bogany Troupe, Leo Carillo, Will Ward and Girls, Frila and Lucy Bruch, Dupree and Dupree, and Martin and Fabrini.

BUSHWICK (Benedict Blatt, mgr.)—Bill week of 7: Blanche Ring and company, Bert Fitzgibbon, Joe Cook, Rosie Lloyd, Bisset and Scott, "Mysterious Mr. Russell," Sherman and Utty, Lady Alice's Pets, and Arthur Barnt.

PROSPECT (Wm. Masaud, mgr.)—Clark and Hamilton, Emma Carus and Carl Randall, Ideal, Elinore and Williams, Dooley and Rugal, Alpine Troupe, Skaters Bijouve, Brooks and Bowen, and Parilla and Frabito.

CHICAGO'S LATEST.

(By wire Dec. 8.)

James Patterson and Harry S. Noyes left for Paola, Kan.—Fred Beckman opens his "Days of Forty-nine" Show at Peru, Ind., next Monday, one week, for Elks' Christmas Benevolent Fund. Arthur Davis, Harry Fink and Bert Earls are the promoters.—George Degnon leaves for New York Sunday.—Rumors reach us from New Orleans that K. G. Barkoot may sell his shows.—Baba Delgarian and Mike Zinney will take over the Premier Theatre on State Street, Chicago, next Sunday, operating it as a Movie and Oriental show then with change of Oriental features weekly.—Ed. L. Heins left for Hannibal, Mo.—W. J. Altmann and Al. G. Campbell left for Lancaster, Mo.—Charles Andress closed contracts with Col. Chas. W. Parker for three portable carry-us-alls of latest model, first ever built to be used with circuses. The transaction meaning an outlay of thirty thousand dollars. Andress will place number one machine with the Sells-Floto-Buffalo Bill Shows, under personal management of his son Cass, and will have other concessions with that organization.—Col. Parker sold ten carry-us-alls while in Chicago last week.—It is reported that Robt. Scott will launch a ten car circus in Kansas City.—Vic Hugo will have a big dog and pony show.—Armstong's Congress of World's Wonders opened on State Street, corner Adams. C. V. Blue, D. (Whitey) Tate, Charles H. Armstrong and J. B. Warren are interested in enterprise.—CLIPPER callers to-day were James T. Clyde, Tom W. Allen, R. L. Lohmar, Nat Reiss, John P. Martin, Charles Andress, Frank Labert, Arthur Davis, Al. F. Gorman, J. B. Warren, U. J. Hermann, Baba Delgarian, Mike Zinney, C. H. Armstrong and E. O. Talbott. WARREN A. PATRICK.

U. B. O. CLUB RULE TO BE STRICTLY ENFORCED.

Artists holding contracts booked through the United Booking Offices are prohibited from playing any club in New York or elsewhere, unless booked through the Club Department, or permission is given in writing for them to appear elsewhere. A violation of this means the cancellation of contracts. This has been brought about by Conroy and Le Maire, who, having a long route in the United theatres, accepted an engagement to appear at a club booked by Loew. Conroy and Le Maire were notified that if they played the club, their time would be cancelled. They decided to retain their time in the United, and not play the club.

In the Marcus Loew program for this same club, the artists were announced as coming "Direct from the Palace Theatre," or "Direct from Hammerstein's." E. F. ALBEE.

GUS HILL GETS INJUNCTION.

A ruling of Judge Rose, last week, in the United States District Court, in New York, is of interest to those managers who, for their productions, burlesque other shows.

Gus Hill, owner of the stage rights of "Mutt and Jeff," sued for an injunction to restrain Martell & Whelan, Inc., from producing a piece called "In Cartoon Land."

Judge Rose granted the injunction. In rendering his decision Judge Rose said: "A character which is already grotesque cannot be burlesqued, and therefore the plaintiff is entitled to judgment."

THEATRE IN SKYSCRAPER.

To Be Tallest Theatre Building in the City.

Negotiations are pending for the leasing of property at Forty-eighth Street and Broadway, with the idea of erecting New York's giant theatre building, insofar as height is concerned. The plans call for a twenty-two story theatre, store and office building to cover a plot with a Broadway frontage of 30 feet, with 119 feet on Forty-eighth Street.

Lewis C. Van Riper is mentioned in the negotiations, but he is said to be acting for one of New York's leading theatrical concerns.

ENJOINED BY DARCY & WOLFORD.

Darcy & Wolford, Inc., obtained an injunction last week from Judge Hough, in the United States District Court, restraining the Exclusive Features, Inc., from leasing or distributing any motion picture films made from the play, "When London Sleeps," written by Charles Darrell. The Apex Film Company has been leasing the photoplay through the Exclusive Features, Inc.

"THE FALLEN IDOL" PRODUCED.

"The Fallen Idol," a drama, by Guy Bolton, was given its first production Dec. 7, at the Belasco Theatre, Washington, D. C., under the direction of Joe Weber. The cast included Bruce McRae, John Miltern, Virginia Pearson, and Aline Lindahl.

MRS. BURKHARDT DEAD.

Will Woods and May Hyland, mourn the loss of Mr. Woods' mother, Mrs. Mary A. Burkhardt, who died, after a long illness, Dec. 1, at Manchester, N. H., aged eighty-three years.

Clipper Post Office.

In order to avoid mistakes and to insure the prompt delivery of the letters advertised in this list, an envelope plainly addressed must be sent for each letter, and a written order for the letter, signed with the full name and address and the line of business followed by the sender, must also be enclosed.

Please mention the date (or number) of the CLIPPER in which the letters sent for were advertised.

LADIES' LIST.

Arthur, Grace
Anderson Marion
Adgie, Mlle.
Anderson, Hilma
Barrett, Ed. A.
Bushner Adelyn
Barron, Minnie Thorn
Bourer MissBilly
Burdell, Lillian
Bond, Bunny
Baird, Blanche
Barlow, Hattie
Bowers, Viola
Bernardi, Felice
Busley, Jessie
Belmont, Winifred
Coleman Frances
Coburn, Vera Ross
Carlyle Gertrude
Cushing, Margaret
Caryll, Dena
Clork, Myrtle
Cunningham, Margie
Conn, Eleanor
Callahan, May
Cronover Miss M
Clay, Bessie
Carleton, Eleanor V.
Devine, Mrs. Edw. J
Devine, Annette
Doyle, Grace
De Young, Rose
Demarest, Margie
De Forest, Corinne
De Nord, Mabel
Desmond, Ethel
Desmond, Belle
Edmunds, Agnes
Earle, Julia
Edith, Emily Co.
Ford, Mrs. Harry P.
Ford, Corrine
Francis, Mae
Foster, Ethel
Fields, Dolly
Fisher, Emily
Fette, Minnie
Felner, Fern
Francis, Marge
Gray, Mildred
Greene, Mary
Gilmore, Elsie
Howard, May
Hill, Clarence
Hessler, Helena
Hill, Idabel
Holcomb Grayce
Harding, Ruby
Hall, Bessie
Hall, Aleta
Hughes, Madge
Hickman Estelle
Hart, Marie
Indita, Princess
Jesson, Mrs. Chauncey
Kendrick, Adelaide
Kelly, Mrs.J.O.
Lavarie, Marie
Le Count, Bessie
Leavitt, Bay
Lappau, Eva
Leslie, Margaret
Love, Iona
Malcom, Bessie
Martin, Blanche
McVeigh, Emma
Modena, Florence
May, Helen K.
Olcott, Sarah
Osgood, Neta
Ogden, Stella
Pickens, Mrs. Sam H.
Rusby, Ruth
Robbins, Miss "Bobby"
Robeson, Reba
Roselyn, Holly
Rosella, May
Ruth, Mildred
Rogers Mrs.J.P.
Reynolds, Carrie
Reed, Irene
Simpson, Lilly
Stewart, Lizzie
Sheldon, May, & Kemp Sisters
Short, Frances
Sagona, May
Smith, Viola
Smith, Madeline
Totten, Alma May
Thumb, Mrs. General Tom
Vontello, Madge
Van Camp, Rose
Vaughn, Ella
Vincent Gwennie
Wallman, Anna
Willard, Billie
Wilkr, Edith
Willeis, Mrs.
Williams, Phillis
Wentworth, Mamie
York, Grace
Yale, Anna

GENTLEMEN'S LIST.

Ardath, Fred J.
Austin, Edw.
Allen, Jack
Ashton &Munson
Alman, Dan
Audley Players
Adams & Schaefer
Anthony & Ross
Aikrn Amus. Co.
Alvo, Ernest
Alvin, Frank
Ashcroft, Philip
Adonis, W. H.
Allen & Francis
Armstrong, Doc
Bunhardt, J.
Bragg, Geo. M.
Booth, Jos.
Barshaw Walt
Brewer, Chas.
Brott, Forry L.
Barry, E. F.
Baldwin, Prof. D. N.
Bucher, Bert
Boker, Chas. R.
Burke, John P.
Barnett, D. J.
Barry, Rich. T.
Brown, Paul M.
Burch, Har. W.
Breckenridge, C.
Bennett, Leo
Bell, R. C.
Boker, Dr. John
Barry, W. F.
Bates, Clyde J.
Barker, Bob
Bailey, Geo.
Brant, Edwin
Briggs, Floyd R
Booths, Har. E.
Burke, John
Browning, Ted
Blondin, Leo
Burt & Malvene
Buckley, W. C.
Barton, Joe
Brown &Sheridn
Bevins, Clem
Bragdon, Guy
Butler, Bill
Brooke Lawrence
Brooks, Harry
Buchanan, Robt
Brockbalm, Geo.
Barnes, G. E.
Connett, Dan B.
Connell, Geo.
Cornalla, Pete
Clark, Ned
Cleve, El.
Crawford Ray D
Clifford & Bay
Cortland Dr.OB
Culhane, W. E.
Canfield, Kid
Cobman, Harry
Conley, Will
Charires-Holliday Co.
Carpenter, Wm.
Champion, Jack
Collins, Joe
Coccia & Amato
Colgrove, Harry
Chase, Howard
Cassady, Jim
Colton & Darrow
Chandler, Joe
Clarke, Thos H.
Dudley, Edgar
Dunsdin, James
Dublin, Carl C.
DeWitt, Harry
Dawson, S. S.
Darling, S. F.
Dawson, S. B.
Davidson SherO
Desmond, Lem
Dunn, Wm.
De Foster, Bert
Drinkwater Stores Co.
Dunne, E. L.
Dale, J & Harris
Dixon, Joe
Dick, Geo. L.
Dakin
De Silva, Fred
De Loris, John
Deming, Bob
Deaton, Loud K.
Da Fra, Mr.
De Knib, Ernest
Diat, Eugene
Donnelly, G. O.
De Coursey, Ed
Dell, Bert
Deckler, B.
Delavan T. H.
El Ota, Mr.
Edmunds, Art.
Egan, Joe M.
Espe & Paul
Evans & Smith
Enoch Bros. Stock Co.
Edwards, Joe
Emmerich, C. J.
Erwin, W. S.
Evans, Leon R
Erdman, Emil
Ernest, Ted
Florence, Nell
Faulkner, A.
Faure, T.
Fortner, Billy
Frankford Bros.
Flaig, Ans. H.
Foss, Thos.
Frank, J. B.
French, J. F.
Fox, Roy E. F.
Forde, Ed.
Flinders, G. S.
Farnum, John
Flynn, Edwd C
Foster, Wil. G
Gilmes & Lalor
Genter, Chester
Graff, Adrian
Gordon, Lew
Gordon & Gordon
Gray, Byron
Graham, Earl
Gorton's Minst.
Graybill A. H.
Grauill, Robert
Gardiner, ConnD
Gardner, Dick
Green, Marvin
Golden, Prof.J.
Gillett, W. H.
Gray, Robt.
Hayes, Geo. F.
Hugo, Harry
Horner Com. Co.
Hamilton, Jas.
Hebron, Jos.
Howard, How.F
Howard & North
Hayes, Gordon
Hunt, Jay
Hartigan W. H
Harris & Meyer
Horvey Trio
Haley Dr.W.S.
Harticau & Wallace
Hdynes, R. E.
Harris, Wm.
Harvey, Bert
Hall & Asair
Hite & Reflow
Halsey, Seth O.
Howard, G. F.
Hottenstein & Barton
Holbrooks, Mus.
Howard, W. S.
Henry, F. O.
Hilton, John
Hurst, Watts & Hurst
Healy, Dan
Howard, Chas.
H & K StockCo.
Hoyte, Harry
Hunt's Show
Howard AmusCo
Hayes, Geo. F.
Hastings, Jack
Hebron Jas. A
Harrington E.B
Judge, "Tal"
Jerome, Victor
Jervis Sid. T.
James, All. F.
J. X L Ranch & Hara Show
Jewell, Jeff
Leavons, Thos.J
Johnson, Geo. C.
Keyes, Chat
Keenan, Jas. B
King &Sylvester
Krick, Eugene
Knorr, B. O.
Knoble, Chas.
Kennedy, S. A.
Kaufman, Meye
Kline, Herbert
Kirby, Alvin
Kinnie Circus
Kelly, Jarole
Kelly, Jewell
King Bros.' Wild West
King, J. H.
Karloff, Boris
Logrenia, Chas.
Lowery, Geo. B
Lithgow, Stuart
Larabert, F. H
Lee, Jas. F.
Lawrence, Bert
LaMarrs, Flying
Lakon, Harry
Logrenia, Chas.
LaRue, Eugene
Levigne, Louis
Lewis, Jack
Lacomp, Fred
Logue, Jimmy
Lucas, Ed.
LaRue, Eugene
Loftus, F. J.
Lawrence, Bert
Lane, Thos.
Marron, Jas J.
Moore, Eastman
Morriman, Ed.J
Millard, Billy
Marshall, Eddie
Mack, R. B.
Murphy, Horace
Macdonough, F.
McDonalds Mus.
Midgley, S
McDevitt, Kelly & Lucy
McDorman, C W
Madgleys, The
Morstead, Al
Manning & Falco
Martin, Geo.
Marion, C. A.
Manville, Chas.
Molt-Addison Co
Mills, Jos. B.
Michael, D. A.
Minco, Steve
Marks, W. R.
Morra & Parka
Morris &Beasley
Miller, Edward
Moore-Eldings Co.
Mack, O. M.
Murphy, J. Theo
Marks, Abe &Co
Minco, Al.
Morris, James
Mast, Philip
Marshall, Jack
Miller, Al. G.
Mob, Phil
Mordaunt, Hal
Malb, Fred
Minck, Ray
Manhattan Stock Co.
Meredith, Geo.
Morris, James
Maher, Phil Stock Co.
North Bros.
Nye, Thos. F.
Newkirk & Evans Sisters
Nugent, Wm. F.
Nolan, Johnny
North Bros. Comedy Co.
Nelson, C. H.
Noble, Jay B.
Norton, B.
Nelson, S. S.
Neigel, Geo.
Nunn, W. P.
Nichols, F. H.
O'Day, Billy
Otis, Robt. B.
Oa-Ko-Mon
Opp, Joe
Parsons, Jack
Peck, Jim
Price-Butler, Mgrs.
Patton, Johnny
Parker, Lem A.
Parker, Harry
Phillips, Geo
Proudlove, J. D.
Phillips & Brennan
Petitmont NovCo
Pollack E. H.
Piedmont & Barrow
Page, Geo. R.
Pacheco, Delfin
Pritchard, V. F.
Paillenburg, Emil
Pitt, Geo. H.
Pilling, Wm.
Prince FloatThe.
Prince Floating Theatre Co.
Phillips, Geo.
Quality Sign & Novelty Co
Richardson A.H.
Richmond, Vin
Rankine, Thos.
Reickert, John
Roswell, Mr. Rosie
Raymond, W.H.
RossKam C.H.
Roy, Walter
Beasley, Jack
Rundall, Geo. P.
Rogers, Geo.
Riley, J. E.
Russell, Edwin
Rush Roy
Russell, Fred A
Russell, D. E.
Rehl, Harold Dramatic Co.
Riley & Stone
Richards, T. J.
Reed, Miles A.
Ravencroft, O. O
Rose & Reynolds
Red Heads
Rago, Great
Randall, W. W.
Reed, Dave
Richards & Lawrence
Reed, Claude
Russell, Robt.H.
Ramsdell, F. A.
Raymond, W. H.
Reynier, Wm. G
Roper, Thos.
Saaford, Wall.
Sherwood, Walt
Slawson, C. A.
Scanlon, Press
Samuels Maurice
Stanton, L. A.
Storch, A. T.
Schulik, F. J.
Stewart, W. J.
Spaun, Byron
Summers, Chas.
Sturdy, H. A.
Stuart, W. B.
St. Clair, Harry
Six, Harry
Snyder & Hallo
Sighia, J. W.
Sidney, Arthur
Smith, Percy I.
Stanley, N. H.
Salvail, A. L.
Schaeffer, D.
Samar Twins
Sharpstein Comedy Co.
Sherman, Robert
Sheridan Howrd
Sheridan, W. H.
Sheestey, J. M.
Sternard, J.
Sheridan &Short
Sawyer, C. O.
Sprowl, F. O.
Seebeck, Harry
"Sheet Lightning," Chief
Sinsay, Ed.
Trousdale, W.
Todd Wm. Show
Thompson, J. L.
Tobin, W. Maur
Triplett, W. B.
Tephon, Chief
Teller, Jack

TOD'S TIPS

Do You Know That—

HARRY LEONHARDT, besides booking everything that goes into Proctor's Fifth Avenue Theatre, had an idea come over him last week that a certain manager of Proctor's Twenty-third Street Theatre is a "nut." No names permitted in this column, but Harry has guessed right many times before last week. His brow was somewhat wrinkled watching Anna Morcroft, Marie Janeca and May Goodwin, the water nymphs, who splash in Girard's 10x10 tank down there.

FRED THOMAS AND ARTHUR GRANT are doing nicely as recuperating typhoid patients of Mrs. Thomas and Fred's mother at the Thomas home, Bay Shore, L. I.

LAURA ROTH, who has replaced Katherine Silver in Gus Sun's "Candy Store Girls" act, denies she uses a buttered shoe horn to get into that striped dress she wears doing the cashier stunt in this song and comedy turn, that was at the Harlem Opera House last week. Laura would make some water nympher herself.

ROSE DUGAN, of the Vitagraph Company of America; Hilda Losser, of the Archie Shepard company, and another "fair one," the party making three rounders, romped over into the Broadway Rose Gardens after turkling away one of the Wallack Hotel meals last Friday night. Romp was about all they did at the Gardens, and Hilda would have given her kingdom for a dancing man. Nevertheless it was some gay little night—even minus the fox trottin' and shifting pictures.

BERT YOUNG had crammed houses to see some wonder show at the Alhambra last week. No mgr. deserves the same crammed houses more than this same congenial Bert Young.

OLLIE WOOD, recently of Joe Woods' "Maids of the Orient," is now with the Del La Tour Twins in a three-act that is being goodly spoken of. They play the Eighty-first Street first half of next week.

DOROTHY MEUTHER is cutting up that success on the big time that was predicted of her a year and a half ago when small time had her.

ETHYL DAWNE JUNE, the "indeed real mermaid," opened on the Sam Massell time at the Bijou, Atlanta, Ga., last week.

MLLE. VERNA MERSERAU has been booked by I. Kaufman for ten weeks of United time, opening this week in Paterson, N. J.

BABE MARIE ELINE, "The Thanhouser Kid" of picture land, is a feature of the bill at Dale's One Hundred and Sixteenth Street Theatre first half of this week.

MABIE DONOHUE, the youthful prima donna soprano, is also at Dale's One Hundred and Sixteenth Street first three days of this week.

Loew to Invade Newark.

Rumors of Marcus Loew obtaining a great big toehold in Newark, N. J., are still in the air.

It is said he has taken over the Majestic Theatre there and the date of opening is set.

Where Is "Cuddles"?

Have been buzzed every now and then of late as to where Sylvia ("Cuddles") De Frankie, "the petite mite of musical comedy," was at.

'Tis true, the same "Cuddles" has been in our big village for 'steen weeks, but has also been worry busy beating in a "single" act that looks rich for a long tour.

At any rate, Max Hart is "Cuddles'" mgr., so it must look good, and she is giving the lone turn its premiere at the Bedford, Brooklyn, "first half" of this week.

Fifi Fails Crapo.

J. Edwin Crapo and his company was to present his new act, "The Garden of Passion," at the Union Square Theatre the first three days of the current week, but had to postpone the date owing to a wire received Saturday from Fifi, saying: "Ill, cannot show Monday."

Fifi is a classy classic barefoot dancer, and a passion dance she is to do with Mr. Crapo in the new offering warrants that she be in the best of health. So the wire from her home in Philadelphia puts back the showing a bit, and also its being shown at Hammerstein's a week later, booked by I. Kaufman, whose more than half a hundred acts are booked through the United from Room 807, Strand Building.

Ben Vinton Is Back.

"Old Pal" Ben Vinton was seen on Broadway early one morning last week by Phil Gurvich, producer I. Kaufman's private aid. Vinton is now interested with the Hepner Co., wig makers. Welcome home, Ben. (Thanks, "Tod.")

All to See Ben Jerome.

The shows playing the "last" half of the week at the Empress, Decatur, Ill., will play four days instead of three in future, the "first" half bill beginning on Monday instead of Sunday.

This was put into effect so that all Decaturites could get a chance (Sunday) to see Ben Jerome's Musical Review of 1914 act, which played there a "last" half recently.

Maude Parker with West Act.

Maude Parker, last seen in the stellar role in A. W. Dingwall's "In Old Kentucky," is now under the management of Roland West, and is playing the one female part with his latest farce comedy playlet, "The Tangle."

The act is scoring regularly on the Loew time.

Trevitt Quartet
Twisto
Trousdale B. R
Taylor &Howard
Turner, Jay O.
Turner, Howard
Terley, H. D.
Tilford, J. J.
Teller, I. D.
Top, Tops & Topay
Tione, Edw. R.
Tilbior, James
VanCleve Harry
Voelckel Rudolp
Valle, F.
Vogt, Ed.
Varley, Mr.
Varney, Viv. A.
Walker, F. G.
White, Thurlow
Wallace, Jack
Webster Nat M.
Ward, M. R.
Ward, Happy
Wilson, Lew
Wilkinson O. T
Weber & Elliott
Winter, Banks
Wilcox, Dwight
Whitfield, J. T
Wills &Southern
Weston & Keith
Wise, H. M.
Whitney, A. P.
Vilann, R. O.
Villeon, Fredk.
Wright, O.
Work, Thos.
Wythe, Chas. P
Winkler, Gus
White & Grosjean
Wallace, Jas.
Walsey, Chas.
Warner, Harry
Woods, Frankie
Wilson, James
Wheeler, Chas. N
Yule & Mackey
Yecanca, O. T.
Yockney J.O.M.

SEE NOTICE AT HEAD OF LIST.

75 YEARS AGO.

Lew Benedict writes us from Syracuse, N. Y., Dec. 7:

DEAR OLD CLIPPER.—When this reaches you, which will be Dec. 7, 1914, I will be six bits years old, being born Dec. 7, 1839; consequently, according to Hoyle, I am in the seventy-five class. Mentally and physically I am feeling as well as one could expect for one of my tender years. Financially, I am warped. With very best wishes to all, I am as ever, sincerely LEW BENEDICT.

N. B.—Boys, save your money.

MOTION PICTURE DEPARTMENT

CURRENT FILM EVENTS.

BY RIK.

LINDSEY J. HALL
ECLAIR PLAYERS

ENGLISH PRESS SPEAKS GLOWINGLY OF FAMOUS 'PLAYERS' PRODUCTION OF WILSON BARRETT'S IMMORTAL DRAMA, "THE SIGN OF THE CROSS" — RELEASE DATE CHANGED TO DEC. 21 AS AN APPROPRIATE OFFERING FOR YULETIDE SEASON.

The Famous Players Co. has decided to change the release date of the spectacular film version of Wilson Barrett's immortal drama, "The Sign of the Cross," originally scheduled for release in February, to Dec. 21. The change was made because of the peculiar appropriateness of the subject as a pre-Christmas release.

The Famous Players' impressive production of this sublime drama has created a furore throughout England, where it was released during the Summer in order to fill booking dates secured as early in advance of the production as last February.

The eulogistic comments of the English trade press were unstinted in their praise of the wonders and beauties of the production, the key note of these laudatory comments being expressed by *The Bioscope*, the foremost English trade paper, in the following enthusiastic review: "'The Sign of the Cross' is produced in accordance with the best traditions of the Famous Players Film Co.

"Everything has been done to give the most sumptuous setting to a play which lends itself admirably to spectacular effects, and the result is a film which rivals in splendor any of the classical productions yet put before the public."

BERT LEVY, VAUDEVILLE ARTIST, TO DRAW PICTURES BEFORE THE CAMERA.

Bert Levy, the famous vaudeville artist-entertainer, who has covered all the civilized countries of the world, with his well known sketching entertainment, has closed a contract with Lewis J. Selznick, of the World Film Corporation, in quite a different capacity.

The artist will produce for and appear in some novel photoplays.

In a private exhibition given at the World Film Corporation offices, of samples of his work, at which some noted film men were present, his wonderful effects caused somewhat of a sensation, and he was in immediate demand by several of the big companies, but General Manager Lewis J. Selznick succeeded in signing up with Mr. Levy, and he will be seen exclusively in the World Film Corporation service. The first release date is to be announced shortly.

MABEL TALIAFERRO FINISHES FIRST SCREEN PRODUCTION—"THE THREE OF US" SHOULD MAKE EXCELLENT FEATURE.

Mabel Taliaferro, one of stageland's most charming and dainty stars, has just completed her first work before the camera in B. A. Rolfe's production of the famous play, "The Three of Us," in which Irving Cummings, Creighton Hale, Edwin Carewe and Madame Claire play important roles.

Miss Taliaferro, best remembered from her work in Frederick Thompson's production of "Polly of the Circus" and Klaw & Erlanger's production of "Springtime," created so favorable an impression upon the occasion of her most recent appearance here in "Young Wisdom," in which she was supported by her sister, Edith, that a prominent producing concern commissioned a famous English author to create a part for her equal to that of Maude Adams' in "Peter Pan." She is now working at the Rolfe studios, Yonkers, N. Y., and her first effort, "The Three of Us," will be seen on the Alco program Monday, Dec. 14.

PETROVA SAMPLED SCREEN ABILITY BEFORE APPEARING IN "THE TIGRESS."

Mme. Olga Petrova, best known, perhaps, from her excellent dramatic work in Winthrop Ames' Booth Theatre production of "Panthea," will make her initial appearance on the screen this week, in the film production of the thrilling fiction work, "The Tigress," which is now being completed at the studio of the Popular Play and Players Company, Fort Lee, N. J.

Mme. Petrova, before assenting to an appearance before the camera, made two journeys to Fort Lee and submitted to a half hour's work in a brief dramatic piece, which was developed and shown in the projection room at the Alco building. Satisfied that she would screen well, Petrova then consented to appear in "The Tigress."

In explaining why she demanded a preliminary screen attempt, before consenting to appear, the brilliant star said, "I know what I could do on the stage, in a speaking part, for I know my voice and its capabilities, but I did not know my ability on the screen and did not want to appear thereon unless I could do equally as well as in the spoken drama."

General manager Harry Cohen, of the Popular Plays and Players Company, is enthusiastic over Petrova's work. "The Tigress" will be a regular Alco release.

FAMOUS PLAYERS CO. SURROUNDS JACK BARRYMORE WITH ALL-STAR BROADWAY CAST FOR FORTHCOMING PRODUCTION OF "ARE YOU A MASON?"

An unusually important cast of Broadway favorites has been engaged in support of John Barrymore, in the forthcoming production, "Are You a Mason?" Leo Ditrichstein's sensationally successful farce.

This notable cast includes: Alfred Hickman, who created the original "Billy," in the stage production of this play; Charles Dixon, Charles Butler, Ida Waterman, Dodson Mitchell, Helen Freeman, Jean Acker, Lorraine Huling, Harold Lockwood and Kitty Baldwin.

The various types in comedy are of so much collective importance that the Famous Players Film Co. has deemed it advisable to entrust the parts to the able talents of this unusual coterie of stage artists.

ROBERT GRAU PRAISES LAURA SAWYER'S SCREEN WORK IN HIS BOOK, "THE THEATRE OF SCIENCE."

Robert Grau's *Theatre of Science*, now in its third edition, has the following to say regarding Laura Sawyer, leading lady of the Dyreda Art Film Corporation:

"Laura Sawyer, long with the Edison Company, and recently with the Famous Players organization, though successful on the speaking stage, became famous almost from the day she entered the film studio.

"Miss Sawyer's portrayals for the screen were usually of that character requiring something more than mere stage experience, and in one production, 'A Daughter of the Hills,' she gave an interpretation of a difficult role with consummate artistry and fine discernment, in that Miss Sawyer's effects were accomplished without resort to stagecraft, in fact, hers was silent acting and repression combining to simulate 'the actuality.'

"This is the one effect that the famous stage players invariably fail to achieve in the film studio."

MARGUERITE CLARK'S ROLE IN "THE CRUCIBLE" PERMITS OF WIDER LATITUDE FOR DISPLAY OF HISTRONIC TALENT THAN IN "WILDFLOWER."

Following her first triumphant appearance in motion pictures, in the title role of "Wildflower," the fascinating and irresistible Marguerite Clark will again appear on the Famous Players—Paramount program, Dec. 14, in Mark Lee Luther's powerful play "The Crucible," the pathetic story of a soul's ordeal in the melting pot of suffering, from which fiery furnace it emerges unscathed, and strengthened by its agonies.

In this production, Marguerite Clark portrays the role of Jean Fanshaw, at first hoyden and tomboy, unjustly condemned to a reformatory, but who later triumphs over the scheme of her imprisonment and the sordid corruptness of her environment, returning good for evil to those who worked havoc with her life. How she is rewarded for her long struggle against evil and despair by the attainment of a wonderful love, is vividly unfolded in this unusually strong photoplay.

The development of this subject differs greatly from the plot of "Wildflower," providing many opportunities for strong emotional portrayal, which the simplicity and naivete of Miss Clark's first screen impersonation necessarily lacked, and the resulting test of this charming star's degree of versatility will be more than met, it is said, by the complete success of the role.

CLARA KIMBALL YOUNG HAS THE RIGHT IDEA REGARDING DRESS.

"The ancient Greek idea of clothes is the most sane and beautiful one," says Clara Kimball Young, star of the World Film Corporation, who is working on a film version of "The Deep Purple." "I find that in my work the way I dress has much to do with success of the play. Simplicity is the key-note of beauty in all things. Yet, on the other hand, simplicity often represents the highest art.

"The beauty of to-day is the slim, swaying, lily figure that looks as if a strong wind would carry her away. I dress in sheer, filmy fabrics whenever I can, and my street clothes are nearly all the Greek type. I like to wear historical and classic costumes."

That's all very well for Miss Young, who possesses a particularly beautiful figure, but—supposing, for instance, John Bunny should become imbued with the Grecian clothes idea!

BEIHOFF TRANSFERRED TO CLEVELAND.

George J. Beihoff, Philadelphia manager, who has been managing the Philadelphia branch of the World Film Corporation, has been appointed manager of the Cleveland office of that company. *The Philadelphia Evening Weekly Telegram* said: "This is regretted by his many friends here, as Mr. Beihoff is the most popular manager ever connected with this branch, and leaves an enviable record behind."

WORLD FILM CORPORATION HAS NEW ST. LOUIS OFFICE.

The World Film Corporation has been compelled to take a new office in St. Louis, owing to its increase in business. It is located at 3626 Olive Street, and is on the ground floor. R. L. White has been placed in charge of the St. Louis branch. The World Film Corporation took possession on Dec. 1.

"IN THE NAME OF THE PRINCE OF PEACE" CONTAINS BEAUTIFUL ALLEGORY — J. SEARLE DAWLEY'S PICTURE SAID TO BE ARGUMENT AGAINST WAR.

The World Film Corporation's special release is a Dyreda Art Film, "In the Name of the Prince of Peace," and the task of the producer, J. Searle Dawley, is said to have been executed with the utmost success.

In war dramas of this kind, J. Searle Dawley is making a great reputation for himself. He has the faculty of handling his stories with great poetical effect. At the end of this picture there is a supplication to the Prince of Peace by the spirits of the departed heros, which concludes an impressive offering.

The World Film Corporation, with "In the Name of the Prince of Peace," feels that it is releasing a film that will help abolish war, by illustrating its cruelty, its futility, mockery and hypocrisy.

EDGAR IS GOING TO RECIPROCATE.

Edgar Jones, of the Lubin forces, will entertain a large party at the *premiere* of Selwyn & Company's new production, "Rolling Stones," at Atlantic City, next week. This will be complimentary to Edgar Selwyn, who, some years ago, picked the Lubin leading man from among the cowboy supernumeraries, in a revival of "Arizona," and later gave him his first part with Kyrle Bellew, in "A Gentleman of France."

FLEMING HAS RECOVERED FROM AUTO ACCIDENT.

Caryl Fleming, who was injured in an automobile accident some time ago has well-nigh recovered, and will shortly return to fulfill his duties as director for the Pierrot Film Co. The Pierrot Studio turns out the Royal Brand for the Mutual program.

THE ALLIANCE CO. WILL GIVE THE CANADIANS A CHANCE TO GLIMPSE THE GOOD QUALITIES OF THEIR PRODUCT.

Andrew J. Cobe, general manager of the Alliance Film Corp., has just returned from Montreal, where he made arrangements with the Noted Players Feature Film Co. to handle all of the Alliance releases in the Dominion.

J. D. Goldie, the head of the Noted Players, will shortly have, in addition to the Montreal office, fully equipped exchanges in Toronto and Winnipeg. These are to be followed by other branches in the larger Canadian centres. The proposed offices will be located in St. Johns, Calgary and Regina. The St. Johns office will handle the Nova Scotia, New Brunswick and Prince Edward's Island territory. Winnipeg will take care of Manitoba, Saskatchewan, Alberta and British Columbia.

BELGIAN WAR PICTURES PROVE THRILLINGLY REALISTIC AT THIRTY-NINTH STREET THEATRE.

Awed and interested audiences have been filling the Thirty-ninth Street Theatre, New York, to witness the presentation of the Belgian war pictures taken with the authorization of the Belgian Government, under a contract made by *The Chicago Tribune*.

The pictures show the terrible devastation which the war has brought to unhappy Belgium. The long lines of refugees, laden with such household goods as they can carry, can be seen leaving Termonde, Alost, Antwerp and other cities, while bursting shells in back of them are setting fire to and making a mass of wreckage of their homes.

Among the interested spectators at the opening performance were Miss Robinson Smith and Miss Anne Morgan, who pronounced these pictures, with their vivid realism of the horrors of war, to be, unquestionably, the best argument against war yet brought forward in this country.

BOB DOMAN WORKING THE TALE-TELLING MACHINERY FOR THE BIG U.

R. S. Doman, recently with Philip Mindil, and before that on the staff of the Mutual Film Corporation's house organs, *Reel Life and Our Mutual Girl Weekly*, has joined Paul Gulick in the Universal press department, succeeding Harvey Gates as associate editor of *The Universal Weekly*. Doman and "Rufe" Gaynor, son of the late mayor, conducted *The Evening Sun* Motion Picture Section two years ago.

NORTHWEST EXPERIENCING REVIVAL.

The Zenith Feature Film Co., of Duluth, which handles the Alliance program in Minnesota, Wisconsin, North and South Dakota, in a recent communication, states that the film people are experiencing a revival of business in his territory.

J. F. Cubberly, who was one of the pioneer picture men in the Northwest, is managing head of the Duluth concern, and under his generalship the Zenith has become a big factor in that section of the country. Mr. Cubberly's success has been due to his system of keeping in intimate touch with his clients; studying the needs of each and giving his advice and counsel to all who ask it.

TOM TERRISS STARTS PRODUCING TWO PLAYS FOR KINETOPHOTE—ANNA LUTHER A RECENT ACQUISITION.

Tom Terriss started work this week at the Kinetophote studios at Coney Island, on the first of the series of Terriss plays which he will produce and star in for the Kinetophote. He had chosen "A Man's Shadow," which he wrote for his father, William Terriss, of the London stage, and "A Man's Shadow," which went into rehearsal on Monday afternoon.

It was learned at the Kinetophote offices the same day that Anna Luther, who has been a Lubin star for more than a year, and who previous to that was a member of the old Reliance Company, where she played leading roles within two months after having been cast for her first screen drama, has been chosen by Mr. Terriss to play opposite to him in the new piece. She will have the part of the wife in "A Man's Shadow."

Miss Luther is not only known for her beauty, which gained for her the title, "The Poster Girl" and "The Fifth Avenue Girl," but also for many other daring things which she has done in pictures. Being thrown from an ocean liner, being hurled from a swift auto off the end of a pier and other similar "stunts" have been to her the work of the day.

DON BARCLAY, "PRIZE WINNERS" LEADING COMEDIAN, TO APPEAR IN A COMEDY FEATURE FOR THE UNIVERSAL.

Don Barclay, a youthful and exceedingly clever burlesque comedian, gifted with a quiet and repressive method of "putting it over" in his present environment, which happens to be the Columbia Burlesque wheel houses, has been engaged by the Universal Film Co. to play the central role in a comedy feature picture, which will shortly enter into course of production.

Barclay's engagement by the Universal came about in a manner that fittingly exemplifies the copybook aphorism, "Always Do Your Best." He was doing just exactly this one evening recently when a Universal director dropped into the Columbia, New York.

J. Herbert Mack's Prize Winners, of which Barclay is the chief comique, was occupying the boards, and the picture producer was so impressed with his performance that he sought out the burlesquer and made him a proposition, which was accepted.

Barclay will not leave the Prize Winners, but will appear before the camera during the time the show is around New York.

A good wholesome knowledge of "hokum," such as the Prize Winners' comedians evidences, is an asset that any picture comedian is lucky to possess, in witness whereof, may be readily cited the overwhelming success of such ex-vaudeville and burlesque artists, on the screen, as Chas. Chaplin, who played in Karno's acts before entering the picture field; Ford Sterling, an ex-burlesquer; Mack Sennett and a host of others who owe their present position in filmdom to past experience in the realms of elementary comedy.

It's a safe bet that under proper direction and continued picture work, Barclay would develop, in short order, into a "class A" screen clown. The film producers who complain of a dearth of good picture comedians may do well to explore the burlesque world. They might be surprised to discover several embryo stars, eminently fitted to more than hold their own before the camera—had they the opportunity to prove their fitness.

BIGGEST INTERIOR SCENE EVER MADE STAGED IN MAKING "THE PIT."

The biggest interior scene ever made anywhere was produced at the World Film Studio, at Fort Lee, N. J., Saturday, Nov. 28, by Director Maurice Tourneur.

The Board of Trade scene in the Wilton Lackaye photoplay, based on the great stage success, "The Pit," engaged the sevices of five hundred men.

To add to its realism, Director Tourneur secured the services of sixty brokers from Wall Street, the New Street Curb, the Consolidated Exchange, and the New York Stock Exchange. These brokers were under the direction of P. C. Mullen, 51 Exchange Street.

Several of them had bought and sold wheat in the very pit which was being reproduced for the camera in the Exchange scene. Forty Western Union and Postal messenger boys were used to add to the convincing realism of the settings.

The wheat pit scene is an achievement that the World Film Corporation can well be proud of, and Director Tourneur can boast of another feather in his hat. Having staged the delightful fantasy showing Vivian Martin in "The Wishing Ring," it was no easy matter to turn to the wider scope afforded by the Brady version of "The Pit."

GOOD TIMES ARE COMING! "THEY'RE HERE NOW," SAYS BOSTON EXCHANGE MAN.

Herman Rifkin, who is the Eastern Feature Film Co., of Boston, was in New York early in the week. When asked what he thought the prospect of a return of good times were he laughed and answered: "I have sworn off talking about what is to be. I am too busy attending to the present to bother about the future.

"In the New England territory where my firm handles the Alliance Program, exhibitors are making money, and are willing to pay good prices for good pictures. I am trying to give them what they want."

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TIMELY PICTURE TOPICS.

BY HEX.

Eugene Manlove Rhodes, Well Known Novelist, Presently Under Contract to Write Feature Plays for Eclair Films.

MARIE DRESSLER'S APPLICATION FOR RECEIVER AND INJUNCTION IN "TILLIE'S PUNCTURED ROMANCE" LITIGATION DENIED—KEYSTONE CO. CAN LEASE SIX-REEL COMEDY IN WHICH COMEDIENNE IS FEATURED ON "STATE RIGHTS" BASIS, ACCORDING TO COURT DECISION.

Justice Newberger, of the Supreme Court of New York State, Dec. 1 denied the application of Marie Dressler for a receiver for the picture, "Tillie's Punctured Romance," and an injunction restraining the Keystone Film Co. from disposing of the picture to the Alco Film Corporation.

The defendant, through its attorneys, Messrs. Graham and Stevenson, showed a contract to the court which, while giving Marie Dressler a right in the negative, gave the Keystone Film Company the right, so that company claimed, to handle the picture and dispose of it as it thought best, and Justice Newberger denied plaintiff's application and said:

"Plaintiff claims that under paragraph fourth of the contract between her and the defendant, that the pictures of the play in which the plaintiff acted as star should always remain the joint property of both parties, and should not be sold, only rented and leased; that the defendant has threatened to sell and dispose of the same. The defendant denies that it intends to sell or dispose of the films but proposes to lease the same for certain territories on what is known as 'State rights' basis. I can find nothing in the moving papers that would warrant this Court in holding that the disposition proposed by the defendant would be a sale, or that the plaintiff would be injured by any such act. The application for a receiver and an injunction *pendente lite* must be denied."

Hence the Alco Film Corporation will distribute the six-reel Keystone comedy, "Tillie's Punctured Romance." The picture is said to be a world beater for laughs.

FILM LLOYDS, INC. HAS A NIFTY IDEA FOR THE SOLUTION OF FILM STORAGE PROBLEM IN N. Y. CITY.

With forty odd tenants of the World's Tower and Candler Buildings in trouble with the law because of their storage of film in violation of the fire ordinances and similar difficulties hanging over the heads of occupants of other buildings in the theatrical centre, the need of a central storage place for film has been forced upon the concerns interested. The entire seventh floor of a big fireproof building on West Fortieth Street is now being prepared for this purpose and will be ready for occupancy Dec. 15.

The New York City ordinance forbidding the storage of motion picture film within fifty feet of a theatre has for months been giving many motion picture companies anxious moments, not to mention grey hairs.

With the heart of the industry located in the theatrical district, it is almost impossible to find accommodations in buildings not subject to fire violation visitations.

Seeking to find technical escape from the rigors of the absolute ruling, skilled attorneys have manœuvred and argued in the courts with the same unsuccessful result. The nuisance of moving was bad enough, but there was was also the blank wall of finding no place to which to move where film could be stored and where the offices would be accessible and convenient.

Film company representatives spent much time in consultation with the assistant corporation counsel in charge of the cases in point now in the courts, and evolved the project of building a general film storage headquarters in a fire-proof building, legally distant from a theatre, and yet convenient to the motion picture executive offices.

The exact specifications which would pass the regulations of the Building and Fire Departments have been given out for the installation of vaults and twelve inch concrete, with metal interiors. Double vault doors will give added protection.

The system of charges and handling of the film has been worked out carefully with the view of bringing the rates to a practical working basis. The film will be doubly protected by fire and burglar insurance. If the subscribing companies want their films called for and delivered this will be done at a commensurately small fee.

The assistant corporation counsel has declared to Joseph R. Miles that there will be no objection to the projecting of films in any building where the rules as to projecting are carried out. He also affirms that assurance to the court by the defendant film firms that they have made arrangements to store their films elsewhere will be accepted as a stay of proceedings, and that upon taking action within a reasonable length of time the suits will be dropped.

Dodgers of the law will be punished, he declares. It is even necessary to avoid the appearance of film storage, and inspectors will be entirely within their rights in breaking into lockers, trunks, desks, cabinets or anything they may suspect as concealing the prescribed combustible.

A direct telephone wire will be run from the offices of the Films Lloyds, Inc., in the Candler Building, who will conduct the storage operation, to the Fortieth Street building.

EDNA GOODRICH EN ROUTE FROM EUROPE TO FULFILL LONG DEFERRED PICTURE CONTRACTS.

Edna Goodrich, famous as a stage beauty, is at last on the way home from Europe to fulfill her contract with Jesse L. Lasky, to star in one of the leading productions of the Jesse L. Lasky Feature Play Co. Miss Goodrich was unfortunately detained in Europe at the beginning of the war, and had some very thrilling experiences in Ostend.

When she finally managed to get to London she was so exhausted that she had to receive medical treatment. After a few days in New York City, Miss Goodrich will leave for the Lasky studios, in Hollywood, Cal.

HARRY WOODRUFF, IDOL OF THE MATINEE GIRLS, FEATURED IN "A GENTLEMAN OF LEISURE."

Harry Woodruff, the Broadway favorite, has been engaged by the Jesse L. Lasky Feature Play Company to appear in the forthcoming screen version of "A Gentleman of Leisure."

Harry Woodruff, who has been one of the most widely known stars in America ever since the phenomenal success of "Brown of Harvard," has always been especially popular with the matinee element of theatregoers. This is the first time that Woodruff has ever appeared on the screen, and the addition of his name to the long list of noted stars who have appeared under the Lasky management is an event of importance in the picture world.

Mr. Woodruff's vehicle, "A Gentleman of Leisure," is a comedy drama that was produced about two years ago. It played for several weeks on Broadway.

GOING TO PLAY 'IM WITH A ST. LOUIS BROGUE, KING?

After having played nearly every kind of a character conceivable, King Baggot recently recalled that he had never portrayed the English coster type. With this character in view, a scenario was written for him, entitled "A Five Pound Note," which is now being picturized.

ALCO OFFERS ENTERTAINING PROGRAM OF MUCH PROMISE IN FUTURE RELEASES.

The Alco Film Corporation, under the guidance of its new directorate, with President Walter Hoff Seely at the helm, announces a long list of high class releases beginning with the Popular Plays and Players production of "The Tigress," which, with Mme. Olga Petrova, will be seen Monday, Dec. 7.

Through the producing companies affiliated with the Alco the following high class plays and acknowledged stars will be introduced to the screen: Dec. 7, Olga Petrova, star of "Panthea," in "The Tigress," from the studios of Popular Plays and Players Company. Dec. 14, Mabel Taliaferro, formerly seen in "Polly of the Circus," "Springtime," "Young Wisdom," etc., in B. A. Rolfe's production of "The Three of Us," based on the play of the same name.

Dec. 21, Max Sennet's production of the exhilarating comedy, "Tillie's Punctured Romance," in which Marie Dressler, Charles Chaplin and Mabel Normand are featured. Dec. 28, "Springtime," from the plays by Booth Tarkington, with the popular legitimate star, Florence Nash, in the leading role. Life Photo Film Corporation, producers. Jan. 4, Jane Cowl, the stage's most attractive star, in the All Star Feature Corporation's production of "The Garden of Lies."

Successful plays, with reel stars will feature the Alco program in the future. Another prominent concern will announce affiliations with Alco shortly, after which the entire program from the first quarter, ending March 1, will be announced.

SELZNICK WANTS THE BEST FEATURES, AND INTENDS TO KEEP ON GETTING THEM.

General Manager Lewis J. Selznick, in discussing the acquisition of the California Motion Picture Corporation, said: "While this is an event that I am proud of, and feel that in keeping with the policy of the World Film Corporation to supply the motion picture trade with astonishing events, still I feel that some surprises that we are going to announce, will be in line with this one, regarding the California Motion Picture Corporation. The achievements of the past are not the guide posts of our future. We are thinking of bigger and better features and feature producers all the time, and we are never as happy as we are in making it possible for our exhibitors to have the best the market affords. We are never satisfied. We want the best, and it is only producers of the best features that we will have any dealings with."

AL. LICHTMAN SENDS LETTER EXPLAINING ALCO STOCK TRANSACTION.

Al. Lichtman, until recently vice-president and general manager of the Alco Film Corporation, has a kick coming. At avers that we got things slightly twisted in our report of the Alco stock transfer in last week's issue.

In order to straighten things out we gladly print Mr. Lichtman's letter below, which throughout explains matters.

Nov. 30, 1914.

MR. HARRY ENNIS, M. P. EDITOR N. Y. CLIPPER.

DEAR SIR: I wish to call your attention to a slight error in your publication. In your statement that my Alco stock was purchased by Mr. Seeley and his associates, you have made what was, doubtless, an unconscious error. I take this opportunity of stating that my stock and that of Mr. Sievers was purchased by John D. Dunlap, a prominent merchant.

Feeling assured that you would prefer to correct this error than to have it go by inaccurately reported, I remain. Very truly yours (Signed) AL. LICHTMAN.

LOBBY BULLETINS TO BE RE-CONTINUED BY FAMOUS PLAYERS FILM CO.

Upon the requests of many exhibitors throughout the country, the Famous Players Film Co. has re-continued the publication and issue of the special lobby bulletins which were sent in advance of this company's releases last year. Beginning with the release of "The Conspiracy," exhibitors can again obtain these bulletins by sending a request to the Famous Players Film Co., or at their local exchanges.

HENRY WALTHALL, FILM STAR, RECEIVES RECORD CONTRACT FROM BALBOA CO.—TO RECEIVE $1,000 WEEKLY AND THEN SOME.

H. M Horkheimer, president of the Balboa Amusement Producing Co., is responsible for the statement that Henry B. Walthall has signed a three year contract with the Balboa Amusement Producing Company, of Long Beach, Cal., his salary being $1,000 a week. He will be starred in four reel and six reel productions of famous novels, the supporting company to be more than a score of noted players. The name of the director of the company is withheld for the present, but it can be said that he is one of the best known and most talented producers in the cinema field.

Millions of theatregoers throughout the world esteem Mr. Walthall for his wellnigh inspired talents as the leading player in the massive Griffith productions of "The Avenging Conscience," "Home, Sweet Home," "Judith of Bethulia" and "The Gangsters." He also portrayed the star part in "The Clansman," another Griffith film not yet released. Mr. Walthall's friends believe that his genius and talents contributed in the highest degree to the world wide success that attended the presentation of the big productions aforementioned.

Mr. Walthall's contract calls for six days of work each week, seven hours a day, and, at his salary of $1,000 a week, he will receive about $166.66 a day, $23.80 an hour, or about 40 cents a minute. No deduction of his salary is to be made because of cloudy weather or failure of the company to make pictures owing to other adverse reasons, hence the star will be richer $166.66 at the close of every working day for three years, each year's salary being $52,000, or $156,000 for the three years' work. During the second and third year he is to receive a royalty bonus on every foot of film made in which he is the star, and this income is expected to make his pay advance during the two latter years to a total of $75,000 a year.

W. J. FERGUSON, CREATOR OF UNDERWORLD TYPE IN "THE DEEP PURPLE," SECURED BY WORLD FILM CORPORATION FOR PICTURE VERSION OF ARMSTRONG'S VIRILE DRAMA.

That exceedingly well trained and finished artist, W. J. Ferguson, who appears in his original role of Pop Clarke, in the photoplay version of "The Deep Purple," in which Clara Kimball Young is starring, under the direction of the World Film Corporation, has the honor of being the oldest American actor on the stage.

He is the sole surviving member of the cast that supported Laura Keene, at Ford's Theatre, Washington, the night President Lincoln was assassinated.

SOUNDS LIKE FRANK TINNEY'S FAMOUS QUERY—GOT A DOLLAR FOR A WEEK—OLD MAN?

A girl approached Charles Ogle, of the Mary Fuller-Imp company, the other night and inquired if he would care to help the Newsboys' Home.

"Yes," the movie actor exclaimed, "Where are they. Can't they get home themselves?" Oh, Charley!

BLANCHE SWEET TO APPEAR SUCCESSIVELY IN PICTURIZED VERSIONS OF "WARRENS OF VIRGINIA," "THE WOMAN" AND "SWEET KITTY BELLAIRS."

Since the announcement of Blanche Sweet's engagement by Jesse Lasky it has been decided to have her appear first in "The Warrens of Virginia," then in "The Woman" and "Sweet Kitty Bellairs," which three celebrated plays will be picturized at the Lasky Los Angeles Studios.

TWO WELL-KNOWN FEMALES OF HISTORIC INTEREST.—THEIR CONNECTION WITH "THE SEATS OF THE MIGHTY."

In presenting "The Seats of the Mighty," the six-part photodrama based upon Gilbert Parker's novel of that name, the World Film Corporation adroitly selects a theme which is bound to "get over," everywhere and anywhere. From one viewpoint the story is a clever mixture of fiction and history, the latter so familiar that everybody who has left school will know the names of the principal characters and something about them.

There's Du Barry and Pompadour, for instance, who wore the rival mistresses of the King, Louis XV of France, one of the Capets whose excesses helped to precipitate the French Revolution. The morality of these adventurous females, judged by modern standards, was indifferent. The King had a wife, the queen, but those two "other women" shared his life, influenced the court, and took a hand in the government of the country. Du Barry and Pompadour were lovely, gifted, witty, engaging and all the rest of it; besides the King, whom they deceived while they served him, they had husbands and lovers of their own.

And Du Barry and Mme. La Marquise de Pompadour went to the devil after the manner of their kind—it is doubtful if their final repentances were sincere—and yet, so curious is human nature, they are so well remembered after the lapse of nearly two centuries, we put 'em in novels, plays, films. And we name things after them also. There's a Rose du Barry perfume, a Rose du Barry rose, a Pompadour gown and headdress, and so on.

Well, here they are in the picture play, "The Seats of the Mighty," and the fact suggests the sober reflection that King's mistresses in the old world always played a prominent part in the affairs of those countries who tolerated them.

UNIQUE GIFT FOR SELZNICK.

Lewis J. Selznick, vice president and general manager of the World Film Corporation, has been shown an exceptional honor by the vaudeville people who have figured in the making of the World Film program.

The gift in question is a vacation to be spent by Mr. Selznick and his family in the actors' colony in the Bermuda Islands. All expenses of the trip will be footed by those who have made the presentation of this gift to Mr. Selznick, and he is at liberty to make the offer a reality whenever he chooses to do so.

MARY RYAN ENGAGED FOR "STOP THIEF."

Mary Ryan, one of the best known leading women in America, has been engaged by George Kleine to play the lead of the maid, in "Stop Thief," the famous Cohan & Harris comedy, which is being filmed by the Kleine forces, following the completion of "Officer 666." Mary Ryan is at present starring in "On Trial," the big hit now playing at the New Candler Theatre, New York. In addition to her popularity in the East, Miss Ryan counts a host of Western friends. She is well remembered as one of those who made famous the old Dearborn Stock Company, Chicago, playing at what is now the Garrick Theatre.

BILLY TELLS THE STORY OF HIS LIFE.

William (Billy) Quirk, the boy comic of the Vitagraph Players, was born in Jersey City, N. J., March 28, 1873. His father, John Quirk, and his mother, whose maiden name was Delia Irene Egan, were both born in Ireland, and so Billy says, kissed the Blarney Stone for luck, just before they left for America.

Billy received his education in the public schools of Jersey City, and as assistant or helper to the butcher, the grocer, the baker, and even the undertaker, when school was over, for he was ambitious even as a youngster, and when other children were at play, Billy was earning money and learning the first rudiments of a business education. He never let an opportunity get by, and he counts the greatest achievement of his early days the earning of $187, as a drummer in a fife and drum corps that was prominent in parades during the campaign for the first Cleveland Administration; the uniform pants being his first long ones.

His mother had set her heart on his becoming a lawyer, but when it came time for him to choose a profession he became imbued with the idea he could become the great American Actor, and joined the Minnie Lester Dramatic Company. His promised salary was ten dollars a week and "cakes," of which he received the "cakes" most of the time. His next engagement was with the Corse Payton Stock Co., touring the Middle West. He spent two years with this organization, and the experience of playing numberless different characters in every conceivable kind of environment fitted him for future engagements with "The Rose of the Rancho," under David Belasco's management; "The Top o' the World," under Conners and Dillingham's management, and engagements in every kind of legitimate entertainment from stock to grand opera, even including a personal venture in the field of comic opera.

Billy Quirk looks young, acts young and appears young on the screen, and it is this characteristic, together with his inimitable power of mimicry that attracted the attention of an influential moving picture director and first induced him to pose for the camera. This happened some six years ago, and since then Billy has been on the pay roll of six different motion picture companies, joining the Vitagraph Company in April, 1914. While having appeared in over five hundred comedies during his screen acting days, he still sticks to comedy roles, and with all his forty odd years continues to play sixteen year old boy parts. The most important of his pictures since he became a member of the Vitagraph Company include: "Too Much Uncle," "Father's Timepiece," "Uncle Bill," "The Evolution of Percival," "The Green Cat," "Convict Costumes and Confusion" and many others.

R. A. ROLFE
PRESENTS
THE CHARMINGLY DAINTY DRAMATIC STAR
MABEL TALIAFERRO
IN
RACHAEL CROTHER'S BIG PLAY
"The Three of Us"
RELEASED ON THE
ALCO PROGRAM
DECEMBER 14
Branches Girdling America
ALCO FILM CORPORATION
218 W. 42d St., - - NEW YORK
WALTER HOFF SEELY, Pres.

"SPRINGTIME," LIFE PHOTO FEATURE, FINISHED.

The finished photoplay, "Springtime," in which Florence Nash stars, and which is an Alco release, and the production of the Life Photo Film Corporation, has just been received from New Orleans. President Edward M. Roskam and a big company went to film the Booth Tarkington romance in the scenes ceived from New Orleans, where President Edward M. Roskam and a big company went to film the Booth Tarkington romance in the scenes described by Booth Tarkington in his romance of 1812. Officials of the releasing organization and of the producing corporation are certain, after a view of the finished work, that Miss Nash will win in this, her first screen appearance, the same wide approval that has met her appearance in the legitimate theatres, notably as Aggie Lynch, the charming blackmailer, in "Within the Law." William H. Tooker, too, it is thought by those who have seen the finished work, will duplicate the success he won as leading man in other Life Photo productions.

Mr. Roskam reports that he and his associates were given every courtesy by the city officials of New Orleans. They were permitted to use the public parks for their outdoor scenes, while their interiors were made in structures dating back beyond 1812, many of which are owned by the city. A costumer who is an artist went with the large company to New Orleans that the players might be garbed exactly as in the period of our last war with England.

LYRIC CO-OPERATES WITH DRAMA LEAGUE.

Manager Prosper Schwie, of the Lyric Theatre, Minneapolis, Minn., has arranged with the Minneapolis Drama League to give a program from 10.30 A. M. until noon, Saturdays, of films adapted especially for the school children, at a reduced price of admission. The Strand (formerly the Saxe), which is owned by the same company as the Lyric, will alternate with the Lyric on these programs. Among the films Mr. Schwie will show are "The Golden Spider," "The Land of Oz," "Samson" and others. On the Northeast side a picture theatre has been offering programs for the school children Wednesdays, in conjunction with the Prescott School.

FILM PLAY TO HELP RED CROSS.

At the New Palace, Minneapolis, Minn., the last half of Thanksgiving week (Nov. 22-28), the film play, "The Temple of Molech," which deals with the remedying of unsanitary conditions in a great pottery, was shown as an aid to the sale of Red Cross Christmas Seals, as through the courtesy of Messrs. Ruben & Finkelstein, owners of the theatre, a group of representative young women were stationed in the lobby and rest rooms selling seals. A nice amount was netted, which will go to the support of the local open air schools for tubercular children, located in the Thomas Arnold and Peabody Schools.

PENN. HOPES TO SECURE BETTER DEAL FROM LEGISLATURE IN EXPECTED REVISION OF CENSOR LAW.

A number of exhibitors called on Senator Penrose last week, in Philadelphia, and urged upon him the request that the present motion picture film censorship act now in effect in Pennsylvania be repealed at the coming session of the legislature, which convenes early in January.

It was pointed out to the Senator that the act is entirely too drastic and the most severe of any State in the union. Senator Penrose promised the delegation that waited on him that he would take the matter under consideration.

While it is not hoped to have the entire act repealed, it is at least expected that some of the clauses in the act will be eliminated so as to remove its most objectionable features.

A campaign will shortly be started which will reach every member of the legislature, so that the members of the body will be fully informed when the repeal comes up for action.

JACK ROSE FORMS A PICTURE CO.—WILL ACT FOR THE CAMERA.

"Bald Jack" Rose, erstwhile gambler and central figure in the sensational Becker case, who, since gaining his liberty by turning State's evidence has eschewed former associations to moralize in pulpits on the error of his early ways, has now become affiliated with the moving picture industry.

That affirmation is not equivalent to what might be a first guess on hearing such a statement—that Rose had succumbed to the enticements of a moving picture concern and accepted a titular role in some lurid drama of the underworld, with which his past life has been so closely linked. The role that Rose will play is a leading one in a commercial sense, for he enters the motion picture field as president of the Humanology Film Producing Company, a firm comprised, in addition to himself, of men prominent in the social and business life of Boston, which has just been incorporated.

While Rose himself does not strut through a long-filmed procession of episodes characteristic of the screened phases of big city life, it is noteworthy that one of the first productions to be made by the Humanology Film Producing Company will be a drama of the underworld, entitled "Are They Born or Made?" which is admitted to be to a greater extent the story of "Bald Jack" Rose's life and his induction into crime.

This photodrama, which consumes five reels in the telling, is about to be released by the United Film Service (Warner's Features, Inc.), the film corporation which is responsible for the marketing of the famous 101 (Miller Bros.) Ranch, Indian film plays, and other offerings.

WORLD FILM CORPORATION
Wm. A Brady Picture Play Co., Inc.
PRESENTS
ALICE BRADY
IN
"AS YE SOW"
By REV. JOHN SNYDER
RELEASED DEC. 21
Arrange Bookings on this through
WORLD FILM CORPORATION
LEWIS J. SELZNICK
Vice-Pres. and Gen'l Mgr.
130 West 46th St., New York
24 Branches Throughout the U. S. and Canada.

"THE SPOILERS" IN DEMAND IN NEW YORK.

The New York Alco Exchange, which owns the State rights for New York to "The Spoilers," reports a brisk demand for this feature. The latest theatres to be signed are the Clinton Square, Albany, and Case, Troy.

JANE COWL RETURNS FROM ST. AUGUSTINE.

Jane Cowl and the All Star Feature Corporation's company which supports her in her screen debut in the Alco release, "The Garden of Lies," returned from St. Augustine Dec. 3, with report that the weather had been perfect for filming the exteriors of the Justus Miles Forman story.

Director John H. Pratt was in carge for the Augustus Thomas producing organization. He staged several thrilling fights during the progress of the outdoor action. For these he utilised the old fort which dates back to Spanish occupation of St. Augustine, and is one of the oldest structures in the United States, and the tropical gardens of a number of the estates near St. Augustine.

Mr. Pratt said that Miss Cowl seemed perfectly at home in the newer form of dramatic art, and that she had been much interested in the difference in technique between dramatic art and photo-dramatic art.

CARLETON COMPLETES PRODUCTION OF "THE IDLER."

Lloyd B. Carleton, as director for the Box Office Attractions Company, has completed the screen production of "The Idler," in five parts. The photoplay is said to be the most pretentious and artistic yet attempted by Mr. Carleton. To quote a theatrical term, "the production is lavishly mounted, no expense being spared to secure the desired effects."

An excellent cast of players appears in "The Idler," the principal members being Catherine Countiss, Charles Richman, Claire Whitney and Walter Hitchcock. The scenario is the work of Roy L. McCardell.

Mr. Carleton is now preparing to present a film version of "The Girl I Left Behind Me," Franklin Fyles and David Belasco's triumph of Western life. Robert Edeson will appear as the star in this piece, assisted by a well selected company of photoplayers.

When "The Girl I Left Behind Me" was originally presented at the Empire Theatre as the opening attraction Carleton was a member of Charles Frohman's producing staff, so he is familiar with the production to its most minute detail.

24th ANNUAL CONVENTION

OF AMERICAN ASSOCIATION OF FAIRS AND EXPOSITIONS HELD AT THE AUDITORIUM HOTEL, CHICAGO, DEC. 3, 4.

MANY SOCIAL FUNCTIONS AND IMPORTANT BUSINESS TRANSACTED MADE MEETING MEMORABLE—W. R. MELLOR ELECTED PRESIDENT—SAN FRANISCO CHOSEN FOR NEXT ANNUAL CONCLAVE.

(Special to THE NEW YORK CLIPPER.)

CHICAGO, Dec. 5.

The twenty-fourth annual convention of the American Association of Fairs and Expositions was held in Chicago at the Auditorium Hotel, Thursday and Friday, Dec. 3 and 4. This conclave was largely attended, and keen interest was evinced in the various papers which were read before the assembled delegates by prominent members of the association and representatives of America's leading fairs and expositions. W. R. Mellor, of Lincoln, Neb., secretary of the Nebraska State Fair, was elected president for 1915; A. L. Sponsler, of Hutchinson, Kan., secretary of the Hutchinson, Kansas, State Fair, was chosen as vice president, and Charles Downing, of Indianapolis, secretary of the Indiana State Fair, was re-elected as secretary. San Francisco was unanimously selected for the twenty-fifth annual convention of the American Association of Fairs and Expositions, which will be held some time in November next, the exact date to be determined and announced by the executive committee in the near future.

The following dates were set for the 1915 State and Inter-State fairs and expositions:

STATE FAIR DATES.

NORTH DAKOTA, Fargo, July 20-24.
VANCOUVER EXPOSITION, Vancouver, B. C., Aug. 25-Sept. 3.
IOWA, Des Moines, Aug. 25-Sept. 3.
ST. JOSEPH, Mo. (dates not set).
CLEVELAND, North Randell, O., Aug. 19-26.
OHIO, Columbus, Aug. 30-Sept. 4.
MINNESOTA, Hamline, Sept. 4-11.
NEBRASKA, Lincoln, Sept. 6-10.
INDIANA, Indianapolis, Sept. 6-10.
MICHIGAN, Detroit, Sept. 6-15.
EXPOSITION, Rochester, N. Y., Sept. 6-18.
KENTUCKY, Louisville, Sept. 13-18.
HUTCHINSON, Kan., Sept. 11-18.
SOUTH DAKOTA, Huron, Sept. 13-18.
INTER-STATE, Spokane, Wash., Sept. 13-18.
NEW YORK, SYRACUSE, Sept. 13-18.
KANSAS, Topeka, Sept. 13-17.
ILLINOIS, Springfield, Sept. 17-25.
TENNESSEE, Nashville, Sept. 20-25.
MONTANA, Helena, Sept. 20-25.
INTER-STATE, Sioux City, Ia., Sept. 20-25.
OKLAHOMA, Oklahoma City, Sept. 20-Oct. 2.
MISSOURI, Sept. 25-Oct. 2.
TRI-STATE, Memphis, Sept. 26-Oct. 2.
UTAH, Salt Lake, Sept. 26-Oct. 3.
WYOMING, Douglass, Sept. 28-Oct. 2.
INTER-STATE, Trenton, N. J., Sept. 27-Oct. 1.
ALABAMA, Birmingham, Oct. 4-16.
AMERICAN ROYAL, Muskogee, Okla., Oct. 4-9.
TEXAS, Dallas, Oct. 16-21.
ALABAMA EXPOSITION, Montgomery, Oct. 18-23.
ALABAMA-MISSISSIPPI, Meridian, Miss., Oct. 18-23.
LOUISIANA, Shreveport, Nov. 1-13.
TEXAS COTTON PALACE, Waco.

The committee on dates were A. L. Sponsler, Frank G. Fuller, C. A. Nash, Oscar Hadley and W. A. Dalberger.

The following papers were delivered at the convention, each being followed by general discussion: Live Stock Exhibits at Fairs, by R. J. Kinzer, Kansas City, Mo.; Admission Live Stock Exhibitors, I. S. Mahan, secretary Oklahoma State Fair, Oklahoma City; Live Stock Entries, by T. H. Canfield, Lake Park, Minn.; Rules and Regulations Showing Live Stock at Fairs, by A. T. Sandless, Columbus, O.; Poultry, by Albert E. Brown, Syracuse, N. Y.; Speed and Admissions Thereto, by H. J. Kline, Cleveland, O.; Organization and Administration of Admission Department, by J. W. Russwurm, Nashville, Tenn.; Auto Races, by G. W. Dickinson, Detroit, Mich.; Auto Exhibits, by Chas. Downing, Indianapolis, Ind.; Ground Sanitation, by E. L. Richardson Calgary, Can.; Co-operation, Local and State, by J. W. Newman, Frankfort, Ky.; School Exhibits, by J. M. McDonald, Jackson, Miss.; County Exhibits, by W. R. Mellor, Lincoln, Neb.; Relations of Fairs to State, by F. L. Davis, White River Junction, Vt.; Machinery, by W. H. Stratton, Dallas, Tex., L. P. Randall, Trenton, N. J., and J. P. Mullen, Fonda, Ia.; Police Regulations, by James K. Hopkins, Princeton, Ill.

President John C. Simpson, secretary of the Minnesota State Fair, occupied the chair at the convention, and presided in his customary able manner.

The twenty-fourth annual banquet of the association was held in the Auditorium Hotel, Friday evening, Dec. 4, and among those present were the following:

THOSE WHO ATTENDED WERE:

Magnus Flaw, South Dakota; C. F. Haffley (California Frank), M. H. Barnes (F. M. Barnes, Inc.), Adw. P. Newman Jr. and Walter F. Driver (United States Tent & Awning Co.), Joe Bauman (World at Home), Fred F. Narbes; L. P. Randell, assistant sec. Interstate Fair, Trenton, N. J.; Frank L. Alberts, Alberta Aviators Co.; Con T. Kennedy, Kennedy Shows; George Nowton, A. H. Barkley, W. H. Shields, Frank Burns, Samuel L. Tuck, C. W. Harvey, Albert E. Brown, Ben Rosenthal, J. C. McKensie, J. Saunders Gordon, Edward Marsh, Wm. H. Jones, Frank D. Fuller, Edw. F. Edwards, A. F. Thavin, Herbert A. Kline, H. J. Krum, editor, *The Saddle and Show Horse Chronicle*; U. H. Genty, Tri-State Fair American Royal; W. A. Dallweger, pres. Missouri State Fair; Carlos E. Moore, Pan-American, San Francisco; C. F. Curtis, director Iowa State Fair; W. S. Hill, pres. South Dakota State Fair; E. F. McIntyre, Chas. Graff, Nebraska State Fair; F. F. Gilmore Jr., Louisville, Ky.; Don Allen, National News Bureau.

John Dill Robertson, M. D., Illinois State Board of Agriculture (vice president); B. M. Davidson, Illinois State Board of Agriculture; J. H. Hopkins, pres. Illinois (Princeton) Fair; Samuel Morgan, Hiram Myers, Nebraska State Fair; Joseph Robert, pres. Nebraska State Fair; William Foster, Nebraska State Fair; Illett B. Taylor, Illinois State Fair; P. F. H. Heidl, Illinois State Fair; August W. Miller, Illinois State Fair; John Stimson, sec. Missouri State Fair; J. A. Ollis, vice-pres. Nebraska State Fair; James T. Clyde, Midway Gardens; Nat Reiss, Nat Reiss Shows; Thomas Daly, Alf. T. Gorman, Samuel Reich, Fair Amusement Company; J. Alex. Sloan, E. F. Carrothers, United Fairs Booking Association; R. M. Striplin, sec. Mississippi-Alabama Fair; R. A. Brown, Alabama State Fair; B. B. Button, chairman Alabama State Fair; George F. Barnes, Alabama State Exposition; J. L. Dent, sec. Kentucky State Fair; W. D. Hildreth, James Dutton, Sam L. Levy, United Fairs Booking Association; Sam H. Fowcks, sec. Alabama State Fair; W. S. Grann, *Chicago Tribune*; C. J. McGuirk, Harry F. Rose.

Con T. Kennedy, Kennedy Shows; A. C. Thomas, editor, *The Horseman*; Edwin J. Krest, director State Fair of Texas; Charles M. Marsh, gen. traveling rep. W. V. M. A.; H. V. Bright, Cleveland, O.; Seth M. Mayfield, sec.-manager Texas Cotton Palace; W. H. H. Rogers, Rochester Industrial Exposition Ass'n; C. N. McIlvaine, sec. South Dakota State Fair; C. H. Anthony, supt. Speedways, Indiana State Fair; Dan McGugin, the World at Home; W. C. Brown, Director of Speed, Vancouver Exposition; Joe Morton, sec. Inter-State Fair, Sioux City; W. H. Stratton, sec. State Fair of Texas; W. H. Knight, American Trotting Association; A. S. Hinckey, St. Louis; J. F. Breitenstein, rep. Montana State Fair; A. J. Breitenstein, rep. Montana State Fair; Geo. H. Deymon, C. B. Irwin, Wyoming State Fair; Sid. J. Coffee, pres. Montana State Fair; Oscar Hadley, Indiana State Fair; J. D. Oeven, Salt Lake City; C. A. Gale, Evanston, Ill.; Frank J. Campbell, adv. manager Michigan State Fair; Horace S. Ensign, sec. Utah State Fair; G. W. Dickinson, sec.-manager Michigan State Fair.

Felix Reich, Robinson Amusement Co.; Robert H. Cosgrove, sec. Spokane Inter-State Fair; Al. Sponsler, sec. Kansas State Fair; J. W. Russwurm, sec. Tennessee State Fair; W. R. Mellor, sec. Nebraska State Fair; G. W. Williams, Chicago, Ill.; Fred Beckman, Chicago, Ill.; Baba Delgarian, Chicago, Ill.; Moe Hughes, E. C. Talbott, the World at Home; C. H. Duffield, South Dakota; Lewis O. Malcon, C. N. McIlvaine, sec. South Dakota State Fair; George H. Madden, vice-pres. Illinois State Fair; Charles Downing, sec. Indiana State Fair; J. C. Simpson, sec. Minnesota State Fair and pres. American Association of Fairs and Expositions; Charles E. Cameron, pres. Iowa State Fair; H. L. Pike, Iowa State Fair; A. R. Corey, sec. Iowa State Fair; C. A. Nash, sec. North Dakota State Fair Association; Budd Menzell, F. M. Barnes, Inc.

Felice Bernardi, the World at Home; Harry G. Melville, New Toy Mfg. Co.; Richard Guthmann, Guthmann Scenic Studios; W. J. (Doc) Allmann; M. Mahon, Oklahoma State Fair; John P. Martin, H. S. Moore, Oklahoma State Fair; Charles S. Hatch, the World at Home; Wm. Judkins Hewitt, THE NEW YORK CLIPPER; Eli S. Warner, Minn. State Fair; J. J. Fergmon, Pacific Northwest Stock, Portland, Ore.; Phil. Herzog, St. Paul, Minn.; Robert Crickmore, manager Minnesota State Fair; E. J. Stillwell, Minnesota State Fair; W. H. Camp, Northwestern Live Stock; John Miller, Chicago; Warren A. Patrick, Western manager THE CLIPPER; Ed. A. Evans, Evans' Greater Shows; H. A. Biedy, Ed. A. Evans Greater Shows; W. E. Price, Mills Novelty Co.; Lewis J. Berger, sec. Meridian, Miss., Fair; Wm. McIlvaine, Huron, S. Dak.; C. N. Cosgrove.

The banquet was a most dignified and enjoyable affair. Seated at the festive board as guests of the association were men prominent in the profession of entertainment and representative of the press. There was no speech-making, but instead of a spread of oratorical effusions a delightful entertainment was provided under the major-domoship of Ben Rosenthal, of the Fred M. Barnes, Inc., who gracefully introduced the following entertainers: King and Jolie, society dancers, compliments of Robinson Amusement Corporation; the Okura Japs, compliments of the United Fairs Booking Association; Henry Thies Jr., violinist-dancer, compliments Jas. T. Clyde, director of the Midway Gardens; Horace S. Ensign, of Salt Lake City, secretary of the Utah State Fair, in vocal selections, making a pronounced hit with a Peace song, which was given its first presentation by him; Mr. Thein Jr. and Miss Maxwell, in the novelty, "Enchantment," compliments of James T. Clyde; the Fiorenz Trio, comedy acrobats, compliments of Pain Fireworks Display Co.; Steve Jhasez, expert demonstrator of "Bunkology," assisted by Joe Bauman, the laughing hit of the bill, compliments of F. M. Barnes, Inc.; Iva Moore and Sylvia Loby, jolly cabaret girls, compliments Robinson Amusement Corporation; Neapolitan Operatic Octette, in selections from grand opera, compliments of F. M. Barnes, Inc.

The banquet was made the more delightful by the music rendered by Professor Henschell's Orchestra of the North American Restaurant, and by the electric violano-virtuoso, a marvelous musical instrument, compliments of W. E. Price, Mills Novelty Co., Chicago. The program committee which arranged the entertainment was C. N. McIlvaine, chairman; Horace S. Ensign, J. W. Russwurm, assisted by Charles H. Duffield. Ben Rosenthal was the stage director, and there was not a single hitch to mar the occasion. Altogether the banquet proved a fitting finale for the most successful, the most important and the most enjoyable annual convention ever held by the American Association of Fairs and Expositions. As Joe Morton, secretary of the Inter-State Fair, Sioux City, Ia., remarked upon the eve of his departure from Chicago: "Chicago has certainly treated us royally, and we have had the best times of our lives here. The various social functions which were arranged for the entertainment of the members of our association attending this convention were notable affairs, and gave evidence of that great spirit of hospitality which has made Chicago the convention city of the world. Of course we are all looking forward with keen anticipation to our next annual meeting in San Francisco, where we will kill two birds with one stone, for you may be sure that we will take in the Panama-Pacific Exposition from start to finish.

On Wednesday evening, Dec. 2, a dinner and reception was tendered to the members of the association by the Western Vaudeville Managers' Association and the United Booking Offices, in the Crystal Room of the Hotel Sherman, Chicago; C. E. Kohl, Mort H. Singer, Edw. Marsh and T. S. Humphreys acting as hosts. Edward Marsh was the toastmaster, and he carried his honors gracefully. Following this function the guests attended the Palace Music Hall in a body, and after the theatre a cabaret and ball was given in the Hotel Sherman. The entertainers at the dinner were: Clara Howard, Acme Quartette, Lee Harrison, Barney Bernard and Frank Migiul. There was a flow of wit and oratory to add spice to the collation, and among those who spoke were: John C. Simpson, Joe Morton, C. E. Kohl, Mort H. Singer, Charles Downing, J. W. Russwurm, W. H. Stratton, Dr. Eaton, of Sioux City, Ia.; Mr. Crickmore, Mr Higley, Wyoming; Mr. Breitenstein, Helena, Mont.; A. L. Sponsler, C. N. McIlvaine and Warren A. Patrick. Among those present at the W. V. M. A. dinner: John C. Simpson, Charles Downing, I. S. Mahan, Joe Morton, W. H. Stratton, A. L. Sponsler, C. E. Cameron, Robert Crickmore, Albert E. Brown, William H. Jones, D. G. Kimberly, A. R. Corey, T. H. Canfield, O. A. Olson, M. R. Margium, T. L. Eaton, E. F. Edwards, W. H. Rogers, Herbert A. Kline, Walter F. Driver, Edward P. Neumann Jr., J. W. Russwurm, Frank D. Fuller, E. H. Hill, Mort H. Singer, J. C. MacKenzie, E. J. Curtain, U. T. Hanford, C. E. Kohl, Edward Marsh, Charles Marsh, Barney Bernard, Lee Harrison, Judge Marcus Kavanaugh, Hon. G. A. Trude, O. L. Hall, *Chicago Journal*; Tom Rourke, *Saturday Evening Telegraph*; Mr. Danforth, *New York Star*; Harry Rose, E. O. Blackburn and Warren A. Patrick.

One might well devote a column in covering the various features of that memorable evening, but to quote the words of C. E. Kohl as he welcomed the guests at the dinner, "The gates are open—go as far as you like," tells the whole story, for a dinner, reception, theatre party and the ball and cabaret were IT in all that the word implies.

Another most enjoyable dinner and reception was tendered by F. M. Barnes, Inc., to members of the association. Fred Barnes and Joseph Bauman are past masters in the art of making it pleasant, and right royally did they exert themselves to make every guest feel perfectly at home and more than welcome.

There were other luncheons, dinners and receptions, including an auto party to the Midway Gardens, where the members were hospitably received by Director James T. Clyde; a dinner given by Walter F. Driver and Edward P. Neumann Jr., at the States Restaurant; a gathering of carnival and fair representatives and newspaper men given by H. M. Melville, at the North American Restaurant; a luncheon at the Hotel La Salle by Con T. Kennedy, and sprinkled here and there in cafes were individual groups entertained by Col. Charles W. Parker, James Patterson, W. R. Rice, Charles Duffield, W. J. Allmann, C. B. Erwin, and THE NEW YORK CLIPPER.

The men who founded the American Association of Fairs and Expositions builded better than they knew. They deserve a niche in the Hall of Fame, and an everlasting monument in tribute to the fact that in bringing together a mighty organization, representing millions upon millions of money invested in fairs and expositions, in making it possible for representative purveyors of amusement attractions to come into close contact with the men who are doing such a wonderful work in the education and the entertainment of the masses and making possible a new form of entertainment; they have performed a service which is sure to become a power for general good, with a scope that will expand more and more in the years to come.

The 1914 convention has passed into history, but the memory of it still lingers in the minds of all who were in attendance for a long time to come.

SOUTHERN AMUSEMENT CO.

BY W. J. KEHOE.

The company opens here in Corpus Christi, Tex, on Wednesday evening, for a stay of ten days, showing under the auspices of the Musketeers. The shows, rides and concessions are located on Loyd's Pier, which extends into the bay some five hundred feet. One of the features will be a reproduction of "The Days of '49." General Agent Danville is supervising same, assisted by Jake Davis and H. B. Jarrard.

D. M. Atwood, who has been with the Wortham Shows all season, joined this week, with some concessions.

The work of erecting the shows this week was very slow, as everything had to be wheeled onto the pier where we are showing on small push wagons.

Heinie Wolf's impersonation of Alkali Ike would certainly hurt that noted personage's feelings should he come back to life and see the portrayal in Slippery Gulch.

John Garvey says it seems like the good old days to be working behind a joint in Slippery Gulch.

A number of concessions from the Wortham Show will probably join us when that show closes in Quero.

KIT CARSON WILD WEST SHOW.

The Kit Carson Wild West Show of Thos. Wiedeman, now out near Oakley, O., was appraised as worth $4,967.50. Neil O'Brien, George Reichel and John Clark were the appraisers. The animals are to be sold at auction.

T. S. F. A. ORGANIZED.

The Tri-State Fair Association formed in Burlington, Ia., is now an assured success. The officers, headed by J. F. Deems, president, are representative business men, and the board of directors is also composed of men who do not know the meaning of the word, "Fail."

The company has been capitalized for $75,000, and at the first meeting $10,000 was subscribed. The committee is now engaged in canvassing, and will soon place the balance of the stock.

This fair will be associated with the Great Western Circuit. It is under the efficient general management of Geo. H. Holcombe, an old-time band and amusement man, who already has become very popular with Burlington business men, and the Tri-State Fair Association should achieve great success.

SHOWMEN'S LEAGUE OF AMERICA HOLD IMPORTANT MEETING IN CHICAGO FRIDAY, DEC. 4.

RESIGNATION OF PRESIDENT COL. W. F. CODY ACCEPTED—STATEMENTS OF SECRETARY AND THE TREASURER ACCEPTED AND APPROVED—MEMBERS ENTHUSIASTIC OVER PROGRESS OF ORGANIZATION—NEARLY FOUR HUNDRED REPRESENTATIVE SHOWMEN ON THE ROSTER—NEXT MEETING IN FEBRUARY.

(Special to THE NEW YORK CLIPPER.)

CHICAGO, Dec. 5.

A special meeting of the Showmen's League of America was held at the Hotel Wellington, in Chicago, Friday afternoon, Dec. 4, with the following members present: Chas. Andress, Frank L. Albert, Col. Chas. W. Parker, U. J. Hermann, Warren A. Patrick, James Patterson, Con T. Kennedy, John B. Warren, E. C. Talbott, W. H. Rice, Walter F. Driver, Edward P. Neumann Jr., William Judkins Hewitt, A. H. Barkley, H. S. Noyes, A. A. Powers, Harry W. Wright, Walter A. Shannon, Dave Jarrett, Charles B. Fredericks, Fred Beckmann, George H. Degnon, Baba Delgarian, Mike Zinney, J. Edw. Brown, Samuel Reich, Lew H. Morris, W. G. Williams, Felece Bernardi, Al. F. Gorman, H. M. Shonh, Dan McGugin, L. C. Kelley, C. H. Armstrong, John Miller and Louis J. Berger.

At this important meeting of The Showmen's League of America, First Vice President Charles Andress occupied the chair, leaving it temporarily while the secretary submitted the resignation of President Col. W. F. Cody, and Mr. Andress giving way to Col. Charles W. Parker, who presided. The resignation of President Cody was accepted, and not without a feeling of regret on the part of every member present, but as it was obvious that it would be quite impossible for Col. Cody to give the organization the time and attention that a president should devote to the same, his desire to be relieved from the responsibilities attached to the office was reluctantly acquiesced with. The resignation of First Vice President Charles Andress was not accepted, and in response to the unanimous approval of all of the members present, Mr. Andress withdrew his resignation, expressing in an eloquent manner his sincere appreciation of the great token of friendship shown him. Resuming the chair, Mr. Andress directed the secretary to read the roster of The Showmen's League of America, and to submit a statement of the receipts and expenditures since the organization of the League, Feb. 1[illegible], 1913. The roster was read and the financial statement rendered, both being accepted and approved amid exclamations of enthusiasm.

The full roster will be published in the Christmas Number of THE CLIPPER.

During the past year three members of the League have gone to their reward, D. A. Harris, Henry Rosenthal and John Sells.

The secretary's financial statement showed a cash balance on hand in the treasury of twenty-two hundred and thirty dollars and seventy cents ($2,230.70), and this was confirmed and verified by the treasurer whose statement was accepted and approved.

ANDRESS ELOQUENT.

Vice President Charles Andress, in a very able manner, dwelt at length on what had been achieved by the League, and stated that one of the chief purposes of the meeting was to determine its future. Extended and general discussion was entered into by many of the members present, the entire proceedings being marked by a spirit of harmonious co-operation. Mr. Andress stated that it was the opinion of several members with whom he had discussed the matter, that by reason of the fact that so few of the organizations made their permanent residence in Chicago, the home of the League, and on account of the great majority of the membership being more or less of the time scattered in all parts of the country, it was a debatable question if The Showmen's League of America could be made the formidable organization which its founders had hoped it would be. He averred that some of the members were in favor of winding up the affairs of the League, and turning over the funds to a charitable institution affiliated with the profession of entertainment. Lack of space precludes the possibility of reporting the utterances of the members, but by unanimous vote it was decided that The Showmen's League of America should not cease to be, but rather that it should be made a greater power than ever.

The secretary was ordered to call a special meeting to be held in February during the week in which the American Association of Fairs and Expositions will hold its meeting, in Chicago, due notice of same to be published in two amusement weeklies sufficiently far enough in advance to permit members to reach Chicago from distant points in time for the session. The next regular annual meeting of The Showmen's League of America will be held in Chicago on the third Wednesday in February, 1915, for the election of officers and to discuss matters pertaining to the welfare of the organization. This regular annual meeting will undoubtedly be largely attended.

FEDERAL WAR TAX.

Considerable time was devoted at the meeting held in Chicago, Friday, to the discussion of the Federal War Tax as it pertains to tented amusement enterprises. First Vice President Andress, upon motion, appointed the following committee, under the chairmanship of Con T. Kennedy, to wait upon Federal revenue officials in Chicago, and the secretary was instructed to draft and forward a letter to the Attorney General in Washington for an opinion as to how the tax should be applied. The committee: Con T. Kennedy, chairman; James Patterson, Col. C. W. Parker, U. J. Hermann, E. C. Talbott, A. H. Barkley, W. H. Rice, Baba Delgarian, F. L. Albert, Harry W. Wright, Harry S. Noyes, L. C. Kelley and A. A. Powers. The committee has an appointment to meet the Federal officials in Chicago, Wednesday, Dec. 9, and the ruling from Washington should be received by the secretary in the near future. This war tax matter is a vital one to all identified in a managerial way in the tent show business, and more particularly to those who are financially interested in carnival attractions and concessions. It is little wonder that the Showmen's League of America has taken upon itself in a vigorous and intelligent manner this action towards the straightening out of a perplexing problem, which has been agitating the minds of the thousands of showmen whom the members of the League represent. It is quite in keeping with that notable movement which was inaugurated by the League and so efficiently carried out when the raging waters threatened the very existence of show folk in Peru, Ind., last year. It will be readily recalled that within twenty-four hours after the call came for help a solid carload of supplies, food and clothing and drugs for the ill was speeding on its way from Chicago to the devastated district. And again it is in keeping with that spirit of helpfulness which has been repeatedly evidenced by the League in coming to the succor of distressed members and indigent show people, whether they were members or not.

As the secretary stated at the meeting in Chicago, Friday: "It would be a pity indeed to allow The Showmen's League of America to pass into oblivion, for it is an organization with high and worthy objects, and can be made a power for great good. The roster includes nearly four hundred representative showmen, many of whom are of the highest standing in the amusement field."

Following the meeting at the Wellington, groups of league members gathered in the foyer of the Wellington, and with showmen who were not members, enthusiastically predicted a long and brilliant future for The Showmen's League of America. From time to time announcements will be made in the outdoor amusement weeklies to keep league members in touch with developments and supplied with interesting news. In the meantime, "Vive la League" will be the slogan. The secretary will be pleased to receive communications, and will answer all correspondence addressed to The Showmen's League of America, 505 Ashland Block, Chicago.

(Signed) WARREN A. PATRICK, Secretary.

CHICAGO, DEC. 5, 1914.

FOUR PANTOMIMES FOR XMAS.

(From Our Own Correspondent.)

LONDON, Eng., Nov. 28.

At this season of the year the theatrical work is generally in a state of intense activity preparing for Christmas. But I am afraid it is make believe now. The public is willing enough to come to the theatre, but its patronage is casual, from day to day. It will not book seats. This is a particularly serious matter, a month ahead of Christmas. In a normal year it is not too much to say that during the early days of December half a million dollars is handed into the treasuries of the London theatres for seats to be occupied during the holiday season, and the managers are more or less dependent on this cash for the capital outlay on their Christmas productions. That is why, this Christmas, we are to see so many revivals, alike in the way of pantomime and musical comedy. They can mostly be done out of stock, with a little refurbishing. The public knows little of the purely industrial side of the stage. The manager, the author and the actor it understands.

But the manufacturers of stage fabrics and the stage artisan, are unknown. Yet I suppose their loss and personal distress is greater than that of any other sufferer by the present crisis.

None the less, we are to have four pantomimes at the West End of London this year—if the scheme for taking over the London Opera House eventuates. And I am told that in no case has an important provincial manager announced his intention of abandoning his pantomime, or of rescinding or altering his engagements entered into with important artists. Three of the big vaudeville houses naturally hope that they are fully equipped for Christmas—the Empire, with "By Jingo If We Do —;" the Hippodrome, with "Business As Usual," and the Palace, with "The Passing Show." It is now the turn of the Alhambra to announce its intentions in supersession of "Not Likely." By the way, I hear that there has been a brisk demand for the big staircase scene here for reproductions in the provincial pantomimes.

STOLL AND THE COUNTY COUNCIL.

A strenuous fight is proceeding between Oswald Stoll and the London County Council in regard to the big vaudeville house he wants to build at Fulham, a populous Southwestern suburb of London. He has a very fine site there, but for several years it has lain idle because the County Council refuses him a license. The religious bodies of Fulham oppose the license, saying that Fulham is well supplied with entertainment, which it is not, and that vaudeville does not improve the public mind anyhow. There is a shrewd suspicion that Henry Tozer is the "nigger on the fence." The point that Stoll urges this year is that if he gets his license he will at once provide a year's work for a thousand artisans, who want it very badly. Also he will put $250,000 in circulation among languishing industries.

LILLIAN SHAW opened at Hammerstein's, Monday matinee, Dec. 7. She quit on account of bad throat and could not work at night.

DESPITE the fact that show business is bad, Richard Lambert, the general press representative for John Cort's theatres and productions, has enlarged his offices.

WITH Mrs. Patrick Campbell playing the role she created over twenty years ago in London, "The Second Mrs. Tanqueray" was given at Wallack's afternoon of Dec. 7, for the benefit of the Committee of Mercy, the fund of which was augmented nearly $2,500 thereby.

HARRY BRAHAM, the well known orchestra leader; Thomas A. Hughes and Henry Heindl, all of the Majestic Theatre Orchestra, Brooklyn, N. Y., were knocked down by an automobile and injured morning of Dec. 6, in that city.

JULIA ARTHUR is in New York to rehearse the company which will appear with her in "Mercedes," for a benefit performance to be given Dec. 15.

IZETTA JEWEL (Kenny) and Congressman Wm. G. Brown Jr., from West Virginia, were married Dec. 5 in Baltimore, Md.

WM. HARCOURT KING, known on the stage as William Harcourt, is entitled to part of the royalties of George H. Broadhurst's play, "The Man of the Hour," under a decision by the Appellate Division of the Supreme Court last week, ordering a new trial in a suit by Harcourt against Broadhurst to recover $25,000.

ANDREW MACK, who has just signed a contract for a long tour over the Marcus Loew Circuit, opened Dec. 7 at his Seventh Avenue Theatre, New York. He will leave for the West shortly.

MANUFACTURE CONTRACT RENT
P. A. McHUGH
FOLDING OPERA CIRCUS CHAIRS GRAND STAND PARK HALL
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Colton, S. D., October 26, 1914.
Mr. C. W. PARKER,
Lavenworth, Kansas.
Dear Sir:
As I have closed the Season, thought I would write you a few lines to let you know I am still on deck. I have had a good Fair Season with the best one day's run I ever had, which was the Fourth of July. They gave me $25.00 to come and I got away with $980.00 How is that for one day's run? Yours truly,
GARLAND ELLIS.

One machine earned $16,650 in 22 weeks, 1904
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NEW VAUDEVILLE ACTS AND REAPPEARANCES

Mason-Keeler Co. (Sketch).

35 MIN., INTERIOR (SPECIAL).

Alhambra.—"Married," by Porter Emerson Brown, was a riot for Homer B. Mason and Marguerite Keeler here last week. With Miss Keeler's entrance into a showy bedroom set, she is attacked by a burglar, who is the first to be seen making a tour of the room. A blow on the head brings her out of a state of comma, which, upon calling her doctor, she finds she has been in for ten days. Believing herself to have hired the room, she retires. Then Mason with his "souse" on, enters. The finding of female attire strewn about his room is a shock that allows his diving right into the deepest depths of the humor in him. Then he discovers "a woman in his bed." and comes to the conclusion that this woman is his wife. "I'm Married" settles his self-dispute. With the awakening of the "now restored to consciousness" girl, she demands "why and what!" but the "sobering up" rounder can only explain that they must have been "married." After she is "cuddled" in a big chair he starts to explain, Mason's endeavors in action and word thereafter increase the value of the Porter Brown's lines, and each succeeding one seems to "punch" harder. The couple finally come to a conclusion that they would make a very respectable married couple. A party from an adjoining room, in the act of "getting away," is wrested to a halt by Mason, explains he is a clergyman, addicted to "spells," and marries the couple. It will continue to keep vaudeville-goers in a laugh-a-line state as long as Mr. Mason and Miss Keeler choose to use it. *Tod.*

"The Slave Ship" (Sketch).

25 MIN., FULL STAGE.

Hammerstein's.—The corner was treated to a real melodrama, entitled "The Slave Ship," staged and produced by Ned Wayburn, Monday afternoon, Dec. 7. "The Slave Ship" is a brig that plied the seas with cargos of black slaves, to sell in different ports, in days before the Civil War. "Bad Jim Warner," captain of the ship, kidnaps the daughter of an admiral of the United States Navy. And Lieut. Harvey Dobson and Pat Downey, a boatswain, sneak aboard the ship to save her. The scenery was the work of art. Into the hold of the ship, Jefferson, an old slave, well played by Geo. M. Devere, with other colored slaves, are locked, and at finish an explosion occurs, but the Lieut. saves the girl. The audience at the corner liked the act, and at finish it took three curtains. Two scenes are shown, one the side view of the vessel, and the other showing a U. S. Cutter saving the lieutenant and the girl from a raft after the explosion. The electric effects were beautiful, and the ship was a massive contrivance. *Sam.*

Gladys Rice (Songs).

10 MIN., IN ONE.

Royal.—The reception given to Gladys Rice, week ending Dec. 5 (which marked her first appearance in vaudeville) was not of the warmest. Miss Rice is the daughter of John C. Rice and Sally Cohen. She has a fairly good voice, but lacks that "indefinable something" necessary to put over an act of this kind. She was assisted at the piano by Frank Sheridan.

The songs offered included: "I Hear You Calling Me," "It's Time Enough to Get the Girl," "You'd Better Ask Me" (in an Irish brogue), and "Sally In Our Alley," for which she played her own accompaniment. Miss Rice was handicapped by the fact that an older and more experienced "single" was on the bill. *Emil.*

Josephine Davis (Songs).

24 MIN., IN ONE.

Hammerstein's.—Josephine Davis, assisted by Billy Geller, at the piano, has a good routine of songs and beautiful gowns. A good assistant is Geller. Miss Davis opened with "He Never Comes Home At All," followed by "She Used To Be the Slowest Gal in Town." Mr. Geller sang "No One Does It Like You Do" while seated at the piano. Miss Davis then sang "Waltzing," which got a good hand. "Yiddisher Wedding" is her comedy number, and she closed with "Long, Long Way From Home," taking three bows. A good act on any bill. *Sam.*

McCarthy and Garson (Songs).

13 MIN., IN ONE.

Harlem O. H.—Paul McCarthy and Marion Garson should pry right onto the big time with the neat song and piano offering they showed here last week. They open with "Within the Law," for a speedy start, together, and Miss Garson, after discarding a heliotrope coat, to a rich white gown and hat, solos "two and two" of "Peggy From the Country With a Baby Stare," finished with a neat dance. This is followed by McCarthy; changed from white flannel to dress suit, accompanying himself at piano for "two and three" of "When Grown Up Ladies Act Like Babies," in good style. "Twin Beds" is a big double number for them to follow, with McCarthy playing for it, and with Miss Garson in a pretty green gown and white fur-trimmed cloak, which she discards for the next number, showing all the green gown. "If I Were a Bee and You Were a Red, Red Rose" is the fourth, and "Dancing the Blues Away" for an encore, and a final bit of dance, with McCarthy's carrying off of his wee' pretty partner. They make corking appearances, and have a well-chosen set of songs, everyone put over in the know-how-way. *Tod.*

Stewart and Keeley (Songs and Dances).

16 MIN., ONE AND ONE ONE-HALF.

Dale's 116th St.—Arthur Stewart and Hazel Keeley, have "brushed up" their turn into practically a new offering, and with spic and span dressing, look better than ever. With Mr. Stewart in a neat suit of gray and straw hat, and Miss Keeley in a pink accordion plaited dress, and hat, the dress touched off with rhinestone studded black velvet bows for buttons, they open with a song and dance. Then Stewart gives his good eccentric dance specialty, with impersonations of Billy "Single" Clifford, Charley Grapewin's "jag" dance, Al. Jolson, and a final one of Joe Welch. The first drop is then raised, and under spot Miss Keeley comes from a centre vent in a black velvet drop, as Indian squaw, and does a cleverly arranged Injun dance. The next number (under spot) is started by Stewart, in a solid white cowpuncher costume for "Woolly Wild West" number, joined for a speedy finish double dance by Miss Keeley, looking rich in a solid white knee-length cow-girl rig. All fast and good. *Tod.*

Dawson and Gillette (Songs and Talk).

12 MIN., IN ONE.

Dale's 116th St.—Eli Dawson and Grace Gillette make up an entertaining double, and should go along with few empty weeks. Showing here Nov. 30-Dec. 2, Dawson, in straight business suit and Panama hat, and Miss Gillette in white flannel skirt, green velvet coat, parasol and white felt hat, they began with "conversation" on women and their dress to-day, that is snappy all the way, worked up with Dawson's "nut" business. While Miss Gillette changes to a rich, accordion plaited and lacey blue dress and hat, and change stockings and slippers; Dawson sings "She Used to Be the Slowest Girl in Town," ringing in his black face mugging, lingo and business for it. They follow doubling in a medley of new and old popular songs, and were called back to double "Since You Came Along and Gave Your Kisses to Me." A neat and clean turn. *Tod.*

Wilton Sisters (Songs and Music).

14 MIN., ONE.

Proctor's 23d St.—A talented and youthful duo, who sing well together, and act "at home." Smaller plays a violin with proper confidence, while the larger girl is a good pianist, to accompany numbers as well as she sings a solo. This number should be changed for something that would "fit in" better, as well as allow more chance for vocal display. A neatly dressed, clever sister act. *Tod.*

TENNEY A writer of Real Acts, Sketches and Monologs. He has written THE BEST and FOR THE BEST. So write for him to write for you.
ALLEN SPENCER TENNEY, 1402 Broadway, New York.

11 MIN., FULL STAGE.

Alhambra.—Beth Stone and Frank Hughes were a welcome duo to Harlem's elects of vaudeville goers Monday night. The bill calls the act "The Dancing Darling and the Dancing Demon." They live up to the titles closely. The vaudeville stage has no daintier, more graceful or good, to look upon toe dancer than this same Beth Stone, while Frank Hughes makes her an 18 karat gold partner. He is a clever soft shoe dancer, as well as knowing how to wear a dress suit with the proper "at home" effect. At the raise of the curtain they are found seated on a sofa, "just finishing a kiss." Miss Stone in a white satin dress and he in dress suit. They double, singing "On a Winter's Night," and finish with dance. This is followed by a soft shoe specialty by Hughes that has class to every step of it. Then Miss Stone, in a kneelength, gold colored, spangled affair and salmon tinted bloomers, comes into her own with an exhibition of toe dancing and pirouetting that brought down the house at every difficult step she went through. (Darling dance is right). Next, in a change to a black and white striped, tassel trimmed pierrot suit, and masked, Mr. Hughes is followed on by Miss Stone, in a cream and white gown, and the modernized Apache dance offered, with Both working much on her toes during it, and a whirling of her on his shoulders finished their turn off finely, with a "kiss" bit climax, as they had begun. A speedy tango is their encore, equally as good as all they previously do. Closing the bill here, they were a solid hit. *Tod.*

Annette Kellermann.

15 MIN., FULL STAGE.

Palace.—After an absence of nearly three years, Annette Kellermann, one of vaudeville's premier divers and swimmers, appeared in her initial appearance here, offering her capable act.

The only change she has made from her usual performance is to offer a little introduction speech, saying that she hoped her offering would be liked and that she thanked the audience for her return to vaudeville.

As a diver Miss Kellermann is without a superior, and her execution of many fancy dives drew forth hearty plaudits from the audience. *Jack.*

Leon's Models De Luxe (Posing).

11 MIN., FULL STAGE.

Hammerstein's.—A very good act of its kind. Two men and two women in a bas-relief marble posing act. The subjects are good, and the figures are perfect. The act runs like clockwork, and is a good flash on any bill. *Sam.*

Lona Hegyi (Clay Modeler).

9 MIN., IN TWO.

Hammerstein's.—Lona Hegyi, a lady who does clay modeling on a full lighted stage, has an act away from others, that I have seen. She is a fast worker and would be a good opening act on any bill. *Sam.*

WHITE RAT NIBBLES.

BY VICTOR V. VASS.

LEST I forget, will mention that every Thursday night, at 11 P. M., a scamper is held at our clubhouse. Music, singing and dancing until wee hours. Be one of the many.

J. WATSON SCOTT, of Davis and Scott, seems to enjoy our billiard room, and says "'Tis only a matter of time when the act sails to fulfill European engagements."

MISSING all this week, "a gentleman," Patsy Doyle by name. May be frolicing with Ida Dunn. Account for yourself, young man!

PHIL COOK (Cook and Silvia) favors us much with his presence these days. I do not mean to say they are idle, as they are at it all the time, some time.

BERT LA MONT has regained his voice, making the rest of his cowboys happy. Imagine I saw his big ear smile as he entered yesterday.

LOU MORGAN, late with Cherry Blossoms, is again capable of navigating, after a nine weeks' siege of rheumatics.

DO YOU, who are not members of our order, realize the benefits obtained by belonging? And just think, boys and girls, it cost you about three cents a day.

JACK SIMMONS and his White Rat Orchestra, "wolf" over some music. Honest he does. You don't believe me! Then please ask Counselor James A. Timony, who visits our club each eve.

I SEE Frank Manning, once a German comedian, is now connected with a film company. Do not misunderstand me—film, not flim.

RUSTLE, "Rats," with Frank Fogarty at the helm the ship is rounding Point Judith nicely.

I WONDER who is going to win that life membership about to be raffled off!

BROTHERS, do you know we take in lay members? Cost ten dollars a year. Get busy. Coral one or two.

THE team of Adams and Opp are no more.

THE ups and downs of our hotel patrons will not occur as often as in the past. Let's hope so, ANYWAY, as a new elevator has been installed.

MR. AND MRS. JOE MACK have gone to housekeeping. Get Joe to tell the story of the frying pan.

IRVING DASH, late pianist at College Inn Cafe, does not delight the attendance at said Inn. He is now a vaudevillian.

HARRY WESTON, of the team of Williams and Weston, looks nifty since exploiting Boston and suburbs.

WARREN AND BROCKWAY, at a mile a minute gait, left us for Atlantic City. Chester and other good works to follow. "Ancient!" Yes, but 'tis on the level. Music cue

IF the Arnault Bros., who played the Palace last week, are doing as well as they did while with Evelyn Nesbit Thaw Show, last season, they sure am putting it over. John and Ernie are their Christian names. Yes, their parents still travel with them.

AND in conclusion will say The butcher, the baker, etc., all are strongly organized, and when it comes to a show down, are there. Now Mr. Vaudevillian and Miss Starlight and Mr. Legitimate, why not help strengthen our young "Gibraltar." Interest yourself. Write our "Big Chief," Frank Fogerty, considered by those "who are who," to be an actor and gentleman; or our handsome chairman of house committee, Joseph P. Mack. *"Join." Strengthen—Fast Music.*

BACHMAN STARTS SUIT AGAINST "KICK IN."

A lawsuit to determine the rights in "Their Getaway," a playlet being presented in vaudeville by Charles Bachman, is pending in New York. After the act closed its engagement in Waterloo, Ia., Dec. 5, Mr. Bachman started for New York to institute proceedings in protection of his alleged rights.

Mr. Bachman claims that he was given absolute rights to the playlet by Willard Mack, its author, while on the Pacific Coast, but learned while he was playing there that Mack was using the act in New York.

Later, "Kick In," a four act drama of the underworld, written by Mack, was produced by A. H. Woods. Mr. Bachman claims it is an expanded form of his playlet, and that its third act is actually the playlet itself.

HODKINS SUES LOEW CIRCUIT.

Charles E. Hodkins, head of the Hodkins Lyric Vaudeville Circuit, booking through Southern cities, is planning, it is said, to bring suit against the Marcus Loew Western Agency for $14,000 damages. It was stated that the Loew Agency was to give him acts out of Kansas City, and with this Mr. Hodkins formed a Southern circuit, which would have brought in a large commission. Hodkins signed to furnish acts which had played the Empress Theatre in Kansas City recently, and it is said the Loew Circuit routes the acts elsewhere. The case is in the hands of Fred Lowenthal, who has already met Aaron Jones on the matter.

HARRY WEBER IN CHICAGO.

Harry Weber, well known Eastern agent, arrived in Chicago last Saturday to confer with Coney Holmes in regards to making Western connections.

Deaths.

In Loving Memory of My Dear Sister
OLLA HOOD
Died Dec. 17, 1913
"GONE BUT NOT FORGOTTEN"
MAUDE E. LASCELLE

IN MEMORIAM
of My Beloved Wife
MARGARET KEARNEY
Who Passed Away Dec. 10, 1913
Her Husband, PAT. KEARNEY
and Two Sons, JAMES, EDWARD

Frank Egan, well known as a showman, expert with the drum major's baton, and recently an employee at Rorick's Glen, Elmira, N. Y., died recently at St. Joseph's Hospital, in that city. The son of Mr. and Mrs. Patrick Egan, he, with his brother, Joseph, entered the show business as boys. Among the companies with whom he traveled were the old Thatcher, Primrose & West Minstrels, and later of the Primrose & West Minstrels. Leaving the minstrel line, he engaged, in the late nineties, with Rice's famous "1492" company, and later played important parts in such well-remembered productions as "Peck's Bad Boy," "The Baggage Check," "The Bowery Girl" and others. Recently he was engaged with a brother in the express and delivery business in Elmira, but ill-health obliged him to give it up.

Prof. Emil Gerver, a well known musician, and proprietor of the Jamaica Conservatory of Music, at Jamaica, L. I., died in St. Mary's Hospital, there, Nov. 20, from pneumonia, aged fifty-one years. He was a native of Germany and had played at various times in some of the large orchestras of this city, and was at one time connected with the orchestra of the Lillian Russell Opera Company. He lived at 10 Union Hall Street, Jamaica, where he is survived by his wife and seven children.

Peter Ham, a prominent amusement promoter, died suddenly from heart failure at his home in Watervliet, N. Y., morning of Nov. 26. Mr. Ham conducted several skating rinks in the vicinity of Troy, N. Y., and last Summer was in charge of the dancing pavilion at Rensselaer Park. He also was identified with many other concessions at various times, and had been a resident of Watervliet for a number of years. He is survived by his sister, his widow and three daughters.

William Gerken, at one time cashier of the old Eastern Hotel, near the Battery, this city, and later of Steeplechase Park, Coney Island, died recently, at his home, 410 Marion Street, Brooklyn, aged thirty-one years. During the past few years Mr. Gerken had undergone a series of operations for blood poisoning, which set in from a scratch on his finger.

Andy Miller, for several years assistant treasurer of Hyde & Behman's Theatre, Brooklyn, and who had also been connected with other theatres in that city, died there recently of tuberculosis. He had also traveled in the interests of a theatrical company for a season or so. He was popular, and besides his wife, leaves a host of friends who will mourn his passing away.

Virginia Keating (nee Josephine McGillan), formerly connected with the Gleason Stock Co., at the College Theatre, Chicago, died recently in Key West, Fla. The body was interred at Appleton, Wis., where deceased was born.

Sam Brooks, formerly of the Brooks Bros., for twelve years, and for five years of the team of Brooks and Jeanett, died Nov. 27, in New York.

MRS. JAMES MCMILLEN, mother of Lottie West Symonds, known on the stage as "the Irish Countess," died in the seventy-second year of her age, at Toledo, O., Nov. 8. She leaves three daughters and four sons, twenty-seven grand children and three great grand children. Interment was made in Toledo.

ALFRED L. SIMPSON, Nov. 26.
CARTER HOTCHKISS, Dec. 3.
BILL SIMMONS, Dec. 1.
CARL HENRY, Dec. 4.
JOHN J. EDWARDS, —.
MAX RITTER, Dec. 1.
BILLY HOWARD, Nov. 28.
IDA MOSHER-HOPPER, Dec. 1.
CHAS. F. TOWLE, Dec. 1.
HOLLY SHEPARD, Nov. 27.
FRANK HOWARD, Dec. 4.
SIGNOR PERUGINI, Dec. 3.
CARTER HOTCHKISS, Dec. 3.
JACK ABBRETTI, Dec. 4.
MARY A. BURKHARDT, Dec. 1.
ORRIN W. LAWRENCE, Nov. 30.

OUT OF TOWN NEWS

Portland, Me.—Jefferson (M. J. Garrity, mgr.) the Thomas Musical Comedy Co. Dec. 7-12, presenting "Lodge Night," first half, and the new musical farce, "An Oyster Fry," last half. Photoplays are an added feature. Wm. T. Hodge, in "The Road to Happiness," is underlined to appear here at an early date.

KEITH'S (Louis E. Kilby, mgr.) — The Keith Stock Co., supporting Dorothy Dalton (who joined as the new leading woman 7), and Edward E. Horton present "The Lure" 7-12. The production week of 14 will be "The Running Fight," by Louis Albion and David P. Perkins for the first time on any stage. Portland Lodge of Elks held its annual memorial exercises here Sunday evening, 6.

NEW PORTLAND (M. C. Blumenberg, mgr.)—Vaudeville and motion pictures. Bill 7-9: Conley and Webb, Althea Twin Sisters, Milt Wood, Roddy and Le Roy, and Harry McBride and his "Town Hall Minstrels." Bill 10-12: Rogers and Hall, Peterson and Arliss, Don Romaine, Xela Sisters, and Edward Farrell and company.

GREELY'S (James W. Greely, mgr.)—The Marcus Musical Comedy Co., in its third week's engagement, 7-12, present "The Minstrel Maids," with Mike Sachs as the Hebrew end man. Mae Cleary (a former Portland girl) joins, 7. Motion pictures are featured.

CASCO (James E. Moore, mgr.)—This house is now under the management of Mr. Moore, long identified with theatricals in this city and elsewhere, opened 8, with Marie Pavey and her stock company, presenting "The Marriage of Kitty," with Miss Pavey and Charles Derrah in the leads. Frank Dawson is stage director. The other popular members include: Belle D'Arcy, Joseph Lawrence, John Junior, May Haines. Irene McCallum presides in the box office.

NICKEL (Wm. E. Reeves, mgr.)—Feature motion pictures.

EMPIRE (George I. Appleby, mgr.)—Feature motion pictures.

CITY HALL.—Promoter George V. Tuohey, of Boston, held an all star wrestling tourney here 8, presenting John Kilonis, Emil Pardello, Karl Lemle, Ivan Michaeloff, Cyclone Burns and Einer Johansen. This was "ladies night."

IN THE second concert of the Steinert series, Alice Nielsen and Rudolph Ganz appear here 9.

Baltimore, Md. — Ford's (Chas. E. Ford, mgr.) Margaret Anglin, in "Lady Windermere's Fan," Dec. 7-12. Geo. Evans' Minstrels next week.

ACADEMY (Tunis Dean, mgr.)—"Ben-Hur" 7-12. Rose Stahl, in "A Perfect Lady," next week.

AUDITORIUM.—Poli Stock Co., in "The House of a Thousand Candles," 7-12. "Our Wives" next.

PALACE (Wm. Ballauf, mgr.)—Globe Trotters 7-12. The Gay New Yorkers next week.

GAYETY (M. Southerland, mgr.)—Beauty, Youth and Folly 7-12. City Belles next week.

HIPPODROME (Chas. E. Lewis, mgr.)—Bill 7-12: Rochler's dogs, American Comedy Four, the Hasemans, Bissett and Bestry, Adams and Lenoire, Joe Welsh and Polly Prim.

MARYLAND (Fred C. Schanberger, mgr.)—Bill 7-12: Arthur Prince, Bert Errol, Ching Hwa Four, Mrs. Gene Hughes and company, Claudius and Scarlet, the Hedders, Henshaw and Avery, and Clara Inge.

VICTORIA (Chas. E. Lewis, mgr.)—Bill 7-12. Sig. Franz Troupe, Monte Carlo Duo, Guy Bartlet Trio, Devere and Lewis, Leverne and Allyn, Harry Sterling, Wexford and Bock, Stross and Becker, and Wm. Hall and company.

NEW (Geo. Schneider, mgr.)—Bill 7-12: Wynne and Mayne, Duball and Marzey, Fatley and Butler, Potts Bros. and company, and Emperors of Music.

COLONIAL.—"The White Squaw" 7-12. "Billy, the Kid" next week.

THIS WEEK'S CHICAGO VAUDEVILLE

(Special wire to THE CLIPPER, Dec. 7).

Majestic (Lyman B. Glover, mgr.) — Nora Bayes' return engagement packed house again Monday matinee. Miss Bayes sang new songs and was the sensation of afternoon. Nelusco and Hurley opened with pleasing novelty. Brent Hayes and banjo received encores. Widdmer Young and William Jacobs, assisted by Ethyl McFarland, presented original travesty, winning many laughs. Will Rogers, the Oklahoma Cowboy, delivered a hit. Tim McMahon and Edith Chappelle scored their usual success. Nora Bayes followed, and was biggest hit ever registered after a return engagement. Rooney and Bent are still favorites. Joseph Hart's "Green Beetle" closed. It is good and full of enjoyable entertainment. Bill for next week Trixie Friganza and company, Gus Edwards' Matinee Girls, Singer Bagonghi, Eva Taylor and company, Mack and Orth, Loyal's European novelty, Toney and Norman, Gormley and company, and Caffery.

Palace (Henry Singer, mgr.)—A packed house greeted the good bill Monday matinee. Roy Cumming and Helen Glading opened, receiving big applause. Miss Glading's high kicking and dancing won her honors. Lamberti, famous musical impersonator, did splendidly. Cecile Weston and Louise Leona sang and played in lively fashion. Miss Weston's best number was a Hebrew character song, going very big. C. H. O'Donnell and company offer a corking good underworld sketch, with pathos. Harry Tighe and Blanche Babett had to make speech after their hit of vaudeville nonsense. Eddy and Seven Little Foys are a tremendous sensation, taking a dozen bows. Frank Fogarty did splendidly with his original Irish wit. Kremolina and Darras Brothers closed with flying trapeze novelty, getting big applause. Bill for next week: Hyama and McIntyre, Donlin and McHale, Cilinski's dogs, Diamond and Brennan, Claude and Fannie Usher, Ryan and Tierney, Byrd Frost Crowell, Les Salvaggis.

Colonial (Norman Field, mgr.)—A well arranged bill here this week. Crawford and Broderick pleased. Senator Francis Murphy returns with new material, and is hit of bill. Fennox Trio, offered good entertainment. Richard the Great performs usual routine of monk tricks, and received big applause. Rose and Moon are entertaining. Brice and Brasee delivered their bit well. Ellsworth and Lynden took many bows. Jerome and Lewis pleased. Ergotti's Lilliputians are a great novelty for any bill.

McVicker's (J. G. Burch, mgr.)—Nadje replaced Aurlrowa Opera Company for the Monday show on account of illness in latter act. Miss Nadje went over big, receiving tremendous applause. Four Phillips well liked. Morris and Allen delivered many laughs. Smith and Farmer entertained. Frank Stafford and company got over neatly. Wolgas and Girlie made good impression. Four Lunds are making good all the way through. Gene Drene registered big hit. Eva Prout received ovation. White's Comedy Circus entertained.

Los Angeles, Cal.—Hamburger's Majestic (Oliver Morosco, mgr.) Forbes Robertson Dec. 7-12.

MOROSCO (Oliver Morosco, mgr.)—"Louisiana Lou" indefinite.

MOROSCO'S BURBANK (Oliver Morosco, mgr.)—"The Deep Purple" 3 and week.

ORPHEUM (Clarence Drown, mgr.)—Bill 7 and week: Gertrude Hoffmann, Anna Tasker and company, Hunting and Francis, Burnham and Irwin, Jack and Foris, and Swor and Mack.

PANTAGES' (Carl Walker, mgr.)—Bill 7 and week: Bruce Richardson and company, Landers Stevens and company, Prince and Deerie, and Yorke Trio.

LOEW'S EMPRESS (Fred Follette, mgr.)—Bill 7 and week: "School Days," Earl and Curtis, Gray and Graham, Polzin Brothers, Patricola and Meyer, and Blanche Leslie.

CLUNE'S AUDITORIUM, CLUNE'S BROADWAY, QUINN'S SUPERBA, QUINN'S GARRICK, MOZART, WOODLEY, MILLER'S, TALLEY'S and ALHAMBRA, moving pictures only.

NOTES.

MAY IRWIN, the famous comedienne, has been claimed by the motion pictures, and will be seen in "Mrs. Black is Back."

ESTELLA NEUHAUS, a Hungarian-German pianist of note, will play here 8, at the Little Theatre.

L. E. BEHYMER announced the coming of Arrigo Serato 8, appearing at Trinity Auditorium.

Buffalo, N. Y.—Star (P. C. Cornell, mgr.) "Kitty MacKay" Dec. 7-12. House will be dark 14-19.

TECK (Messrs. Shubert, mgrs.)—"The Passing Show of 1914" week of 7. "The Appeal" week of 14.

SHEA'S (M. Shea, mgr.)—Bill week of 7: Matthews, Shayne and company, Baby Helen, Ryan and Lee, Flo Irwin, Hanlon Brothers, Sig. Bagonghi, Frank Mullane, Zara Carmen Trio, and the kinetograph.

HIPPODROME (H. M. Marcus, mgr.)—High-class photoplays.

GAYETY (J. M. Ward, mgr.)—Harry Hastings' Big Show week of 7. Honeymoon Girls to follow.

GARDEN (W. F. Graham, mgr.)—Cracker Jacks week of 7. Review of 1915 next.

MAJESTIC (J. Laughlin, mgr.)—Blake O'Hara week of 7. "Help Wanted" next.

OLYMPIC (M. Slotkin, mgr.)—Bill week of 6: "Dublin Colleens," Eckert and Berg, Mutt and Maxfield, Vesta Wallace, and Lesslk and Anita.

ACADEMY (Jules Michaels, mgr.)—Bill week of 7: Five Old Veterans, Harry Cutler, Makins Bros., Italia Quartette, Larkins and Pearl, and Delafere.

FRONTIER, STRAND, ALLENDALE, ELMWOOD, ELLEN TERRY, VICTORIA and BIJOU, pictures only.

Albany, N. Y.—Harmanus Bleecker Hall (Edward M. Hart, mgr.) Mme. Alma Gluck, in concert, Dec. 7; "The Story of the Rosary" 8-12, Frances Starr, in "The Secret," 18.

EMPIRE (Frank Abbott, mgr.)—Million Dollar Dolls 7-9, Trocaderos 10-12, Social Maids 14-16, Dave Marion's Company 17-19.

PROCTOR'S GRAND (Jos. P. Coyne, mgr.)—Continued excellent business. Bill 7-9: Mr. and Mrs. John Allison, the Mystic Bird, Elliott and Mullen, Livingston Trio, Clubroom Four, Cushman and Sunderland, John F. Clark, Gale Stewart, and pictures.

PROCTOR'S LELAND (Guy Graves, gen. mgr.)—Continuous vaudeville with moving pictures.

COLONIAL (B. S. Moss, mgr.)—Feature photoplays.

MAJESTIC (Emil Delches, mgr.)—Vaudeville and moving pictures.

CLINTON SQUARE, BROADWAY, STAR, PROCTOR'S ANNEX, CLINTON, HUDSON, PALACE, WHITE WAY, PEARL, FAIRYLAND and ORPHEUM, moving pictures only.

Ithaca, N. Y.—Star (C. L. Hamer, mgr.) bill Dec. 7-9: Orpheus Comedy Four, Chevalier, John De Loris and company, and photoplays. For 10-12: Frank Long, "The Merry Maids," with Hoey and Mozart, and photoplays.

HAPPY HOUR (W. K. Tree, mgr.)—High class photoplays.

LYCEUM.—Road shows, vaudeville and photoplays.

NOTES.

M. M. GUTSTADT, owner of the Lyceum Theatre, has given the management of the vaudeville and picture end of the house to Mr. Terry. The former will devote his time only to looking after the legitimate productions playing the house.

FRED J. PROVE, who manipulates the drum sticks in the Star orchestra, had the pleasure of hearing his latest creation, "The Star," played as an overture during week of 7.

STEPHEN GUNN, guardian of the back stage destinies at the Star, is well liked by all performers playing the house. Mr. Gunn is a strict disciplinarian, and by his efficient, business-like methods has made a lasting impression.

Syracuse, N. Y.—Empire (Frederick Gage, mgr.) Tamborine and Bones of Syracuse University presents "Green All Over" Dec. 7, 8; "Adele" 10-12.

BASTABLE (Stephen Bastable, mgr.)—Girls from Happyland 7-9.

GRAND (Myron J. Kallett, mgr.)—Bill week of 7: "A Telephone Tangle," Leroy, Lytton and company; Mallen and Coogan, Harry Breen, Chas. and Fannie Van, Weber and Capitola, Three Jahns, and Max York.

TEMPLE (John J. Breslin, mgr.)—Bill for week of 7: The Great Leon and company, Maude and Grasto, Francis and Ross, Brenner and Wheeler, and Azard Brothers.

Cleveland, O.—Opera House (A. F. Hartz, mgr.) "The Passing of Hans Dippel," with John Salupolis and Metropolitan cast, Dec. 7-12. "Everywoman" week of 14.

COLONIAL (F. Ray Comstock, mgr.)—Emma Trentini and Clifton Crawford, in "The Peasant Girl" 7-12. Next week, Neil O'Brien's Minstrels.

KEITH'S HIPPODROME (H. A. Daniels, mgr.)—Bill week of 7: Four Marx Bros. and company, in "Home Again;" Claude and Fannie Usher, Shannon and Annis, Roach and McCurdy, the Curzon Sisters, Burton Holmes' pictures, Chas. J. Ross, Maxine and Bobby, and Selig Weekly pictures.

METROPOLITAN (Fred E. Johnson, mgr.)—For week of 7, "The New Minister" will be the offering of the Metropolitan Players. "The Fox" week of 14.

PROSPECT (J. W. Lyons, mgr.)—For week of 7, "Help Wanted." "Fine Feathers" next week.

CLEVELAND (H. D. Zirker, mgr.)—The Holden Players, with enlarged cast, are seen in "Sapho," 7-12.

GRAND (Drew & Campbell, mgrs.)—The permanent stock company present a special offering of "Sapho" 7-12.

MILES (Chas. Dempsey, mgr.)—Bill week of 7: Edmund Hayes and company, "When We Grow Up," Oscar Lorraine, Chas. and Sallie Dunbar, Paul Stevens, Mason and Murray, and pictures.

PRISCILLA (P. E. Seas, mgr.)—Bill week of 7: Lillian Mortimer and company, Virginia Lo Grando and company, Frees Bros. and company, Colton and Darrow, Trask and Montgomery, Fulchere, and pictures.

GORDON SQUARE (Harry Durocher, mgr.)—Bill 7-9: Sahera and company, Sebel McNeil and company, and five other acts and pictures.

STAR (Drew & Campbell, mgrs.)—The Beauty Parade 7-12.

EMPIRE (Geo. Chenel, mgr.)—Taylor's Tango Girls 7-12. High Life Girls next week.

KNICKERBOCKER (E. N. Downs, mgr.) — For week of 7, two Paramount features, from Broadway productions are seen here. "The Ghost Breaker," with H. B. Warner and John Emerson, in "The Conspiracy."

STANDARD (Jos. Grossman, mgr.) — First-run features 7-12 include "When Fate Leads Trumps" and a version of "The Chocolate Soldier," with Alice York.

ALHAMBRA (Fred A. Brandt, mgr.)—Among the features shown 7-12 are "East Lynne," Laura Sawyer, in "One of Millions," and "Zudora" No. 3. It is announced that Alfred Motsdorf will return here as musical director.

DUCHESS (A. A. Corney, mgr.)—For week of 7 the Playgoers Co. present "Cavalleria." Lucien Muratore is seen in "Manon Lescaut," and Olga Petrova in "The Tigress."

Zanesville, O.—Schultz (Arthur Morely, mgr.) Neil O'Brien's Minstrels Dec. 12. Watson's Beef Trust Burlesquers 16.

ORPHEUM (Harris Bros., mgrs.) — Vaudeville and pictures.

IMPERIAL, QUIMBY'S, GRAND and AMERICAN, all moving pictures.

WELLER and HIPPODROME are closed.

"THE PASSING OF HANS DIPPEL," a story dealing with the liquor traffic, which gave its initial performance at Springfield, O., Dec. 1, played here 3, and gave entire satisfaction. A. F. Amann is manager of the company.

New Orleans, La.—Tulane (T. C. Campbell, mgr.) "Alma, Where Do You Live?" Dec. 6-12.

CRESCENT (T. C. Campbell, mgr.)—"One Day" week of 6, with "Fine Feathers" to follow.

LYRIC (C. Peruchi, mgr.)—The Peruchi-Gypzene Stock Co. present "Ten Nights in a Bar Room," 6-12.

BUNTING (A. Schiller, mgr.)—Emma Bunting and her company, for his farewell week, ending 5, was seen to advantage in "The Perils of Pauline." The company moved to Atlanta for an indefinite stay at the Lyric.

ORPHEUM (Arthur B. White, mgr.)—Satisfactory business. Bill for 7 and week: Bickel and Watson, Harrison Brockbank, Jack Tate, Mme. Jeanne Jomelli, Emilie and Hamsden, Ernette Asoria, with Ellanto and De Mar, and Ward, Bell and Ward.

DAUPHINE (Lew Rose, mgr.)—Splendid burlesque was offered here week of Nov. 29, and good business scored. Tony Kennedy was the chief fun maker. A change of bill week of 6.

THE Barkoot Tent Show moved up to quarters, at Carondelet and Sixth Streets, and under the auspices of local Moose Lodge, 477, show for two weeks.

Atlantic City, N. J.—Apollo (Fred Moore, mgr.) Sunday night, Dec. 6, only, "Little Lost Sister" was the attraction. "The Governor's Boss," a new play written by former U. S. Senator James S. Barcus, and said to be founded upon the impeachment of Ex-Governor Sulzer, 7-9. First performance on any American stage, and previous to engagement at Empire Theatre, New York, Chas. Frohman will present "Driven" 10-12. Cast includes: Alexandra Carlisle, Haidee Wright, Arthur Greenaway, Chas. Bryant, Lumsden Hare, Rita Otway, Leslie Faber, T. W. Percival and Fred Goodwins. On Sunday night, 13, only, "The Winning of Barbara Worth." Billie Burke, in "Jerry," will appear here Christmas and the Saturday following.

NEW NIXON (Harry Brown, mgr.)—For 6-9, Harry Hastings' Show. First local appearance of Harry Lauder 9. Mr. Lauder will not appear in Philadelphia this season, as he sails for Scotland 12. Vaudeville 10-12: French's Aeroplane Girls, Artie Hall, Minnie Victorson and Edgar Forrest, in "The District Attorney's Wife;" Johnny Neff, Barlow's Comedy Circus, and the photoplay, "Love Everlasting."

VIRGINIA.—"The Seats of the Mighty," with Lionel Barrymore and Millicent Evans, 6-12.

COLONIAL.—"The Rose of the Rancho," with Bessie Barriscale, 6-12.

CITY SQUARE, COZY, CRITERION, BIJOU, CENTRAL and CHALAMA, feature pictures.

Indianapolis, Ind.—Murat (J. G. Barnes, mgr.) Mme. Louise Homer Dec. 10, Indianapolis Orchestra 13, "The Whirl of the World" 25, 26.

ENGLISH'S (Ad. F. Miller, mgr.)—Feature pictures 7-12. "The Little Cafe" week of 21.

LYCEUM (Anderson & Ziegler, mgrs.)—"Bought and Paid For" week of 7. Thurston next week.

KEITH'S (Ned S. Hastings, mgr.)—Bill week of 7: Nat M. Wills, Ed. Brender and Muriel Morgan and company, Mr. and Mrs. Gordon Wilde, Mosher, Hayes and Mosher, Bill Pruitt, "Fixing the Furnace," Harry Richards and Bessie Kyle, and Gere and Delaney.

LYRIC (Barton & Olsen, mgrs.) — Bill 7-9: Frank Colter, Ross and Farrell, Hodge and Lowell, and Pearl and Roth. For 10-12: George Moore, Bala and Goe, Harry Ellsworth and company, and Padden and Reed. The Six Diving Models appear all week as an extra attraction.

COLUMBIA (G. E. Black, mgr.) — Follies of Pleasure week of 7.

MAJESTIC (J. E. Sullivan, mgr.) — Panama Pansies week of 7.

COLONIAL.—Belgian war pictures week of 6.

Hartford, Conn.—Parsons' (H. C. Parsons, mgr.) Harry Lauder Dec. 8, Edmund Burke and Maggie Teyte 9.

POLI'S (W. D. Ascough, mgr.)—Bill 7 and week: Willard, Hope Vernon, Cooper and Smith, McCormack and Irving, Rigolette Bros., Bertha Creighton and company, and Abreles.

PALACE (Thos. H. Cullen, mgr.)—Bill week of 7: Bunth and Rudd, Lloyd and Britt, Harry Bloom, the McLarens, Rosalind, and La France and Benham.

GRAND (Moe Messing, mgr.)—Frank Finney and the Trocaderos 7-9, Million Dollar Dolls, with Lewis and Doty, 10-12.

STRAND (W. A. True, mgr.)—Feature pictures only are displayed at this house.

PRINCESS, EMPIRE, CROWN and EMPRESS continue successfully with pictures.

Battle Creek, Mich.—Post (E. R. Smith, mgr.) "A Pair of Sixes" Dec. 6. Pictures 8-16.

BIJOU (Harry S. Lorch, mgr.)—Bill 6-9: Juvenile Kings, William Armstrong and company, the Great Lester, Cycling Brunettes, and Dick De Loria and company. For 10-12: Four Solis Bros., May and Kilduff, "Salvation Sue," King and King, and Patrick and Otto.

MAX BLOOM, in "The Sunny Side of Broadway," played the Bijou last week, and reported the tabloid show doing fine. This is his fourth season with this show, and he is booked for several months to come.

24th ANNUAL CONVENTION

OF AMERICAN ASSOCIATION OF FAIRS AND EXPOSITIONS HELD AT THE AUDITORIUM HOTEL, CHICAGO, DEC. 3, 4.

MANY SOCIAL FUNCTIONS AND IMPORTANT BUSINESS TRANSACTED MADE MEETING MEMORABLE—W. R. MELLOR ELECTED PRESIDENT—SAN FRANISCO CHOSEN FOR NEXT ANNUAL CONCLAVE.

(*Special to* THE NEW YORK CLIPPER.)

CHICAGO, Dec. 5.

The twenty-fourth annual convention of the American Association of Fairs and Expositions was held in Chicago at the Auditorium Hotel, Thursday and Friday, Dec. 3 and 4. This conclave was largely attended, and keen interest was evinced in the various papers which were read before the assembled delegates by prominent members of the association and representatives of America's leading fairs and expositions. W. R. Mellor, of Lincoln, Neb., secretary of the Nebraska State Fair, was elected president for 1915; A. L. Sponsler, of Hutchinson, Kan., secretary of the Hutchinson, Kansas, State Fair, was chosen as vice president, and Charles Downing, of Indianapolis, secretary of the Indiana State Fair, was re-elected as secretary. San Francisco was unanimously selected for the twenty-fifth annual convention of the American Association of Fairs and Expositions, which will be held some time in November next, the exact date to be determined and announced by the executive committee in the near future.

The following dates were set for the 1915 State and Inter-State fairs and expositions:

STATE FAIR DATES.

NORTH DAKOTA, Fargo, July 20-24.
VANCOUVER EXPOSITION, Vancouver, B. C., Aug. 25-Sept. 3.
IOWA, Des Moines, Aug. 25-Sept. 3.
ST. JOSEPH, Mo. (dates not set).
CLEVELAND, North Randall, O., Aug. 19-26.
OHIO, Columbus, Aug. 30-Sept. 4.
MINNESOTA, Hamline, Sept. 4-11.
NEBRASKA, Lincoln, Sept. 6-10.
INDIANA, Indianapolis, Sept. 6-10.
MICHIGAN, Detroit, Sept. 6-15.
EXPOSITION, Rochester, N. Y., Sept. 6-18.
KENTUCKY, Louisville, Sept. 13-18.
HUTCHINSON, Kan., Sept. 11-18.
SOUTH DAKOTA, Huron, Sept. 13-18.
INTER-STATE, Spokane, Wash., Sept. 18-18.
NEW YORK, Syracuse, Sept. 13-18.
KANSAS, Topeka, Sept. 13-17.
ILLINOIS, Springfield, Sept. 17-25.
TENNESSEE, Nashville, Sept. 20-25.
MONTANA, Helena, Sept. 20-25.
INTER-STATE, Sioux City, Ia., Sept. 20-25.
OKLAHOMA, Oklahoma City, Sept. 20-Oct. 2.
MISSOURI, Sept. 25-Oct. 2.
TRI-STATE, Memphis, Sept. 26-Oct. 2.
UTAH, Salt Lake, Sept. 26-Oct. 3.
WYOMING, Douglass, Sept. 28-Oct. 2.
INTER-STATE, Trenton, N. J., Sept. 27-Oct. 1.
ALABAMA, Birmingham, Oct. 4-16.
AMERICAN ROYAL, Muskogee, Okla., Oct. 4-9.
TEXAS, Dallas, Oct. 16-21.
ALABAMA EXPOSITION, Montgomery, Oct. 18-23.
ALABAMA-MISSISSIPPI, Meridian, Miss., Oct. 18-23.
LOUISIANA, Shreveport, Nov. 1-13.
TEXAS COTTON PALACE, Waco.

The committee on dates were A. L. Sponsler, Frank G. Fuller, C. A. Nash, Oscar Hindley and W. A. Dalberger.

The following papers were delivered at the convention, each being followed by general discussion: Live Stock Exhibits at Fairs, by R. J. Kinzer, Kansas City, Mo.; Admission Live Stock Exhibitors, I. S. Mahan, secretary Oklahoma State Fair, Oklahoma City; Live Stock Entries, by T. H. Canfield, Lake Park, Minn.; Rules and Regulations Showing Live Stock at Fairs, by A. T. Sandless, Columbus, O.; Poultry, by Albert E. Brown, Syracuse, N. Y.; Speed and Admissions Thereto, by H. J. Kline, Cleveland, O.; Organization and Administration of Admission Department, by J. W. Russwurm, Nashville, Tenn.; Auto Races, by G. W. Dickinson, Detroit, Mich.; Auto Exhibits, by Chas. Downing, Indianapolis, Ind.; Ground Sanitation, by E. L. Richardson Calgary, Can.; Co-operation, Local and State, by J. W. Newman, Frankfort, Ky.; School Exhibits, by J. M. McDonald, Jackson, Miss.; County Exhibits, by W. R. Mellor, Lincoln, Neb.; Relations of Fairs to State, by F. L. Davis, White River Junction, Vt.; Machinery, by W. H Stratton, Dallas, Tex., L. P. Randall Trenton, N. J., and J. P. Mullen, Fonda, Ia.; Police Regulations, by James K. Hopkins, Princeton, Ill.

President John C. Simpson, secretary of the Minnesota State Fair, occupied the chair at the convention, and presided in his customary able manner.

The twenty-fourth annual banquet of the association was held in the Auditorium Hotel, Friday evening, Dec. 4, and among those present were the following:

THOSE WHO ATTENDED WERE:

Magnus Flaw, South Dakota; C. F. Haffley (California Frank), Al. H. Barnes (F. H. Barnes, Inc.), Adw. P. Newman Jr. and Walter F. Driver (United States Tent & Awning Co.), Joe Bauman (World at Home), Fred F. Narbes; L. P. Randell, assistant sec. Interstate Fair, Trenton, N. J.; Frank L. Alberts, Alberta Aviators Co.; Con T. Kennedy, Kennedy Shows; George Nowton, A. H. Barkley, W. H. Shields, Frank Burns, Samuel L. Tuck, C. W. Harvey, Albert E. Brown, Ben Rosenthal, J. C. McKenzie, J. Saunders Gordon, Edward Marsh, Wm. H. Jones, Frank D. Fuller, Edw. F. Edwards, A. F. Thevin, Herbert A. Kline, H. J. Krum, editor, *The Saddle and Show Horse Chronicle*; U. H. Geaty, Tri-State Fair American Royal; W. A. Dallweger, pres. Missouri State Fair; Carlos E. Moore, Pan-American, San Francisco; C. F. Curtis, director Iowa State Fair; W. S. Hill, pres. South Dakota State Fair; E. F. McIntyre, Chas. Graff, Nebraska State Fair; F. F. Gilmore Jr., Louisville, Ky.; Don Allen, National News Bureau.

John Dill Robertson, M. D., Illinois State Board of Agriculture (vice president); B. M. Davidson, Illinois State Board of Agriculture; J. H. Hopkins, pres. Illinois (Princeton) Fair; Samuel Morgan, Hiram Myers, Nebraska State Fair; Joseph Robert, pres. Nebraska State Fair; William Foster, Nebraska State Fair; Illett B. Taylor, Illinois State Fair; P. F. H. Heidl, Illinois State Fair; August W. Miller, Illinois State Fair; John Stimson, sec. Missouri State Fair; J. A. Ollis, vice-pres. Nebraska State Fair; James T. Clyde, Midway Gardens; Nat Reiss, Nat Reiss Shows; Thomas Daly, Alf. T. Gorman, Samuel Reich, Fair Amusement Company; J. Alex. Sloan, R. F. Carruthers, United Fairs Booking Association; R. M. Striplin, sec. Mississippi-Alabama Fair; R. A. Brown, Alabama State Fair; B. B. Burten, chairman Alabama State Fair; George F. Barnes, Alabama State Exposition; J. L. Dent, sec. Kentucky State Fair; W. D. Hildreth, James Dutton, Sam L. Levy, United Fairs Booking Association; Sam H. Fowcks, sec. Alabama State Fair; W. S. Graun, *Chicago Tribune;* C. J. McGuirk, Harry F. Rose.

Con T. Kennedy, Kennedy Shows; A. C. Thomas, editor, *The Horseman;* Edwin J. Krest, director State Fair of Texas; Charles M. Marsh, gen. traveling rep. W. V. M. A.; H. V. Bright, Cleveland, O.; Seth M. Mayfield, sec.-manager Texas Cotton Palace; W. H. H. Rogers, Rochester Industrial Exposition Ass'n; C. N. McIlvaine, sec. South Dakota State Fair; C. H. Anthony, supt. Speedways, Indiana State Fair; Dan McGugin, the World at Home; W. C. Brown, Director of Speed, Vancouver Exposition; Joe Morton, sec. Inter-State Fair, Sioux City; W. H. Stratton, sec. State Fair of Texas; W. H. Knight, American Trotting Association; A. S. Blockey, St. Louis; J. F. Breitenstein, rep. Montana State Fair; A. J. Breitenstein, rep. Montana State Fair; Geo. H. Deymon, C. B. Irwin, Wyoming State Fair; Sid. J. Coffee, pres. Montana State Fair; Oscar Hadley, Indiana State Fair; J. D. Oeven, Salt Lake City; C. A. Gale, Evanston, Ill.; Frank J. Campbell, adv. manager Michigan State Fair; Horace S. Ensign, sec. Utah State Fair; G. W. Dickinson, sec.-manager Michigan State Fair.

Felix Reich, Robinson Amusement Co.; Robert H. Cosgrove, sec. Spokane Inter-State Fair; Al. Sponsler, sec. Kansas State Fair; J. W. Russwurm, sec. Tennessee State Fair; W. R. Mellor, sec. Nebraska State Fair; G. W. Williams, Chicago, Ill.; Fred Beckman, Chicago, Ill.; Baba Delgarian, Chicago, Ill.; Moe Hughes, E. C. Talbott, the World at Home; C. H. Duffield, South Dakota; Lewis O. Malcom, C. N. McIlvaine, sec. South Dakota State Fair; George H. Madden, vice-pres. Illinois State Fair; Charles Downing, sec. Indiana State Fair; J. C. Simpson, sec. Minnesota State Fair and pres. American Association of Fairs and Expositions; Charles E. Cameron, pres. Iowa State Fair; H. L. Pike, Iowa State Fair; A. R. Corey, sec. Iowa State Fair; C. A. Nash, sec. North Dakota State Fair Association; Budd Menzell, F. M. Barnes, Inc.

Felice Bernardi, the World at Home; Harry G. Melville, New Toy Mfg. Co.; Richard Guthmann, Guthmann Scenic Studios; W. J. (Doc) Allmano; M. Mahon, Oklahoma State Fair; John P. Martin, H. S. Moore, Oklahoma State Fair; Charles S. Hatch, the World at Home; Wm. Judkins Hewitt, THE NEW YORK CLIPPER; Eli S. Warner, Minn. State Fair; J. J. Ferguson, Pacific Northwest Stock, Portland, Ore.; Phil. Herzog, St. Paul, Minn.; Robert Crickmore, manager Minnesota State Fair; E. J. Stillwell, Minnesota State Fair; W. H. Camp, Northwestern Live Stock; John Miller, Chicago; Warren A. Patrick, Western manager THE CLIPPER; Ed. A. Evans, Evans' Greater Shows; H. A. Biedy, Ed. A. Evans Greater Shows; W. E. Price, Mills Novelty Co.; Lewis J. Berger, sec. Meridian, Miss., Fair; Wm. McIlvaine, Huron, S. Dak.; C. N. Cosgrove.

The banquet was a most dignified and enjoyable affair. Seated at the festive board as guests of the association were men prominent in the profession of entertainment and representative of the press. There was no speech-making, but instead of a spread of oratorical effusions a delightful entertainment was provided under the major-domoship of Ben Rosenthal, of the Fred M. Barnes, Inc., who gracefully introduced the following entertainers: King and Jolie, society dancers, compliments of Robinson Amusement Corporation; the Okura Japs, compliments of the United Fairs Booking Association; Henry Thies Jr., violinist-dancer, compliments Jas. T. Clyde, director of the Midway Gardens; Horace S. Ensign, of Salt Lake City, secretary of the Utah State Fair, in vocal selections, making a pronounced hit with a Peace song, which was given its first presentation by him; Mr. Thies Jr. and Miss Maxwell, in the novelty, "Enchantment," compliments of James T. Clyde; the Florenz Trio, comedy acrobats, compliments of Pain Fireworks Display Co.; Steve Jansez, expert demonstrator of "Bunkology," assisted by Joe Bauman, the laughing hit of the bill, compliments of F. M. Barnes, Inc.; Iva Moore and Sylvia Luby, jolly cabaret girls, compliments Robinson Amusement Corporation; Neapolitan Operatic Octette, in selections from grand opera, compliments of F. M. Barnes, Inc.

The banquet was made the more delightful by the music rendered by Professor Henschell's Orchestra of the North American Restaurant, and by the electric violano-virtuoso, a marvelous musical instrument, compliments of W. E. Price, Mills Novelty Co., Chicago. The program committee which arranged the entertainment was C. N. McIlvaine, chairman; Horace S. Ensign, J. W. Russwurm, assisted by Charles H. Duffield. Ben Rosenthal was the stage director, and there was not a single hitch to mar the occasion. Altogether the banquet proved a fitting finale for the most successful, the most important and the most enjoyable annual convention ever held by the American Association of Fairs and Expositions. As Joe Morton, secretary of the Inter-State Fair, Sioux City, Ia., remarked upon the eve of his departure from Chicago: "Chicago has certainly treated us royally, and we have had the best times of our lives here. The various social functions which were arranged for the entertainment of the members of our association attending this convention were notable affairs, and gave evidence of that great spirit of hospitality which has made Chicago the convention city of the world. Of course we are all looking forward with keen anticipation to our next annual meeting in San Francisco, where we will kill two birds with one stone, for you may be sure that we will take in the Panama-Pacific Exposition from start to finish.

On Wednesday evening, Dec. 2, a dinner and reception was tendered to the members of the association by the Western Vaudeville Managers' Association and the United Booking Offices, in the Crystal Room of the Hotel Sherman, Chicago; C. E. Kohl, Mort H. Singer, Edw. Marsh and T. S. Humphreys acting as hosts. Edward Marsh was the toastmaster, and he carried his honors gracefully. Following this function the guests attended the Palace Music Hall in a body, and after the theatre a cabaret and ball was given in the Hotel Sherman. The entertainers at the dinner were: Clara Howard, Acme Quartette, Lee Harrison, Barney Bernard and Frank Migini. There was a flow of wit and oratory to add spice to the collation, and among those who spoke were: John C. Simpson, Joe Morton, C. E. Kohl, Mort H. Singer, Charles Downing, J. W. Russwurm, W. H. Stratton, Dr. Eaton, of Sioux City, Ia.; Mr. Crickmore, Mr Higley, Wyoming; Mr. Breitenstein, Helena, Mont.; A. L. Sponsler, C. N. McIlvaine and Warren A. Patrick. Among those present at the W. V. M. A. dinner: John C. Simpson, Charles Downing, I. S. Mahan, Joe Morton, W. H. Stratton, A. L. Sponsler, C. E. Cameron, Robert Crickmore, Albert E. Brown, William H. Jones, D. G. Kimberly, A. R. Corey, T. H. Canfield, O. A. Olson, M. R. Margium, T. L. Eaton, E. F. Edwards, W. H. Rogers, Herbert A. Kline, Walter F. Driver, Edward P. Neumann Jr., J. W. Russwurm, Frank D. Fuller, E. H. Hill, Mort H. Singer, J. C. MacKenzie, E. J. Curtain, U. T. Hanford, C. E. Kohl, Edward Marsh, Charles Marsh, Barney Bernard, Lee Harrison, Judge Marcus Kavanaugh, Hon. G. A. Trude, O. L. Hall, *Chicago Journal;* Tom Bourke, *Saturday Evening Telegraph;* Mr. Danforth, *New York Star;* Harry Rose, E. O. Blackburn and Warren A. Patrick.

One might well devote a column in covering the various features of that memorable evening, but to quote the words of C. E. Kohl as he welcomed the guests at the dinner, "The gates are open—go as far as you like," tells the whole story, for a dinner, reception, theatre party and the ball and cabaret were IT in all that the word implies.

Another most enjoyable dinner and reception was tendered by F. M. Barnes, Inc., to members of the association. Fred Barnes and Joseph Bauman are past masters in the art of making it pleasant, and right royally did they exert themselves to make every guest feel perfectly at home and more than welcome.

There were other luncheons, dinners and receptions, including an auto party to the Midway Gardens, where the members were hospitably received by Director James T. Clyde; a dinner given by Walter F. Driver and Edward P. Neumann Jr., at the States Restaurant; a gathering of carnival and fair representatives and newspaper men given by H. M. Melville, at the North American Restaurant; a luncheon at the Hotel La Salle by Con T. Kennedy, and sprinkled here and there in cafes were individual groups entertained by Col. Charles W. Parker, James Patterson, W. R. Rice, Charles Duffield, W. J. Allmann, C. B. Erwin, and THE NEW YORK CLIPPER.

The men who founded the American Association of Fairs and Expositions builded better than they knew. They deserve a niche in the Hall of Fame, and an everlasting monument in tribute to the fact that in bringing together a mighty organization, representing millions upon millions of money invested in fairs and expositions, in making it possible for representative purveyors of amusement attractions to come into close contact with the men who are doing such a wonderful work in the education and the entertainment of the masses and making possible a new form of entertainment; they have performed a service which is sure to become a power for general good, with a scope that will expand more and more in the years to come.

The 1914 convention has passed into history, but the memory of it still lingers in the minds of all who were in attendance for a long time to come.

SOUTHERN AMUSEMENT CO.

BY W. J. KEHOE.

The company opens here in Corpus Christi, Tex, on Wednesday evening, for a stay of ten days, showing under the auspices of the Mosketeers. The shows, rides and concessions are located on Loyd's Pier, which extends into the bay some five hundred feet. One of the features will be a reproduction of "The Days of '49." General Agent Danville is supervising same, assisted by Jake Davis and H. B. Jarrard.

D. M. Atwood, who has been with the Wortham Shows all season, joined this week, with some concessions.

The work of erecting the shows this week was very slow, as everything had to be wheeled onto the pier where we are showing on small push wagons.

Heiole Wolf's Impersonation of Alkali Ike would certainly hurt that noted personage's feelings should he come back to life and see the portrayal in Slippery Gulch

John Garvey says it seems like the good old days to be working behind a joint in Slippery Gulch.

A number of concessions from the Wortham Show will probably join us when that show closes in Quero.

KIT CARSON WILD WEST SHOW.

The Kit Carson Wild West Show of Thos. Wiedemann, now out near Oakley, O., was appraised as worth $4,967.50. Neil O'Brien, George Reichel and John Clark were the appraisers. The animals are to be sold at auction.

T. S. F. A. ORGANIZED.

The Tri-State Fair Association formed in Burlington, Ia., is now an assured success. The officers, headed by J. F. Deems, president, are representative business men, and the board of directors is also composed of men who do not know the meaning of the word, "Fail."

The company has been capitalized for $75,000, and at the first meeting $10,000 was subscribed. The committee is now engaged in canvassing, and will soon place the balance of the stock.

This fair will be associated with the Great Western Circuit. It is under the efficient general management of Geo. H. Holcombe, an old-time band and amusement man, who already has become very popular with Burlington business men, and the Tri-State Fair Association should achieve great success.

At Liberty — Dec. 12th
Owing to Closing of Company
T. I. FAUL — Heavy or Gen. Bus. (Cornet in Band)
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SHOWMEN'S LEAGUE OF AMERICA HOLD IMPORTANT MEETING IN CHICAGO FRIDAY, DEC. 4.

RESIGNATION OF PRESIDENT COL. W. F. CODY ACCEPTED—STATEMENTS OF SECRETARY AND THE TREASURER ACCEPTED AND APPROVED—MEMBERS ENTHUSIASTIC OVER PROGRESS OF ORGANIZATION—NEARLY FOUR HUNDRED REPRESENTATIVE SHOWMEN ON THE ROSTER—NEXT MEETING IN FEBRUARY.

(*Special to* THE NEW YORK CLIPPER.)

CHICAGO, Dec. 5.

A special meeting of the Showmen's League of America was held at the Hotel Wellington, in Chicago, Friday afternoon, Dec. 4, with the following members present: Chas. Andress, Frank L. Albert, Col. Chas. W. Parker, U. J. Hermann, Warren A. Patrick, James Patterson, Con T. Kennedy, John B. Warren, E. C. Talbott, W. H. Rice, Walter F. Driver, Edward P. Neumann Jr., William Judkins Hewitt, A. H. Barkley, H. S. Noyes, A. A. Powers, Harry W. Wright, Walter A. Shannon, Dave Jarrett, Charles B. Fredericks, Fred Beckmann, George H. Degnon, Baba Delgarian, Mike Zinney, J. Edw. Brown, Samuel Reich, Lew H. Morris, W. G. Williams, Felice Bernardi, Al. F. Gorman, H. M. Shoub, Dan McGugin, L. C. Kelley, C. H. Armstrong, John Miller and Louis J. Berger.

At this important meeting of The Showmen's League of America, First Vice President Charles Andress occupied the chair, leaving it temporarily while the secretary submitted the resignation of President Col. W. F. Cody, and Mr. Andress giving way to Col. Charles W. Parker, who presided. The resignation of President Cody was accepted, and not without a feeling of regret on the part of every member present, but as it was obvious that it would be quite impossible for Col. Cody to give the organization the time and attention that a president should devote to the same, his desire to be relieved from the responsibilities attached to the office was reluctantly acquiesced with. The resignation of First Vice President Charles Andress was not accepted, and in response to the unanimous approval of all of the members present, Mr. Andress withdrew his resignation, expressing in an eloquent manner his sincere appreciation of the great token of friendship shown him. Resuming the chair, Mr. Andress directed the secretary to read the roster of The Showmen's League of America, and to submit a statement of the receipts and expenditures since the organization of the League, Feb. 16, 1913. The roster was read and the financial statement rendered, both being accepted and approved amid exclamations of enthusiasm.

The full roster will be published in the Christmas Number of THE CLIPPER.

During the past year three members of the League have gone to their reward, D. A. Harris, Henry Rosenthal and John Sells.

The secretary's financial statement showed a cash balance on hand in the treasury of twenty-two hundred and thirty dollars and seventy cents ($2,230.70), and this was confirmed and verified by the treasurer whose statement was accepted and approved.

ANDRESS ELOQUENT.

Vice President Charles Andress, in a very able manner, dwelt at length on what had been achieved by the League, and stated that one of the chief purposes of the meeting was to determine its future. Extended and general discussion was entered into by many of the members present, the entire proceedings being marked by a spirit of harmonious co-operation. Mr. Andress stated that it was the opinion of several members with whom he had discussed the matter, that by reason of the fact that so few of the organizations made their permanent residence in Chicago, the home of the League, and on account of the great majority of the membership being more or less of the time scattered in all parts of the country, it was a debatable question if The Showmen's League of America could be made the formidable organization which its founders had hoped it would be. He averred that some of the members were in favor of winding up the affairs of the League, and turning over the funds to a charitable institution affiliated with the profession of entertainment. Lack of space precludes the possibility of reporting the utterances of the members, but by unanimous vote it was decided that The Showmen's League of America should not cease to be, but rather that it should be made a greater power than ever.

The secretary was ordered to call a special meeting to be held in February during the week in which the American Association of Fairs and Expositions will hold its meeting in Chicago, due notice of same to be published in two amusement weeklies sufficiently far enough in advance to permit members to reach Chicago from distant points in time for the session. The next regular annual meeting of The Showmen's League of America will be held in Chicago on the third wednesday in February, 1915, for the election of officers and to discuss matters pertaining to the welfare of the organization. This regular annual meeting will undoubtedly be largely attended.

FEDERAL WAR TAX.

Considerable time was devoted at the meeting held in Chicago, Friday, to the discussion of the Federal War Tax as it pertains to tented amusement enterprises. First Vice President Andress, upon motion, appointed the following committee, under the chairmanship of Con T. Kennedy, to wait upon Federal revenue officials in Chicago, and the secretary was instructed to draft and forward a letter to the Attorney General in Washington for an opinion as to how the tax should be applied. The committee: Con T. Kennedy, chairman; James Patterson, Col. C. W. Parker, U. J. Hermann, E. C. Talbott, A. H. Barkley, W. H. Rice, Baba Delgarian, F. L. Albert, Harry W. Wright, Harry S. Noyes, L. C. Kelley and A. A. Powers. The committee has an appointment to meet the Federal officials in Chicago, Wednesday, Dec. 9, and the ruling from Washington should be received by the secretary in the near future. This war tax matter is a vital one to all identified in a managerial way in the tent show business, and more particularly to those who are financially interested in carnival attractions and concessions. It is little wonder that the Showmen's League of America has taken upon itself in a vigorous and intelligent manner this action towards the straightening out of a perplexing problem, which has been agitating the minds of the thousands of showmen whom the members of the League represent. It is quite in keeping with that notable movement which was inaugurated by the League and so efficiently carried out when the raging waters threatened the very existence of show folk in Peru, Ind., last year. It will be readily recalled that within twenty-four hours after the call came for help a solid carload of supplies, food and clothing and drugs for the ill was speeding on its way from Chicago to the devastated district. And again it is in keeping with that spirit of helpfulness which has been repeatedly evidenced by the League in coming to the succor of distressed members and indigent show people, whether they were members or not.

As the secretary stated at the meeting in Chicago, Friday: "It would be a pity indeed to allow The Showmen's League of America to pass into oblivion, for it is an organization with high and worthy objects, and can be made a power for great good. The roster includes nearly four hundred representative showmen, many of whom are of the highest standing in the amusement field."

Following the meeting at the Wellington, groups of league members gathered in the foyer of the Wellington, and with showmen who were not members, enthusiastically predicted a long and brilliant future for The Showmen's League of America. From time to time announcements will be made in the outdoor amusement weeklies to keep league members in touch with developments and supplied with interesting news. In the meantime, "Vive la League" will be the slogan. The secretary will be pleased to receive communications, and will answer all correspondence addressed to The Showmen's League of America, 505 Ashland Block, Chicago.

(Signed) WARREN A. PATRICK, Secretary.

CHICAGO, Dec. 5, 1914.

FOUR PANTOMIMES FOR XMAS.

(*From Our Own Correspodent.*)

LONDON, Eng., Nov. 28.

At this season of the year the theatrical work is generally in a state of intense activity preparing for Christmas. But I am afraid it is make believe now. The public is willing enough to come to the theatre, but its patronage is casual, from day to day. It will not book seats. This is a particularly serious matter, a month ahead of Christmas. In a normal year it is not too much to say that during the early days of December half a million dollars is handed into the treasuries of the London theatres for seats to be occupied during the holiday season, and the managers are more or less dependent on this cash for the capital outlay on their Christmas productions. That is why, this Christmas, we are to see so many revivals, alike in the way of pantomime and musical comedy. They can mostly be done out of stock, with a little refurbishing. The public knows little of the purely industrial side of the stage. The manager, the author and the actor it understands.

But the manufacturers of stage fabrics and the stage artisan, are unknown. Yet I suppose their loss and personal distress is greater than that of any other sufferer by the present crisis.

None the less, we are to have four pantomimes at the West End of London this year —if the scheme for taking over the London Opera House eventuates. And I am told that in no case has an important provincial manager announced his intention of abandoning his pantomime, or of rescinding or altering his engagements entered into with important artists. Three of the big vaudeville houses naturally hope that they are fully equipped for Christmas—the Empire, with "By Jingo If We Do —;" the Hippodrome, with "Business As Usual," and the Palace, with "The Passing Show." It is now the turn of the Alhambra to announce its intentions in supersession of "Not Likely." By the way, I hear that there has been a brisk demand for the big staircase scene here for reproductions in the provincial pantomimes.

STOLL AND THE COUNTY COUNCIL.

A strenuous fight is proceeding between Oswald Stoll and the London County Council, in regard to the big vaudeville house he wants to build at Fulham, a populous Southwestern suburb of London. He has a very fine site there, but for several years it has lain idle because the County Council refuses him a license. The religious bodies of Fulham oppose the license, saying that Fulham is well supplied with entertainment, which it is not, and that vaudeville does not improve the public mind anyhow. There is a shrewd suspicion that Henry Tozer is the "nigger on the fence." The point that Stoll urges this year is that if he gets his license he will at once provide a year's work for a thousand artisans, who want it very badly. Also he will put $250,000 in circulation among languishing industries.

LILLIAN SHAW opened at Hammerstein's, Monday matinee, Dec. 7. She quit on account of bad throat and could not work at night.

DESPITE the fact that show business is bad, Richard Lambert, the general press representative for John Cort's theatres and productions, has enlarged his offices.

WITH Mrs. Patrick Campbell playing the role she created over twenty years ago in London, "The Second Mrs. Tanqueray" was given at Wallack's afternoon of Dec. 7, for the benefit of the Committee of Mercy, the fund of which was augmented nearly $2,500 thereby.

HARRY BRAHAM, the well known orchestra leader; Thomas A. Hughes and Henry Heindl, all of the Majestic Theatre Orchestra, Brooklyn, N. Y., were knocked down by an automobile and injured morning of Dec. 6, in that city.

JULIA ARTHUR is in New York to rehearse the company which will appear with her in "Mercedes," for a benefit performance to be given Dec. 15.

IZETTA JEWEL (Kenny) and Congressman Wm. G. Brown Jr., from West Virginia, were married Dec. 5 in Baltimore, Md.

WM. HARCOURT KING, known on the stage as William Harcourt, is entitled to part of the royalties of George H. Broadhurst's play, "The Man of the Hour," under a decision by the Appellate Division of the Supreme Court last week, ordering a new trial in a suit by Harcourt against Broadhurst to recover $25,000.

ANDREW MACK, who has just signed a contract for a long tour over the Marcus Loew Circuit, opened Dec. 7 at his Seventh Avenue Theatre, New York. He will leave for the West shortly.

MANUFACTURE CONTRACT RENT
P. A. McHUGH
FOLDING OPERA CIRCUS **CHAIRS** GRAND STAND PARK HALL
30,000 Chairs—50,000 Grand Stands—60,000 Circus Seats on Hand for Renting Purposes
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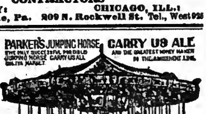
Colton, S. D., October 26, 1914.
Mr. C. W. PARKER,
Lavenworth, Kansas.
Dear Sir:
As I have closed the Season, thought I would write you a few lines to let you know I am still on deck. I have had a good Fair Season with the best one day's run I ever had, which was the Fourth of July. They gave me $25.00 to come and I got away with $980.00 How is that for one day's run?
Yours truly,
GARLAND ELLIS.

PARKER'S JUMPING HORSE CARRY US ALL

One machine earned $16,950 in 28 weeks, 1904
One machine earned $17,042 in 30 weeks, 1905
One machine earned $15,052 in 25 weeks, 1906
One machine earned $16,017 in 27 weeks, 1907
One machine earned $12,082 in 27 weeks, 1908
One machine earned $16,048 in 35 weeks, 1909
One machine earned $15,551 in 29 weeks, 1910
One machine earned $30,126 in 62 weeks, 1911
"Above figures will be verified to customers."
C. W. PARKER, Leavenworth, Kas.

NEW VAUDEVILLE ACTS AND REAPPEARANCES

Mason-Keeler Co. (Sketch).

35 MIN., INTERIOR (SPECIAL).

Alhambra.—"Married," by Porter Emerson Brown, was a riot for Homer B. Mason and Marguerite Keelar here last week. With Miss Keeler's entrance into a showy bedroom set, she is attacked by a burglar, who is the first to be seen making a tour of the room. A blow on the head brings her out of a state of comma, which, upon calling her doctor, she finds she has been in for ten days. Believing herself to have hired the room, she retires. Then Mason with his "souse" on, enters. The finding of female attire strewn about his room is a shock that allows his diving right into the deepest depths of the humor to him. Then he discovers "a woman in his bed." and comes to the conclusion that this woman is his wife. "I'm Married" settles his self-dispute. With the awakening of the "now restored to consciousness" girl, she demands "why and what!" but the "sobering up" monodie can only explain that they must have been "married." After she is "cuddled" in a big chair he starts to explain. Mason's endeavors in action and word thereafter increase the value of the Porter Brown's lines, and each succeeding one seems to "punch" harder. The couple finally come to a conclusion that they would make a very respectable married couple. A party from an adjoining room, in the act of "getting away," is wrested to a halt by Mason, explains he is a clergyman, addicted to "spells," and marries the couple. It will continue to keep vaudeville-goers in a laugh-a-line state as long as Mr. Mason and Miss Keeler choose to use it. *Tod.*

"The Slave Ship" (Sketch).

25 MIN., FULL STAGE.

Hammerstein's.—The corner was treated to a real melodrama, entitled "The Slave Ship," staged and produced by Ned Wayburn, Monday afternoon, Dec. 7. "The Slave Ship" is a brig that plied the seas with cargos of black slaves, to sell in different ports, in days before the Civil War. "Bad Jim Warner," captain of the ship, kidnaps the daughter of an admiral of the United States Navy. And Lieut. Harvey Dobson and Pat Downey, a boatswain, sneak aboard the ship to save her. The scenery was the work of art. Into the hold of the ship, Jefferson, an old slave, well played by Geo. M. Devere, with other colored slaves, are locked, and at finish an explosion occurs, but the Lieut. saves the girl. The audience at the corner liked the act, and at finish it took three curtains. Two scenes are shown, one the side view of the vessel, and the other showing a U. S. Cutter saving the lieutenant and the girl from a raft after the explosion. The electric effects were beautiful, and the ship was a massive contrivance. *Sam.*

Gladys Rice (Songs).

10 MIN., IN ONE.

Royal.—The reception given to Gladys Rice, week ending Dec. 5 (which marked her first appearance in vaudeville) was not of the warmest. Miss Rice is the daughter of John C. Rice and Sally Cohen. She has a fairly good voice, but lacks that "indefinable something" necessary to put over an act of this kind. She was assisted at the piano by Frank Sheridan.

The songs offered included: "I Hear You Calling Me," "It's Time Enough to Get the Girl," "You'd Better Ask Me" (in an Irish brogue), and "Sally in Our Alley," for which she played her own accompaniment. Miss Rice was handicapped by the fact that an older and more experienced "single" was on the bill. *Emil.*

Josephine Davis (Songs).

24 MIN., IN ONE.

Hammerstein's.—Josephine Davis, assisted by Billy Geller, at the piano, has a good routine of songs and beautiful gowns. A good assistant is Geller. Miss Davis opened with "He Never Comes Home At All," followed by "She Used To Be the Slowest Gal in Town." Mr. Geller sang "No One Does It Like You Do" while seated at the piano. Miss Davis then sang "Waltzing," which got a good hand. "Yiddisher Wedding" is her comedy number, and she closed with "Long, Long Way From Home," taking three bows. A good act on any bill. *Sam.*

McCarthy and Garson (Songs).

13 MIN., IN ONE.

Harlem O. H.—Paul McCarthy and Marion Garson should pry right onto the big time with the neat song and piano offering they showed here last week. They open with "Within the Law," for a speedy start, together, and Miss Garson, after discarding a heliotrope coat, to a rich white gown and hat, solos "two and two" of "Peggy From the Country With a Baby Stare," finished with a neat dance. This is followed by McCarthy; changed from white flannel to dress suit, accompanying himself at piano for "two and three" of "When Grown Up Ladies Act Like Babies," in good style. "Twin Beds" is a big double number for them to follow, with McCarthy playing for it, and with Miss Garson in a pretty green gown and white fur-trimmed cloak, which she discards for the next number, showing all the green gown. "If I Were a Bee and You Were a Red, Red Rose" is the fourth, and "Dancing the Blues Away" for an encore, and a final bit of dance, with McCarthy's carrying off of his wee' pretty partner. They make corking appearances, and have a well-chosen set of songs, everyone put over in the know-how-way. *Tod.*

Stewart and Keeley (Songs and Dances).

16 MIN., ONE AND ONE ONE-HALF.

Dale's 116th St.—Arthur Stewart and Hazel Keeley, have "brushed up" their turn into practically a new offering, and with spic and span dressing, look better than ever. With Mr. Stewart in a neat suit of gray and straw hat, and Miss Keeley in a pink accordion plaited dress, and hat, the dress touched off with rhinestone studded black velvet bows for buttons, they open with a song and dance. Then Stewart gives his good eccentric dance specialty, with impersonations of Billy "Single" Clifford, Charley Grapewin's "jag" dance, Al. Jolson, and a final one of Joe Welch. The first drop is then raised, and under spot Miss Keeley comes from a centre vent in a black velvet drop, as Indian squaw, and does a cleverly arranged Injun dance. The final number (under spot) is started by Stewart, in a solid white cowpuncher costume for "Woolly Wild West" number, joined for a speedy finish double dance by Miss Keeley, looking rich in a solid white knee-length cow-girl rig. All fast and good. *Tod.*

Dawson and Gillette (Songs and Talk).

12 MIN., IN ONE.

Dale's 116th St.—Eli Dawson and Grace Gillette make up an entertaining double, and should go along with few empty weeks. Showing here Nov. 30-Dec. 2, Dawson, in straight business suit and Panama hat, and Miss Gillette in white flannel skirt, green velvet coat, parasol and white felt hat, they began with "conversation" on women and their dress to-day, that is snappy all the way, worked up with Dawson's "nut" business. While Miss Gillette changes to a rich, accordion plaited and lacey blue dress and hat, and change stockings and slippers; Dawson sings "She Used to Be the Slowest Girl in Town," ringing in his black face mugging, lingo and business for it. They follow doubling in a medley of new and old popular songs, and were called back to double "Since You Came Along and Gave Your Kisses to Me." A neat and clean turn. *Tod.*

Wilton Sisters (Songs and Music).

14 MIN., ONE.

Proctor's 23d St.—A talented and youthful duo, who sing well together, and act "at home." Smaller plays a violin with proper confidence, while the larger girl is a good pianist, to accompany numbers as well as she sings a solo. This number should be changed for something that would "fit in" better, as well as allow more chance for vocal display. A neatly dressed, clever sister act. *Tod.*

TENNEY A writer of Real Acts, Sketches and Monologs. He has written THE BEST and FOR THE BEST. Go write for him to write for you.
ALLEN SPENCER TENNEY, 1493 Broadway, New York.

11 MIN., FULL STAGE.

Alhambra.—Beth Stone and Frank Hughes were a welcome duo to Harlem's eletes of vaudeville goers Monday night. The bill calls the act "The Dancing Darling and the Dancing Demon." They live up to the titles closely. The vaudeville stage has no daintier, more graceful or good to look upon toe dancer than this same Beth Stone, while Frank Hughes makes her an 18 karat gold partner. He is a clever soft shoe dancer, as well as knowing how to wear a dress suit with the proper "at home" effect. At the raise of the curtain they are found seated on a sofa, "just finishing a kiss." Miss Stone in a white satin dress and he in dress suit. They double, singing "On a Winter's Night," and finish with dance. This is followed by a soft shoe specialty by Hughes that has class to every step of it. Then Miss Stone, in a kneelength, gold colored, spangled affair and salmon tinted bloomers, comes into her own with an exhibition of toe dancing and pirouetting that brought down the house at every difficult step she went through. (Darling dancer is right). Next, in a change to a black and white striped, tassel trimmed pierrot suit, and masked, Mr. Hughes is followed on by Miss Stone, in a cream and white gown, and the modernized Apache dance offered, with Beth working much on her toes during it, and a whirling of her on his shoulders finished their turn off finely, with a "kiss" bit climax, as they had begun. A speedy tango is their encore, equally as good as all they previously do. Closing the bill here, they were a solid hit. *Tod.*

Annette Kellermann.

15 MIN., FULL STAGE.

Palace.—After an absence of nearly three years, Annette Kellermann, one of vaudeville's premier divers and swimmers, appeared in her initial appearance here, offering her capable act.

The only change she has made from her usual performance is to offer a little introduction speech, saying that she hoped her offering would be liked and that she thanked the audience for her return to vaudeville.

As a diver Miss Kellermann is without a superior, and her execution of many fancy dives drew forth hearty plaudits from the audience. *Jock.*

Leon's Models De Luxe (Posing).

11 MIN., FULL STAGE.

Hammerstein's.—A very good act of its kind. Two men and two women in a bas-relief marble posing act. The subjects are good, and the figures are perfect. The act runs like clockwork, and is a good flash on any bill. *Sam.*

Lona Hegyi (Clay Modeler).

9 MIN., IN TWO.

Hammerstein's.—Lona Hegyi, a lady who does clay modeling on a full lighted stage, has an act away from others, that I have seen. She is a fast worker and would be a good opening act on any bill. *Sam.*

WHITE RAT NIBBLES.

BY VICTOR V. VASS.

LEST I forget, will mention that every Thursday night, at 11 P. M., a scamper is held at our clubhouse. Music, singing and dancing until wee hours. Be one of the many.

J. WATSON SCOTT, of Davis and Scott, seems to enjoy our billiard room, and says "'Tis only a matter of time when the act sails to fulfill European engagements."

MISSING all this week, "a gentleman," Patsy Doyle by name. May be frolicing with Ida Dunn. Account for yourself, young man!

PHIL COOK (Cook and Silvia) favors us much with his presence these days. I do not mean to say they are idle, as they are at it all the time, some time.

BERT LA MONT has regained his voice, making the rest of his cowboys happy. Imagine I saw his big car smile as he entered yesterday.

LOU MORGAN, late with Cherry Blossoms, is again capable of navigating, after a nine weeks' siege of rheumatics.

DO YOU, who are not members of our order, realise the benefits obtained by belonging? And just think, boys and girls, it cost you about three cents a day.

JACK SIMMONS and his White Rat Orchestra, "woof" over some music. Honest he does. You don't believe me! Then please ask Counselor James A. Timony, who visits our club each eve.

I SEE Frank Manning, once a German comedian, is now connected with a film company. Do not misunderstand me—film, not flim.

RUSTLE, "Rats," with Frank Fogarty at the helm the ship is rounding Point Judith nicely.

I WONDER who is going to win that life membership about to be raffled off!

BROTHERS, do you know we take in lay members? Cost ten dollars a year. Get busy. Coral one or two.

THE team of Adams and Opp are no more.

THE ups and downs of our hotel patrons will not occur as often as in the past. Let's hope so, ALWAY, as a new elevator has been installed.

MR. AND MRS. JOE MACK have gone to housekeeping. Get Joe to tell the story of the frying pan.

IRVING DASH, late pianist at College Inn Cafe, does not delight the attendance at said Inn. He is now a vaudevillian.

HARRY WESTON, of the team of Williams and Weston, looks nifty since exploiting Boston and suburbs.

WARREN AND BROCKWAY, at a mile a minute gait, left us for Atlantic City. Chesler and other good works to follow. "Ancient!" Yes, but 'tis on the level. Music cue

IF the Arnault Bros., who played the Palace last week, are doing as well as they did while with Evelyn Nesbit Thaw Show, last season, they sure am putting it over. John and Ernie are their Christian names. Yes, their parents still travel with them.

AND in conclusion will say The butcher, the baker, etc., all are strongly organized, and when it comes to a show down, are there. Now Mr. Vaudevillian and Miss Starlight and Mr. Legitimate, why not help strengthen our young "Gibralter." Interest yourself. Write our "Big Chief," Frank Fogerty, considered by those "who are who," to be an actor and gentleman; or our handsome chairman of house committee, Joseph P. Mack. *"Join." Strengthen—Fost Music.*

BACHMAN STARTS SUIT AGAINST "KICK IN."

A lawsuit to determine the rights in "Their Getaway," a playlet being presented in vaudeville by Charles Bachman, is pending in New York. After the act closed its engagement in Waterloo, Ia., Dec. 5, Mr. Bachman started for New York to institute proceedings in protection of his alleged rights.

Mr. Bachman claims that he was given absolute rights to the playlet by Willard Mack, its author, while on the Pacific Coast, but learned while he was playing there that Mack was using the act in New York.

Later, "Kick In," a four act drama of the underworld, written by Mack, was produced by A. H. Woods. Mr. Bachman claims it is an expanded form of his playlet, and that its third act is actually the playlet itself.

HODKINS SUES LOEW CIRCUIT.

Charles E. Hodkins, head of the Hodkins Lyric Vaudeville Circuit, booking through Southern cities, is planning, it is said, to bring suit against the Marcus Loew Western Agency for $14,000 damages. It was stated that the Loew Agency was to give him acts out of Kansas City, and with this Mr. Hodkins formed a Southern circuit, which would have brought in a large commission. Hodkins signed to furnish acts which had played the Empress Theatre in Kansas City recently, and it is said the Loew Circuit routes the acts elsewhere. The case is in the hands of Fred Lowenthal, who has already met Aaron Jones on the matter.

HARRY WEBER IN CHICAGO.

Harry Weber, well known Eastern agent, arrived in Chicago last Saturday to confer with Coney Holmes in regards to making Western connections.

Deaths.

In Loving Memory of My Dear Sister
OLLA HOOD
Died Dec. 17, 1913
"GONE BUT NOT FORGOTTEN"
MAUDE E. LASCELLE

IN MEMORIAM
of My Beloved Wife
MARGARET KEARNEY
Who Passed Away Dec. 10, 1913
Her Husband, PAT. KEARNEY
and Two Sons, JAMES, EDWARD

Frank Egan, well known as a showman, expert with the drum major's baton, and recently an employee at Rorick's Glen, Elmira, N. Y., died recently at St. Joseph's Hospital, in that city. The son of Mr. and Mrs. Patrick Egan, he, with his brother, Joseph, entered the show business as boys. Among the companies with whom he traveled were the old Thatcher, Primrose & West Minstrels, and later of the Primrose & West Minstrels. Leaving the minstrel line, he engaged, in the late nineties, with Rice's famous "1492" company, and later played important parts in such well-remembered productions as "Peck's Bad Boy," "The Baggage Check," "The Bowery Girl" and others. Recently he was engaged with a brother in the express and delivery business in Elmira, but ill-health obliged him to give it up.

Prof. Emil Gerver, a well known musician, and proprietor of the Jamaica Conservatory of Music, at Jamaica, L. I., died in St. Mary's Hospital, there, Nov. 20, from pneumonia, aged fifty-one years. He was a native of Germany and had played at various times in some of the large orchestras of this city, and was at one time connected with the orchestra of the Lillian Russell Opera Company. He lived at 10 Union Hall Street, Jamaica, where he is survived by his wife and seven children.

Peter Ham, a prominent amusement promoter, died suddenly from heart failure at his home in Watervliet, N. Y., morning of Nov. 25. Mr. Ham conducted several skating rinks in the vicinity of Troy, N. Y., and last Summer was in charge of the dancing pavilion at Rensselaer Park. He also was identified with many other concessions at various times, and had been a resident of Watervliet for a number of years. He is survived by his sister, his widow and three daughters.

William Gerken, at one time cashier of the old Eastern Hotel, near the Battery, this city, and later of Steeplechase Park, Coney Island, died recently, at his home, 410 Marion Street, Brooklyn, aged thirty-one years. During the past few years Mr. Gerken had undergone a series of operations for blood poisoning, which set in from a scratch on his finger.

Andy Miller, for several years assistant treasurer of Hyde & Behman's Theatre, Brooklyn, and who had also been connected with other theatres in that city, died there recently of tuberculosis. He had also traveled in the interests of a theatrical company for a season or so. He was popular, and besides his wife, leaves a host of friends who will mourn his passing away.

Virginia Keating (nee Josephine McGillan), formerly connected with the Gleason Stock Co., at the College Theatre, Chicago, died recently in Key West, Fla. The body was interred at Appleton, Wis., where deceased was born.

Sam Brooks, formerly of the Brooks Bros., for twelve years, and for five years of the team of Brooks and Jeanott, died Nov. 27, in New York.

MRS. JAMES MCMILLEN, mother of Lottie West Symonds, known on the stage as "the Irish Countess," died in the seventy-second year of her age, at Toledo, O., Nov. 8. She leaves three daughters and four sons, twenty-seven grand children and three great grand children. Interment was made in Toledo.

ALFRED L. SIMPSON, Nov. 26.
CARTER HOTCHKISS, Dec. 3.
BILL SIMMONS, Dec. 1.
CARL HENRY, Dec. 4.
JOHN J. EDWARDS, —.
MAX RITTER, Dec. 1.
BILLY HOWARD, Nov. 28.
INA MOSHER-HOPPAS, Dec. 1.
CHAS. F. TOWLE, Dec. 1.
HOLLY SHEPARD, Nov. 27.
FRANK HOWARD, Dec. 4.
SIGNOR PERUGINI, Dec. 3.
CARTER HOTCHKISS, Dec. 3.
JACK ABBRETTI, Dec. 4.
MARY A. BURKHARDT, Dec. 1.
ORRIN W. LAWRENCE, Nov. 30.

OUT OF TOWN NEWS

Portland, Me.—Jefferson (M. J. Garrity, mgr.) the Thomas Musical Comedy Co. Dec. 7-12, presenting "Lodge Night," first half, and the new musical farce, "An Oyster Fry," last half. Photoplays are an added feature. Wm. T. Hodge, in "The Road to Happiness," is underlined to appear here at an early date.

KEITH'S (Louis E. Kilby, mgr.)—The Keith Stock Co., supporting Dorothy Dalton (who joined as the new leading woman 7), and Edward E. Horton present "The Lure" 7-12. The production week of 14 will be "The Running Fight," by Louis Albion and David P. Perkins for the first time on any stage. Portland Lodge of Elks held its annual memorial exercises here Sunday evening, 6.

NEW PORTLAND (M. C. Blumenberg, mgr.)—Vaudeville and motion pictures. Bill 7-9: Conley and Webb, Althea Twin Sisters, Milt Wood, Roddy and Le Roy, and Harry McBride and his "Town Hall Minstrels." Bill 10-12: Rogers and Hall, Paterson and Arliss, Don Romaine, Xela Sisters, and Edward Farrell and company.

GREELY'S (James W. Greely, mgr.)—The Marcus Musical Comedy Co., in its third week's engagement, 7-12, present "The Minstrel Maids," with Mike Sacha as the Hebrew end man. Mae Cleary (a former Portland girl) joins, 7. Motion pictures are featured.

CASCO (James E. Moore, mgr.)—This house is now under the management of Mr. Moore, long identified with theatricals in this city and elsewhere, opened 8, with Marie Pavey and her stock company, presenting "The Marriage of Kitty," with Miss Pavey and Charles Derrah in the leads. Frank Dawson is stage director. The other popular members include: Belle D'Arcy, Joseph Lawrence, John Junior, May Haines. Irene McCallum presides in the box office.

NICKEL (Wm. E. Reeves, mgr.)—Feature motion pictures.

EMPIRE (George I. Appleby, mgr.)—Feature motion pictures.

CITY HALL.—Promoter George V. Tuohey, of Boston, held an all star wrestling tourney here 8, presenting John Kilonis, Emil Pardello, Karl Lemle, Ivan Michaeloff, Cyclone Burns and Einer Johansen. This was "ladies night."

IN THE second concert of the Steinert series, Alice Neilson and Rudolph Garry appear here 9.

Baltimore, Md.—Ford's (Chas. E. Ford, mgr.) Margaret Anglin, in "Lady Windermere's Fan," Dec. 7-12. Geo. Evans' Minstrels next week.

ACADEMY (Tunis Dean, mgr.)—"Ben-Hur" 7-12. Rose Stahl, in "A Perfect Lady," next week.

AUDITORIUM.—Poli Stock Co., in "The House of a Thousand Candles," 7-12. "Our Wives" next.

PALACE (Wm. Balland, mgr.)—Globe Trotters 7-12. The Gay New Yorkers next week.

GAYETY (M. Southerland, mgr.)—Beauty, Youth and Folly 7-12. City Belles next week.

HIPPODROME (Chas. E. Lewis, mgr.)—Bill 7-12: Rochler's dogs, American Comedy Four, the Hassmans, Bissett and Destry, Adams and Lenoire, Joe Welsh and Polly Prim.

MARYLAND (Fred C. Schanberger, mgr.)—Bill 7-12: Arthur Prince, Bert Errol, Ching Hwa Four, Mrs. Gene Hughes and company, Claudius and Scarlet, the Hedders, Henshaw and Avery, and Clara Inge.

VICTORIA (Chas. E. Lewis, mgr.)—Bill 7-12: Sig. Franz Troupe, Monte Carlo Duo, Guy Bartlet Trio, Devere and Lewis, Leverne and Allyn, Harry Sterling, Westford and Bock, Stross and Becker, and Wm. Hall and company.

NEW (Geo. Schneider, mgr.)—Bill 7-12: Wynne and Mayne, Duball and Marzey, Forley and Butler, Potts Bros. and company, and Emperors of Music.

COLONIAL.—"The White Squaw" 7-12. "Billy, the Kid" next week.

Los Angeles, Cal.—Hamburger's Majestic (Oliver Morosco, mgr.) Forbes Robertson Dec. 7-12.

MOROSCO (Oliver Morosco, mgr.)—"Louisiana Lou" indefinite.

MOROSCO'S BURBANK (Oliver Morosco, mgr.)—"The Deep Purple" 3 and week.

ORPHEUM (Clarence Drown, mgr.)—Bill 7 and week: Gertrude Hoffman, Anna Tasker and company, Hunting and Francis, Burnham and Irwin, Jack and Foris, and Swor and Mack.

PANTAGES' (Carl Walker, mgr.)—Bill 7 and week: Bruce Richardson and company, Landers Stevens and company, Pelnce and Deezie, and Yorke Trio.

LOEW'S EMPRESS (Fred Fallette, mgr.)—Bill 7 and week: "School Days," Earl and Curlis, Gray and Graham, Polzin Brothers, Patricola and Meyer, and Blanche Leslie.

CLUNE'S AUDITORIUM, CLUNE'S BROADWAY, QUINN'S SUPERBA, QUINN'S GARRICK, MOZART, WOODLEY, MILLER'S, TALLEY'S and ALHAMBRA, moving pictures only.

NOTES.

MAY IRWIN, the famous comedienne, has been claimed by the motion pictures, and will be seen in "Mrs. Black is Back."

ESTELLA NEUHAUS, a Hungarian-German pianist of note, will play here 8, at the Little Theatre.

L. E. BEHYMER announced the coming of Arrigo Serato 8, appearing at Trinity Auditorium.

Buffalo, N. Y.—Star (P. C. Cornell, mgr.) "Kitty MacKay" Dec. 7-12. House will be dark 14-19.

TECK (Messrs. Shubert, mgrs.)—"The Passing Show of 1914" week of 7. "The Appeal" week of 14.

SHEA'S (M. Shea, mgr.)—Bill week of 7: Matthews, Shayne and company, Italy Heleo, Ryan and Lee, Flo Irwin, Hanlon Brothers, Sig. Bengughi, Frank Mullane, Zara Carmen Trio, and the kinetograph.

HIPPODROME (H. M. Marcus, mgr.)—High-class photoplays.

GAYETY (J. M. Ward, mgr.)—Harry Hastings' Big Show week of 7. Honeymoon Girls to follow.

GARDEN (W. F. Graham, mgr.)—Cracker Jacks week of 7. Review of 1915 next.

MAJESTIC (J. Laughlin, mgr.)—Flake O'Hara week of 7. "Help Wanted" next.

OLYMPIC (M. Slotkin, mgr.)—Bill week of 6: "Dublin Colleens," Eckert and Berg, Mott and Maxfield, Vesta Wallace, and Lesalk and Anita.

ACADEMY (Jules Michaels, mgr.)—Bill week of 7: Five Old Veterans, Harry Cutler, Makion Bros., Italia Quartette, Larkins and Pearl, and Dolafere.

FRONTIER, STRAND, ALLENDALE, ELMWOOD, ELLEN TERRY, VICTORIA and BIJOU, pictures only.

Albany, N. Y.—Harmanus Bleecker Hall (Edward M. Hart, mgr.) Mme. Alma Gluck, in concert, Dec. 7; "The Story of the Rosary" 8-12, Frances Starr, in "The Secret," 18.

EMPIRE (Frank Abbott, mgr.)—Million Dollar Dolls 7-9, Trocaderos 10-12, Social Maids 14-16, Dave Marion's Company 17-19.

PROCTOR'S GRAND (Jos. P. Coyne, mgr.)—Continued excellent business. Bill 7-9: Mr. and Mrs. John Allison, the Mystic Bird, Elliott and Mullen, Livingston Trio, Clubroom Four, Cushman and Sunderland, John F. Clark, Gala Stewart, and pictures.

PROCTOR'S LELAND (Guy Graves, gen. mgr.)—Continuous vaudeville with moving pictures.

COLONIAL (B. S. Moss, mgr.)—Feature photoplays.

MAJESTIC (Emil Deiches, mgr.)—Vaudeville and moving pictures.

CLINTON SQUARE, BROADWAY, STAR, PROCTOR'S ANNEX, CLINTON, HUDSON, PALACE, WHITE WAY, PEARL, FAIRYLAND and ORPHEUM, moving pictures only.

Ithaca, N. Y.—Star (O. L. Hamer, mgr.) bill Dec. 7-9: Orpheus Comedy Four, Chevalier, John De Loris and company, and photoplays. For 10-12: Frank Long, "The Merry Maids," with Hoey and Mosari, and photoplays.

HAPPY HOUR (W. K. Tree, mgr.)—High class photoplays.

LYCEUM.—Road shows, vaudeville and photoplays.

NOTES.

M. M. GUTSTADT, owner of the Lyceum Theatre, has given the management of the vaudeville and picture end of the house to Mr. Terry. The former will devote his time only to looking after the legitimate productions playing the house.

FRED J. PANYE, who manipulates the drum sticks in the Star orchestra, had the pleasure of hearing his latest creation, "The Star," played as an overture during week of 7.

STEPHEN GUNN, guardian of the back stage destinies at the Star, is well liked by all performers playing the house. Mr. Gunn is a strict disciplinarian, and by his efficient, business-like methods has made a lasting impression.

Syracuse, N. Y.—Empire (Frederick Gage, mgr.) Tamborine and Bones of Syracuse University presents "Green All Over" Dec. 7, 8; "Adele" 10-12.

BASTABLE (Stephen Bastable, mgr.)—Girls from Happyland 7-9.

GRAND (Myron J. Kallett, mgr.)—Bill week of 7: "A Telephone Tangle," Leroy, Lytton and company; Mullen and Coogan, Harry Breen, Chas. and Fannie Van, Weber and Capitola, Three Jahns, and Max York.

TEMPLE (John J. Breslin, mgr.)—Bill for week of 7: The Great Leon and company, Maude and Granio, Francis and Ross, Brenner and Wheeler, and Azard Brothers.

Cleveland, O.—Opera House (A. F. Hartz, mgr.) "The Passing of Hans Dippel," with John Salapolis and Metropolitan cast, Dec. 7-12. "Everywoman" week of 14.

COLONIAL (F. Ray Comstock, mgr.)—Emma Trentini and Clifton Crawford, in "The Peasant Girl" 7-12. Next week, Neil O'Brien's Minstrels.

KEITH'S HIPPODROME (H. A. Daniels, mgr.)—Bill week of 7: Four Marx Bros. and company, in "Home Again;" Claude and Fannie Usher, Shannon and Annis, Roach and McCurdy, the Curzon Sisters, Burton Holmes' pictures, Chas. J. Ross, Maxine and Bobby, and Selig Weekly pictures.

METROPOLITAN (Fred E. Johnson, mgr.)—For week of 7, "The New Minister" will be the offering of the Metropolitan Players. "The Fox" week of 14.

PROSPECT (J. W. Lyons, mgr.)—For week of 7, "Help Wanted." "Fine Feathers" next week.

CLEVELAND (H. D. Zirker, mgr.)—The Holden Players, with enlarged cast, are seen in "Sapho," 7-12.

GRAND (Drew & Campbell, mgrs.)—The permanent stock company present a special offering of "Sapho" 7-12.

MILES (Chas. Dempsey, mgr.)—Bill week of 7: Edmund Hayes and company, "When We Grow Up," Oscar Lorraine, Chas. and Sallie Dunbar, Paul Stevens, Mason and Morray, and pictures.

PRISCILLA (P. E. Seas, mgr.)—Bill week of 7: Lillian Mortimer and company, Virginia Lo Grande and company, Frees Bros. and company, Colton and Darrow, Trask and Montgomery, Fouchere, and pictures.

GORDON SQUARE (Harry Durocher, mgr.)—Bill 7-9: Sabera and company, Bobbi McNeil and company, and five other acts and pictures.

STAR (Drew & Campbell, mgrs.)—The Beauty Parade 7-12.

EMPIRE (Geo. Chenet, mgr.)—Taylor's Tango Girls 7-12. High Life Girls next week.

KNICKERBOCKER (E. N. Downs, mgr.)—For week of 7, two Paramount features, from Broadway productions are seen here. "The Ghost Breaker," with H. B. Warner and John Emerson, in "The Conspiracy."

STANDARD (Jos. Grossman, mgr.)—First-run features 7-12 include "When Fate Leads Trumps" and a version of "The Chocolate Soldier," with Alice York.

ALHAMBRA (Fred A. Brandt, mgr.)—Among the features shown 7-12 are "East Lynne," Laura Sawyer, in "One of Millions," and "Zudora" No. 8. It is announced that Alfred Mutsdorf will return here as musical director.

DUCHESS (A. A. Corney, mgr.)—For week of 7 the Playgoers Co. present "Cavalleria." Lucien Muratore is seen in "Manon Lescaut," and Olga Petrova in "The Tigress."

Zanesville, O.—Schultz (Arthur Morely, mgr.) Neil O'Brien's Minstrels Dec. 12. Watson's Beef Trust Burlesquers 15.

ORPHEUM (Harris Bros., mgrs.)—Vaudeville and pictures.

IMPERIAL, QUIMBY'S, GRAND and AMERICAN, all moving pictures.

WELLER and HIPPODROME are closed.

"THE PASSING OF HANS DIPPEL," a story dealing with the liquor traffic, which gave its initial performance at Springfield, O., Dec. 1, played here 3, and gave entire satisfaction. A. F. Amann is manager of the company.

New Orleans, La.—Tulane (T. C. Campbell, mgr.) "Alma, Where Do You Live?" Dec. 6-12.

CRESCENT (T. C. Campbell, mgr.)—"One Day" week of 6, with "Fine Feathers" to follow.

LYRIC (O. Peruchi, mgr.)—The Peruchi-Gypzene Stock Co. present "Ten Nights in a Bar Room," 6-12.

BUNTING (A. Schiller, mgr.)—Emma Bunting and her company, for its farewell week, ending 5, was seen to advantage in "The Perils of Pauline." The company moved to Atlanta for an indefinite stay at the Lyric.

ORPHEUM (Arthur B. White, mgr.)—Satisfactory business. Bill for 7 and week: Bickel and Watson, Harrison Brockbank, Jack Tate, Mme. Jeanne Jomelli, Sadie and Ramsden, Ernette Asoria, with Ellanto and De Mar, and Ward, Bell and Ward.

DAUPHINE (Lew Rose, mgr.)—Splendid burlesque was offered here week of Nov. 29, and good business scored. Tony Kennedy was the chief fun maker. A change of bill week of 6.

THE Barkoot Tent Show moved up to quarters, at Carondelet and Sixth Streets, and under the auspices of local Moose Lodge, 477, show for two weeks.

Atlantic City, N. J.—Apollo (Fred Moore, mgr.) Sunday night, Dec. 6, only, "Little Lost Sister" was the attraction. "The Governor's Boss," a new play written by former U. S. Senator James S. Barcus, and said to be founded upon the impeachment of Ex-Governor Sulzer, 7-9. First performance on any American stage, and previous to engagement at Empire Theatre, New York, Chas. Frohman will present "Driven" 11-12. Cast includes: Alexandra Carlisle, Haidee Wright, Arthur Greenaway, Chas. Bryant, Lumsden Hare, Rita Otway, Leslie Faber, T. W. Percival and Fred Goodwins. On Sunday night, 13, only, "The Winning of Barbara Worth." Billie Burke, in "Jerry," will appear here Christmas and the Saturday following.

NEW NIXON (Harry Brown, mgr.)—For 6-9, Harry Hastings' Show. First local appearance of Harry Lauder 9. Mr. Lauder will not appear in Philadelphia this season, as he sails for Scotland 12. Vaudeville 10-12: French's Aeroplane Girls, Artie Hall, Minnie Victorson and Edgar Forrest, in "The District Attorney's Wife;" Johnny Neff, Barlow's Comedy Circus, and the photoplay, "Love Everlasting."

VIRGINIA.—"The Seats of the Mighty," with Lionel Barrymore and Millicent Evans, 8-12.

COLONIAL.—"The Rose of the Rancho," with Bessie Barriscale, 6-12.

CITY SQUARE, COZY, CRITERION, BIJOU, CENTRAL and CHELSEA, feature pictures.

Indianapolis, Ind.—Murat (J. G. Barnes, mgr.) Mme. Louise Homer Dec. 10, Indianapolis Orchestra 18, "The Whirl of the World" 25, 26.

ENGLISH'S (Ad. F. Miller, mgr.)—Feature pictures 7-12. "The Little Cafe" week of 11.

LYCEUM (Anderson & Ziegler, mgrs.)—"Bought and Paid For" week of 7. Thurston next week.

KEITH'S (Ned S. Hastings, mgr.)—Bill week of 7: Nat M. Wills, Ed. Bremer and Muriel Morgan and company, Mr. and Mrs. Gordon Wilde, Mosher, Hayes and Mosher, Bill Pruitt, "Fixing the Furnace," Harry Richards and Bessie Kyle, and Gere and Delaney.

LYRIC (Barton & Olsen, mgrs.)—Bill 7-9: Frank Cotter, Ross and Farrell, Hodge and Lowell, and Pearl and Roth. For 10-12: George Moore, Hale and Coe, Harry Ellsworth and company, and Padden and Reed. The Six Diving Models appear all week as an extra attraction.

COLUMBIA (G. E. Black, mgr.)—Follies of Pleasure week of 7.

MAJESTIC (J. E. Sullivan, mgr.)—Panama Pansies week of 7.

COLONIAL.—Belgian war pictures week of 6.

Hartford, Conn.—Parsons' (H. C. Parsons, mgr.) Harry Lauder Dec. 8, Edmund Burke and Maggie Teyte 9.

POLI'S (W. D. Ascough, mgr.)—Bill 7 and week: Willard, Hope Vernon, Cooper and Smith, McCormack and Irving, Rigolette Bros., Bertha Creighton and company, and Abeoles.

PALACE (Thos. H. Cullen, mgr.)—Bill week of 7: Hunth and Budd, Lloyd and Britt, Harry Bloom, the McLarens, Rosalind, and La France and Benham.

GRAND (Moe Messing, mgr.)—Frank Finney and the Trocaderos 7-9, Million Dollar Dolls, with Lewis and Doty, 10-12.

STRAND (W. A. True, mgr.)—Feature pictures only are displayed at this house.

PRINCESS, EMPIRE, CROWN and EMPRESS continue successfully with pictures.

Battle Creek, Mich.—Post (E. R. Smith, mgr.) "A Pair of Sixes" Dec. 6. Pictures 8-16.

BIJOU (Harry S. Lorch, mgr.)—Bill 6-9: Juvenile Kings, William Armstrong and company, the Great Lester, Dyeling Pruneties, and Dick De Loris and company. For 10-12: Four Solis Bros., May and Kilduff, "Salvation Sue," King and King, and Patrick and Otto.

MAX BLOOM, in "The Sunny Side of Broadway," played the Bijou last week, and reported the tabloid show doing fine. This is his fourth season with this show, and he is booked for several months to come.

THIS WEEK'S CHICAGO VAUDEVILLE

(Special wire to THE CLIPPER, Dec. 7).

Majestic (Lyman B. Glover, mgr.)—Nora Bayes' return engagement packed house again Monday matinee. Miss Bayes sang new songs and was the sensation of afternoon. Nelusco and Herley opened with pleasing novelty. Brent Hayes and banjo received encores. Wildmer Young and William Jacobs, assisted by Ethyl McFarland, presented original travesty, winning many laughs. Will Rogers, the Oklahoma Cowboy, delivered a hit. Tim McMahon and Edith Chappelle scored their usual success. Nora Bayes followed, and was biggest hit ever registered after a return engagement. Rooney and Bent are still favorites. Joseph Hart's "Green Beetle" closed. It is good and full of enjoyable entertainment. Bill for next week: Trixie Friganza and company, Gus Edwards' Matinee Girls, Singer Bagonghi, Eva Taylor and company, Mack and Orth, Lal's European novelty, Toney and Norman, Gormley and company, and Caffery.

Palace (Henry Singer, mgr.)—A packed house greeted the good bill Monday matinee. Roy Cumming and Helen Glading opened, receiving big applause. Miss Glading's high kicking and dancing won her honors. Lamberti, famous musical impersonator, did splendidly. Cecile Weston and Louise Leona sang and played in lively fashion. Miss Weston's best number was a Hebrew character song, going very big. C. H. O'Donnell and company offer a corking good underworld sketch, with pathos. Harry Tighe and Blanche Babett had to make speech after their hit of vaudeville nonsense. Eddy and Seven Little Foys are a tremendous sensation, taking a dozen bows. Frank Fogarty did splendidly with his original Irish wit. Kremolina and Darras Brothers closed with flying trapeze novelty, getting big applause. Bill for next week: Hyams and McIntyre, Donlin and McHale, Lipinski's dogs, Diamond and Brennan, Claude and Fannie Usher, Ryan and Tierney, Byrd Frost Crowell, Leo Salvaggio.

Colonial (Norman Field, mgr.)—A well arranged bill here this week. Crawford and Broderick pleased. Senator Francis Murphy returns with new material, and is hit of bill. Fennoa Trio offered good entertainment. Richard the Great performs usual routine of monk tricks, and received big applause. Rose and Moon are entertaining. Brice and Brasee delivered their bit well. Ellsworth and Lynton took many bows. Jerome and Lewis pleased. Brgotti's Lilliputians are a great novelty for any bill.

McVicker's (J. G. Burch, mgr.)—Nadje replaced Andrews Opera Company for the Monday show on account of illness in latter act. Miss Nadje went over big, receiving tremendous applause. Four Phillips well liked. Morris and Allen delivered many laughs. Smith and Farmer entertained. Frank Stafford and company got over neatly. Wolgas and Girlie made good impression. Four Lunds are making good all the way through. Gene Drene registered big hit. Eva Prout received ovation. White's Comedy Circus entertained.

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ANSWERS TO CORRESPONDENTS.

DRAMATIC.

M. R.—Address her in care of THE NEW YORK CLIPPER and we will advertise letter in CLIPPER letter list.

A. J. B., Cleveland.—Address him this week care Club Theatre, Rochester, N. Y.

CARDS.

A. L., St. Louis.—It is a misdeal and the deal does not count for either of the players.

"LUKE."—1. If the dealer gives himself or either of the other players *more* or *less* than five cards, and the player receiving such a number of cards announces the fact before he raises the cards from the table, it is a misdeal. Or, if the dealer deals without having the pack properly cut, or if, *before the draw* a card is faced in the pack, it is a misdeal. 2. The highest possible hand in poker, *if straights do not count*, is four aces. In the East, however, straights are so generally played that unless it is arranged before the commencement of the play *not* to count straights, or unless *house rules* forbid it, a straight flush is conceded to be the highest hand.

MISCELLANEOUS.

W. L. C., Wellsley.—As neither A nor B named the result of the game the bet is a draw.

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In answering ads. please mention CLIPPER.

OUT OF TOWN NEWS

WASHINGTON.

BELASCO (L. Stoddard Taylor, mgr.)—Robert B. Mantell and a fine company gave Shakespearean repertoire week ending Dec. 5, to good business. Joe Weber's first public presentation of "The Fallen Idol," by Guy Bolton, staged by Fred G. Latham, week of 7. Harry Lauder matinee, Friday, 11. The Universal Motion Picture Co. presents "Damon and Pythias" week of 14, twice daily.

COLUMBIA (Fred G. Berger, mgr.)—Rose Stahl, in "A Perfect Lady," week of 7. David Bispham, in song recital, Friday, 11. Submarine motion pictures, "Thirty Leagues Under the Sea." week of 14. Burton Holmes, in travel talk on "Ireland," was enjoyed by large audiences.

NATIONAL (Wm. H. Rapley, mgr.)—"Pinafore," by the New York Hippodrome company, was seen here week ending 5, was well received, and did good business. "My Lady's Dress" week of 7. "Ben-Hur" next.

POLI'S (Louis J. Fosse, mgr.)—"A Woman's Way" was well done by the Popular Players week ending 5. Charles Mackay, Robert Lowe, Corbett Morris and Daniel Hanlon were all good. Lillian Kemble was excellent. Katherine Stanton, Helene Margua, Marie Drofnah and Helen Tracey were all good, and the rest of the cast gave fine support. Good business ruled. "The Lily" week of 7. "Charley's Aunt" next.

CASINO (A. Julian Brylawski, mgr.)—Bill 7-9: "Cheyenne Days" (full week), Estay and Paul, Raye Snow, the "Pls," Operatic Trio, Hallen and Burt. Sunday concerts do well.

COSMOS (A. Julian Brylawski, mgr.)—Bill 7-9: "In Old Tyrol" (full week), Geo. Stanley Hall and company, Jerry Sanford, Mr. and Mrs. Ranoa, Emma Latow, with new pictures. Sunday concerts, well featured, and music by "That Orchestra," do capacity.

GAYETY (George Peck, mgr.)—The Golden Crook, with Billy Arlington, gave a show, to good business, week ending 5. Al. Reeves and his Beauty Show week of 7. Globe Trotters next. Country Store continues a hit. Sunday concerts do well.

B. F. KEITH'S (Roland S. Robbins, mgr.)—Kitty Gordon and company, in "Alma's Return;" Harry Fox and Yancsi Dolly, Brandon Hurst and company, Mlle. Doria, Burks and Lorraine, Hawthorne and Inglis, McMahon, Diamond and Chaplow, Marie Fitzgibbons, Hearst-Selig News Pictorial. Sunday concerts do capacity.

MAJESTIC (Thomas Reynolds, mgr.)—This house opened up again and changed its name from "By-jo" to one of its original names, Majestic, with the Tango Beauties. Corrine Duforest, Dolly Walker, Madge Kane, George Dupree and Teddy Murphy were the headliners. The performance was well received, and good business was done for the opening week, Nov. 30. The Sunshine Girls week of 7. Sunday concerts. Matinees Tuesdays, Thursdays and Saturdays.

NOTES.

IN THE charge that discrimination had been made by the management of B. F. Keith's Theatre against a U. S. sailor, after the charges had been thoroughly thrashed out by the Navy Department and the district attorney, it was found there was no discrimination at all, and Manager Roland S. Robbins was thoroughly vindicated.

THE Columbia being dark, Manager Fred G. Berger, a lover of sports, donated the house to the boys, so they could enjoy themselves and not be cramped for room, the occasion being the dinner of the Columbia B. B. Team. With the table set on the stage, and full of the best from the market. The boys, headed by Capt. George Adams, were: G. Williams, S. Lansdale, W. Stewart, C. Weyfurth, H. Bathis, B. Morrison, B. Willis, C. Golden, J. Dean, F. Schmid, L. Wallach, C. Flynn, A. Batto, T. Root, H. Erskin and Eddie Talbert, manager and toastmaster. After various stunts were finished and meal disappeared, the toastmaster made his calls, and let me tell you, with all his other titles, Eddie Talbert is some toastmaster. After fully enjoying themselves they decided to tender their sincere thanks to Manager Fred G. Berger and Messrs. Frank and Oliver Metzerott, for their kindness in donating the house, and to "George" for his valuable services and assistance.

THE popular treasurer of Poli's, Frank B. Schmid, and Margaret B. Miller, are to be married Dec. 9.

MANAGER LOUIS J. FOSSE, of Poli's, with the assistance of Mr. Poli, are going to give the "youngsters" the time of their lives during Christmas week.

WASHINGTON has and is doing her share towards the helping of the Belgian sufferers, and to that aid a very delightful concert was given at Rauscher's, under the direction of Mr. and Mrs. Chas. Stuart Alden. Everybody gave their services free, and the large audience enjoyed each number of the program, and each number was excellently well done. Richard Backing, tenor, sang by request "Tipperary," and everybody stood still and remained until he had finished, and as it was so delightfully sung, if the audience had its way, he would be still singing. The concert was a success, and the talent should receive the hearty and sincere thanks of everyone for the hearty manner in which they responded to the call for aid to the sufferers.

Lowell, Mass.—Keith's (Benj. Pickett, mgr.) bill for Dec. 7 and week: Six Musical Germans, James Thompson and company, Ray and Hilliard, Dorothy Meuther, Gordon and Rica, Norwood and Hall, and Areo Bros.

MERK. SQ. (W. H. McKay, mgr.)—The Merk. Square Players present "Daughters of Men" 7-12. "Under Two Flags" next week.

OPERA HOUSE (Wm. Hill, mgr.)—For 7-9, "The Hoosier Schoolmaster." Vaudeville and pictures 10-12.

ACADEMY (J. M. Livingston, mgr.)—Dec. 7 and week, Fannie Hatfield and company, and Nat Farnum, in musical comedy. 7-12.

COLONIAL (S. Knopf, mgr.)—Feature pictures, and Bob Fournier in songs.

JEWEL (Harpoot & Topjian, mgrs.)—Universal program, and Nela Daggett in songs.

OWL (S. Orbarch, mgr.)—Mutual and other feature pictures.

PREMIER (Wolf Bros., mgrs.)—This theatre opened 7, with Association pictures.

ROYAL (Geo. Husson, mgr.)—Association and other features.

Springfield, Mass.—Court Square (D. O. Gilmore, mgr.) "Seven Keys to Baldpate" Dec. 7, 8; Sam Bernard, in "The Belle of Bond Street," 9.

POLI'S PALACE (Gordon Wrighter, mgr.)—Bill 7-9: Crane Wilbur, Gordon, Eldred and company, Pear Bros. and Burns, Mack and Williams, "Lanky" Bob, Fisher and Edwards, and Polliscope. Change of bill 10-12.

GILMORE (Robt. J. McDonald, mgr.)—Follies of 1920 10-12.

PLAZA (John M. Carney, mgr.)—Vaudeville and motion pictures.

HUDSON, EDISONIA, BIJOU, BROADWAY, GEISHA, FOX, GAIETY, MIRROR, LYRIC, GRAND, GLOBE, NOVELTY, REEL, PALACE and SUBWAY, motion pictures.

CARL BRICKERT, a former Broadway leading man, is appearing at that house 7-12, for the first half, in a dramatic adaptation of Selden's "The Getaway," and the last half, "Bargain Day." Philip Quinn, another local stock favorite, is in the support of Mr. Brickert.

Fall River, Mass.—Academy (L. M. Boas, mgr.) bill Dec. 7-9: Whitney's "Operatic Dolls," Mark Linder and company, in Roland West's "The Criminal;" Dafly, Geisler and Lewis, Weston and Young, and Sidonias.

SAVOY (C. E. Benson, mgr.)—Bill 7-9: "Potash and Perlmutter" company, the Filipino Quartet, the Cromwells, Teed and Lazelle, and photoplay.

BIJOU (C. C. Cook, mgr.)—For week of 7, the Bijou Stock Co. present "The Fighting Parson."

PREMIER (John Daley, mgr.)—Bill 7-9: Al Barlow and Bert Morley, and Ten Melody Boys, Maude Scott and company, and feature films.

Elgin, Ill.—Grand (W. B. Newman, mgr.) Adams and Guhl, in "A Night at Maxim's," tabloid musical comedy, Dec. 6-9; vaudeville 10-12.

TEMPLE, STAR and ORPHEUM, pictures only.

PACKED houses viewed the Belgian war pictures at the Grand, 4-6.

HAL JOHNSON, in "The Little Modiste," drew splendidly at the Grand, Nov. 29-Dec. 2.

BUSINESS at the Coliseum roller ring is excellent.

Jackson, Mich.—Athenæum (Porter & Howson, mgrs.) "A Pair of Sixes" Dec. 12, "Peg o' My Heart" 18, "Way Down East" 25.

BIJOU (Frank R. Lampman, mgr.)—For 6-9, "This Is the Life." Vaudeville 10-12: Angell Sisters, Dodson and Gordon, Majestic Musical Four, Lucas and Field, and Mlle. Martha and Sisters.

CIRCUS NEWS

PICKED UP AROUND QUARTERS.

NEWS AND NOTES CONCERNING PEOPLE YOU KNOW WITH THE WHITE TOPS.

BY FLETCHER SMITH.

SALISBURY, N. C.

I LEARN, with sincere regret, of the death at Buffalo, N. Y., recently, of "Smithy" Englehart, better known as "Kid" Smith. He was one of the best boss canvasmen in the business, and has been with all of the big ones. He was with the Wallace Show for years, the Gollmar Bros., and for several years was with Martin Downs. After the death of Downs he located in Erie, Pa., where he married and opened a rooming house and saloon. He was a native of Berlin, Can., and leaves a father and mother, a brother, a merchant tailor in Toledo, O., and another brother who is a Catholic priest in Berlin. "Smithy" was big in body and heart, and leaves a big circle of friends to mourn his demise. His place of business in Erie was the home for the profession in general, no matter what their circumstances might be, and there the latchstring was always out.

OWING to the illness of his father W. J. Daplyn, last season advertising solicitor of the Gollmar Bros.' Show, may not return to this country from England this Spring.

OH! LOOK WHO'S HERE! Jimmie Greer, a good old timer, contortionist, musician, clown and actor. A trouper who has been with every kind of a show from "Uncle Tom" to a three ring circus. He was with the Sells-Floto a season, and was with the Augustus Jones Shows so long he was nicknamed Jimmie Jones. He has just closed the season with the I X L Ranch Show, and dropped into Salisbury to meet old friends. He is on his way to Pittsfield, Mass., where he will spend the Winter with his old side partner, "Pop" Daniels, now out of the game.

THE Gillespie Bros. Shows are still out, and will remain on the road all Winter. This little wagon show is said to have cleaned up this Summer, in the South, and is heading for Georgia and Florida. Joe McAllister is still principal clown.

I AM sorry to learn of the serious illness of Mrs. Al. F. Wheeler, at her home, at Oxford, Pa.

CLIFTON SPARKS and wife returned, Dec. 2, from a honeymoon trip to New York, Chicago and East Brady, Pa. Clifton will remain in Salisbury till Spring, looking after the show's business and superintending the work at Winter quarters.

PICTURES have the call here at present, and with four houses here, a fifth is to be opened at Spencer, Salisbury's suburb, where the Southern Railroad shops are located.

JETHRO ALMOND, whose show is in Winter quarters at Altremark, N. C., will put an opera house show on the road after the holidays.

EDDIE LE BARR, formerly manager of Prescott's Great Eastern Shows and Le Barr's Minstrels, which toured the New England States for several seasons, had a wagon show out in Maine last Summer, and is now located in Alberta, Can.

I HEAR, from good authority, that the Mighty Haag Show has had its last season on the rails, and that, starting this Winter, it will be a wagon show, and make its old territory in Louisiana and Texas.

MR. AND MRS. CHAS. SPARKS left Salisbury last Thursday on their annual trip to Chicago. On their way back they will stop at West Baden for a short time.

GUS BERRY, who used to run the cook house for Al. F. Wheeler, has retired from the circus game, and is living the peaceful life at Winchester, N. H. When he gets lonesome he goes up to Jim Shipman's hotel and talks over old times with Jim and his wife.

THE RIDING CRANDALLS, "Red" and Sadie, last season with the Gollmar Show, are Wintering in Chicago. They will play vaudeville dates later on.

JACK O'BRIAN, he of double B bass voice, and last season Albert Keller's first assistant on his pit show and outside candy stand, is now a news butcher and peddling hoops on a rattler out of La Porte, Ind.

WORD reaches the quarters of a severe loss to Charles Lee, of the commissary department of the Sparks Show. His home at St. Clairsville, O., was destroyed by fire a few days ago, together with his barn and outbuildings. Fortunately the property was insured, but his loss will be quite heavy.

BOBBY FOUNTAIN AND JACK KING, proprietors of the I. X. L. Ranch Wild West, are now in Georgia, and will not close until the first of the year. They have had a prosperous season. The show travels by wagons, and has fifty head of stock. Aside from the managers, included among the performers are: Princess Mohawk, Jack Rinehart, roper, rider and announcer; Kid Howard, broncho buster; Leon Le Marr, cowboy clown; Carrie Holmes, Violet Raot and Madge Rinehart, cowgirls, and "Cutie" Caton, band leader.

ED. BROWN, who successfully conducted a wagon show in Maine for years, has just closed a successful season with the Robinson Famous Shows, and is spending the Winter at his home in Bath, Me. There are several old time troupers there to keep him company, among them Al. Mason, of Mason and Titus, who were the first to introduce shadowgraphs over the Keith Circuit, and "Doc" Wagner, who was with the Sparks Show last season.

A DAY WITH THE BARNES SHOWS

BY H. C. WILBUR.

FRIDAY, Nov. 13 was home-coming day at Pasadena, when the Al. G. Barnes Trained Wild Animal Show played that stand. They came from far and near. Among "those present" were: H. L. (Buck) Massie, Joe Edwards, C. N. Fairley, Sky Clark, Herb. C. Snow, Harry Moore, Carl Walker, J. K. Post, H. E. Atwater, Ike Spears, Jerry Barnes, and Harry C. Wilbur.

CHAS. YOUNG, superintendent of canvas, was "going right to it" the other night, one of the old darkey canvas boys said: "Looke here, Mistah Charlie, dare is sure a fuss gwine on in dis roll of canvas." Upon investigating, they found a goat in the bundle. One or two would not be missed on the Barnes Show at that.

ONE of the new sensations on the Al. G. Barnes Show, 1915, will be an eight ostrich team, leading the parade, driven by Al. G. (himself) Barnes.

LOU BERG makes good as superintendent of concessions—has a real crew of twelve hustlers.

MOSE.—Bess says she has it on you when it comes to happiness. I like you both very much, and wish each a long, happy, useful life. It goes for you, too, Bob.

MURRAY PENNOCK, local contractor, says he had a good season. Glad, I am sure, Murray, you deserve it.

CAPT. ALBERT STONEHOUSE has a wonderful troupe of seals. They seem to enjoy their work and follow him around the lot like a troupe of dogs.

CHAS. COOK AND WIFE, "Martha Florine," have been with the Al. G. Barnes Show twelve years. "Jim" Morrow and "Bob" Thornton eight years, and a lot of other employees can count from two to five years each. Some home. Money every week.

H. S. TYLER AND C. N. FAIRLEY AND WIFE will Winter in 'Frisco this Winter. The Continental, of course.

AL. G. says he will put $20,000 in the show this Winter, at Venice, where the show will Winter.

LOUIS ROTH says, "Seven new acts this Winter." After one has watched the fourteen black-maned lions in one group, five leopards in another, three tigers in another, with three full grown forest bred male lions riding horse back, at one and the same time, to say nothing of the twenty-seven other acts—the wonder is, what can it be, and where will be put them?

HUGH HARRISON closed with the show at Phœnix, Ariz.

Two rings, steel arena and "Jim" Morrow, all full of entertainment that makes you sit up and take notice.

DID you ever have one of those "stick-your-feet-under-the-table-and-prepare-to-stay-an-hour" dinners on the Barnes Show? No! Well just ask any one of the following: Herbert C. Snow, manager Exposition Park, San Diego; H. L. (Buck) Massie, "Skylar" Clark, Hippodrome, Los Angeles; J. K. Post, real estate operator, Pasadena; Carl Walker, manager Pantages', Los Angeles; H. C. Wilbur, general agent Foley & Burk Shows; H. E. Atwater, traffic department, Pacific Electric Railway; Ike Spears, "Spears System," Venice. It was a great surprise—we did not expect it—from soup to nuts. Geo. Davis is a grand caterer, and all together, "Al. is some host," we all say so.

FROM THE LAND OF COTTON.

NEWS AND NOTES PICKED UP AROUND WINTER QUARTERS.

BY FLETCHER SMITH.

From all appearances it seems that the days of "tabs." in the South are about numbered. For several months they have had a big run in most of the large cities, but now nearly all of the houses are returning to vaudeville. The Piedmont, at Greensboro, tried it for three weeks, and last week switched and is now playing four Keith acts and running three reels of pictures. Asheville and Charlotte are also now playing Keith vaudeville and doing good business. Salisbury still sticks to the girl shows, and the Colonial is doing a fair business. The Aviation Girls closed Saturday and moved to Winston-Salem. This week the "Go Ahead" Girls are the attraction, in "The Red Widow." They jumped from Rivefield, W. Va. The Aviation Girls play a return engagement next week, except Monday, when Price & Bonnelli's Greater New York Minstrels appear. This is a new show in the South. They have thirty people, and are doing a fair business. Primrose & Wilson's Minstrels were booked here but canceled, and play Asheville instead.

Business in this section, it must be stated, is not up to the usual standard. People are tired of number three or four companies at $2 prices, and ten cents for pictures is about the limit. "High Jinks" has done about the best business over the Southern Circuit, of late. The "Movie Girl" Co. has been playing in this vicinity for a week or more, to rather poor business. "The Prodigal Judge" Co. has turned back and is headed North. "The Old Homestead," strange to say, is making its first visit to this section of the South, and it will undoubtedly do a good business. Greensboro is its first stop in this vicinity.

The Iris, Salisbury's new picture house, opened on Thanksgiving Day, and has been doing a big business. Feature films are shown, and the house is fitted with a mirror screen. The pictures are the best yet shown here.

James Bonnelli, part owner of the Price & Bonnelli's Greater New York Minstrels, was in Salisbury a couple of days last week. He states that the season with his show boats was a big winner. The firm operate six boats on the Mississippi and its tributaries.

Stoddard and Wallace, formerly of the Sparks Shows, and last season with the La Tena Wild Animal Circus, are meeting with good success in Indiana, with their comedy company. They have an established reputation in that State, and play it every Winter.

"Curley" Bagley, last season for a time assistant to James Caskey, with the Sparks Show, is Wintering in Fort Wayne, Ind. He goes with the Wallace Show next season as first assistant boss canvas man. He writes that for the first time in his circus experience, he saw two big shows together for a day. The Wallace Show was in Mayfield, Ky., held up by the Big Four Road until repairs were made upon four of the cars. The same day the Barnum & Bailey Show pulled in, and the two shows had a great visitation.

The Sparks Show, next season, will do away with its steam calliope, and has ordered a compressed-air one from a New Jersey firm.

Fritz Brunner made a flying visit to Asheville last week, where he inspected a magnificent specimen of a Bengal tiger, which will be added to the Sparks menagerie. The animal was formerly used by a moving picture concern, and is said to be trained for a vaudeville turn.

Albert E. Green, the hustling advertising solicitor of the Sparks Show, was among the 71,000 spectators at the Harvard-Yale game. He is spending the Winter at Willimantic, Conn.

Equestrian Director Bert Mayo and wife, of the Sparks Show, are spending the holiday season at Aurora, Mo. They will return to Salisbury early in the new year.

Paul Jacoby, a former elephant trainer with the Sparks Show, writes of his experiences in England since the opening of the war. He had an elephant act in vaudeville, with dogs and horses. He is a German, and was obliged to leave England soon after the war broke out. His elephant and all of his property was confiscated by the English Government. He is now in Holland, and intends to return to America on the first opportunity.

Walter Gnice and wife, Flora Bedeni, riders, last season with the Sparks Show, are in New Orleans, and sail shortly with the Shipp & Feltus Circus, for a tour of South America.

Jim Caskey, superintendent of canvas with the Sparks Show, is holding down his old Winter's job, as checker up in the American Express office, at Cincinnati.

A new picture house for colored people is to be opened at Greensboro, by a race horse man named Bush. He had a string of horses on the fair grounds here until recently.

Bad weather prevented the first fair of the Rowan County Agricultural Club from being a success here, but nothing daunted, the association is going ahead and planning for a bigger and better fair next season. As far as exhibits were concerned it was a big success, and the association met every obligation.

Mark Sanford, last season in charge of the candy stands with the Sparks Shows, is Wintering at Cleveland, O. He reports conditions there about the same as in the South.

The Southern Railroad has taken off several of its through trains, and the big railroad shops at Spencer are running only three days a week. The monthly pay roll usually amounts to about $176,000, and most of the money was spent or banked in Salisbury. It is stated that the shops will work on full time after the first of the year.

A. C. Orcutt, formerly steward with the Sparks Shows, and last season manager of the privilege car with the La Tena Circus, is spending the Winter in and around New York City. He was kept busy last week showing Clifton Sparks and wife the sights about the big city. He goes with Downie again next season. How about the G. A. R. Club, Al.?

George Tipton, last season, steward with the Sparks Shows, is Wintering at Lima, O., and contemplates putting out another minstrel show about the first of the year.

"Deacon" Albright, the calliope manipulator, with the La Tena Show for the past two seasons, and a prince of good fellows, dropped into Salisbury last Tuesday, ahead of the "Greater New York Minstrels."

J. P. Coffey and his Colored Minstrel Show is playing the small towns in Kentucky. Jim was manager of the side show with the La Tena Show last Summer.

C. B. Fredericks, from his home in Cheney, Kan., writes that he is enjoying life, and resting up for his trip to Chicago. He is also disposing of his alfalfa and wheat at good prices. He expects to be in Salisbury about the first of February.

Walter Young and his partner, "Buster" Young, producing clowns with the Sparks Shows, are now playing vaudeville, and making good.

FRED. BAILEY HUTCHINSON was in New York last week, arranging for the next season of the Sells-Floto-Buffalo Bill Shows.

JOHN T. BOTTOM IN THE EAST.

John T. Bottom, general counsel for the Sells-Floto Circus, and the Buffalo Bill Wild West Show, and also Western legal representative of Marcus Loew Enterprises, with headquarters in Denver, Col., is visiting New York. He has been acting as chief counsel in the recent contest over the late Mrs. James A. Bailey's will.

JOE DELTORELLI has signed for next season with the Ringling Show, and will introduce a number of new stunts in his clown ensembles.

J. HENRY RICE writes: "After the Sig. Santelle Show finished the season in October, I joined the Renta Bros.' Circus in the South, and have done their contracting for last five and a half weeks. Having finished my duties I am en *route* to Chicago, Ill. The time I worked for the above company was very pleasant. It had a season of thirty-two weeks."

Carnivals.

JOHNNY J. JONES' SHOW NOTES.

In an ideal location, just at the end of the Fortune Street bridge, the Johnny J. Jones Exposition Shows opened a two weeks' engagement at Tampa, Fla., on Nov. 30. One of the largest opening night crowds of the season visited the Midway and spread their *pecos* generously among the concessions and shows. Weather conditions are ideal for carnivaling, shirtwaists and shirt sleeves being the order in the heat of the semi-tropical sun, while the nights are pleasant.

C. B. Turner honored us with a visit on the opening day at Tampa, coming over from St. Petersburg, where he maintains a Winter home. C. B. is quite a fruit-grower in the West coast town, and talks nothing but oranges and grape fruit. He hasn't been elected mayor yet.

Among the recent arrivals is numbered Sammy Grimes, who has re-established himself on the Jones Midway with a roll-down concession.

Mrs. M. M. Cook and her daughter, Betty, the Alligator Girl, are absent from the show on a short visit to their home at Nashville, Ga. Since this attraction joined some six weeks ago it has been a consistent winner.

Whitey Kiensiel, our genial train-master, is still on the job, and not one whit less efficient than ever.

Cy Perkins left last week to make a few celebrations with his baby dolls. During his absence the doll wheel here is being managed by Dick Manley.

Harry A. Moore, sometimes alluded to as the Ferris Wheel King, joined the staff of J. M. Kinsel recently. Harry has been with the Ferrari Shows all Summer, and has all the appearances of having put in a successful period among the York Staters and Canucks.

Harry C. Alting, agent, is on a visit to his New York home.

Mrs. Curley Wilson left two weeks ago for Norfolk, Va., where she is the guest of friends. Captain Curley is bearing up pretty well under his loss, but we would not be surprised to see the Mrs. dropping in any time in response to a telegraphic summons from the Cap.

To Terry Riley much credit is due as an efficient handler of the Jones Show mail. Prompt deliveries and courteous treatment have been the order under his regime.

Who can get money with a Trip to Mars? We suggest Arthur Ramsey as champion in this class.

Speaking of champions, Jack Morro, middle weight wrestler, and the feature of Bill Rogers' Athletic Show, has proved a strong drawing card since his affiliation with Manager Bill. There is some great talent in this attraction, and the local boys who try to cop the prizes offered all comers, have to step some.

We will all doubtless feel quite native to Tampa at the end of our lengthy engagement here, it being, by the way, the first two weeks' stand for 1914.

NATIONAL AMUSEMENT COMPANY NOTES.

BY CHARLES F. McCURREN.

The National Amusement Co., under the management of Charles F. McCurren, furnished all of the shows and concessions at the colored carnival in Waco, Tex., as well as having their big Eli wheel at the Cotton Palace. This carnival was taken over on July 15, last, by Charles F. McCurren, and consolidated with the remainder of the German Greater Carnival at Peabody, Kan.

Our tour afterwards included dates in Kansas, Oklahoma, New Mexico and Texas, and closed in Waco, Tex., on Nov. 16. The season was very good financially, considering business conditions in general. When the Cotton Palace closed the wheel and the concessions and some other property was shipped to Chicago, at which place or near there the 1915 season's tour will be inaugurated. The carnival people will at that time be given an opportunity to see a brand new frame-up under the banner of the National Amusement Co. Mr. Oldham, one of the proprietors, plans to take out a one night stand hall show for the Winter, playing Ohio, Michigan and Pennsylvania. A fifteen-piece band will be carried.

Wm. Judkins Hewitt visited us at Waco and was given a great welcome by the show people, as THE NEW YORK CLIPPER is always welcome on the National Amusement lot at all times. Mrs. McCurren has made herself very popular around among all showmen and concessionaires with whom she has come in contact this season. Mrs. McCurren has been holding down the position of secretary and treasurer since the opening last July. We wish all of you a Merry Christmas.

WORTHAM WINTERS IN TEXAS.

LITTLE GIANT WILL MAKE READY FOR SEASON 1915 IN SAN ANTONIO.

Clarence A. Wortham will Winter his big shows in San Antonio, Tex., after closing the present season at Ouero. In writing to the Western Bureau of THE OLD RELIABLE, from Beaumont, Tex., Manager Wortham said that Houston was not what it should have been, but was much better than he really thought it would be, considering conditions prevailing in the South and throughout the country. It is fair to presume that Clarence will open in San Antonio next Spring, and that in the meantime he will be right busy in making ready for the 1915 itinerary. The Little Giant has a faculty of doing things in the way they should be done. His opening at Danville, Ill., last Spring, was largely attended by brother showmen and amusement newspaper men, who were very much impressed with the magnitude and general excellence of the Wortham aggregation, and it is a pleasure to be able to record the fact that the season soon to close, on the whole, has been a prosperous one for Manager Wortham and his associates. It was a matter of sincere regret, freely expressed by the carnival fraternity assembled in Chicago to confer with the State Fair Secretaries last week, that Clarence Wortham was among those not present. A carnival-fest without the little giant is not complete.

KLINE GOLDEN RIBBON SHOWS.

Jack Kline, general manager of Kline's Golden Ribbon Shows, is quoted as saying that the reorganization of the Golden Ribbon Shows for the season of 1915 will make it one of the best and cleanest three-car carnival companies in the East.

All the concessionaires are Wintering in New York City, and are busily engaged painting the fronts, and getting their paraphernalia in clean and trim order. Several influential New York financiers are taking active interest in the Golden Ribbon Shows, and for a three-car carnival company it bids fair to have a record season.

Contracts have been signed with Mlle. De Varro's trained animal show, Dickinson's motordrome, Captain Goldschmidt's water models, Hoope Donneson's tango show, Knockout Smith's athletic show, Allen's Musical Comedy Company, and will carry about thirty concessions.

The Kline Golden Ribbon Shows will give the public something entirely new and sensational in the line of free attractions. They will also carry an eight-piece uniformed band.

The Kline Golden Ribbon Shows are booking to play New York State, Connecticut, Pennsylvania, and throughout the West. The endearing thought connected with the Kline Golden Ribbon Shows is that proper finance is back of the show this coming season with business men of ability to make it a sweeping success.

THE ONLY OFFICIAL MARY PICKFORD SONG
Words by FRANK TYLER DANIELS. Music by LEO FRIEDMAN.
SWEETHEART OF MINE
The recognized Novelty Ballad Hit of the Season. Great Patter, Chorus, wonderful Number for Singles, Duos, Trios and Quartettes.
Orchestrations in all Keys. Dance and Band Arrangements.
ANOTHER BY THE SAME WRITERS
IN THE PALACE OF DREAMS
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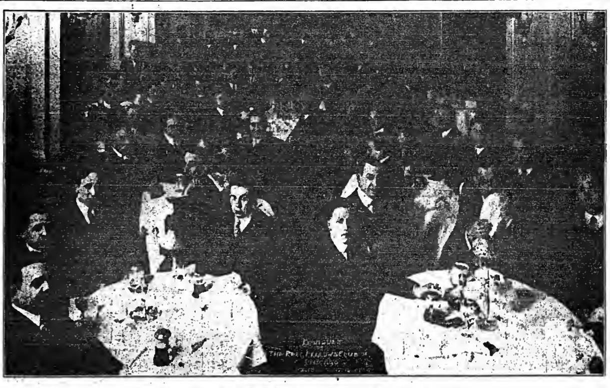


BANQUET OF THE REEL FELLOWS CLUB OF CHICAGO.

OUT OF TOWN NEWS

Milwaukee, Wis.—Davidson (Sherman Brown, mgr.) De Wolf Hopper, with the Gilbert & Sullivan Opera Co., week of Dec. 6, to be followed by "The House of Bondage," in six reels of pictures.

MAJESTIC (J. A. Higler, mgr.)—Bill week of 7: Henrietta Crosman and company, Hyams and McIntyre, Manuel Quiroga, Nellie V. Nichols, Ryan and Tierney, Mijares, Byrd Crowell, and the Gaudsmidts.

SHUBERT (C. A. Newman, mgr.)—The Shubert Stock Co. present "Tongues of Men" week of 7. "Powers Within" next.

GAYETY (J. W. Whitehead, mgr.)—The Bowery Burlesquers week of 6. Big Jubilee next.

CRYSTAL (Wm. Gray, mgr.)—Bill week of 7: Three Donals, Clark and Rose, J. K. Emmett and company, Ogden Quartette, and Roy and Nithin.

ORPHEUM.—Wm. E. Mick is now manager of this theatre. The Saxes are fortunate in landing a man who is thoroughly familiar with the theatrical situation in this city. Bill week of 6: Valentine Vox, Charlotte, Three Original Ravens, and Bob Fitzsimmons and company.

Racine, Wis.—Orpheum (Manrico Hankinson, mgr.) "'Way Down East" Dec. 6-9. Bill 10-12: Leila Davis and company, General Pisano and company, Dr. Frederick Cook, Pearl and Roth, Billy and Edith Adams, and moving pictures.

WHITE HOUSE.—Vaudeville and moving pictures.

MAJESTIC, GRAND, RACINE, BIJOU, AMUSE, AMERICAN, REX and CASINO, moving pictures only.

ELKS' LODGE are now busy preparing for their annual Christmas gifts for poor children.

Lawrence, Mass.—Colonial (Ralph Ward, mgr.) Malley & Dennison Stock Co. present "The Heart of Maryland" 7 and week. "Big Jim Garrity" next week. Vaudeville and pictures 6. Crane Wilbur, of "Perils of Pauline" fame, and company is booked for 13.

OPERA HOUSE (W. R. Rothern, mgr.)—Vaudeville and pictures. "Hamlet" will be given by a Syrian society, 9.

NICKEL (John R. Oldfield, mgr.)—Bill 7-9: Jamie Kelly, Capt. Stanley Lewis, Santry and the Sherwood Sisters, and Phyllis Family. For 10-12: Blondy Robinson, "The Tamer," Olivetti Troubadours, Keeley Bros. and company, and pictures.

BROADWAY, VICTORIA, PREMIER, STAR and COSMOPOLITAN, motion pictures only.

NOTES.

"THE MAN ON THE BOX" was presented by St. Mary's Dramatic Club, under the direction of A. Gordon Reid, of the Maley & Dennison Stock, and proved a great success.

THE fair and carnival, under the auspices of the Lawrence Lodge, No. 65, B. P. O. E., closed Nov. 28, a great success. The proceeds went toward the fund for the benefit of a new home for the fraternity.

RITA KNIGHT AND ARTHUR BEHRENS, as leads for the Malley & Dennison Stock Co., supported by Messrs. Morrison and Misses Owens, Chandler, Hayen and others, continue to draw exceedingly.

Milford, Mass.—Opera House (F. Tompkins, mgr.) the Yale Stock Co., Dec. 7-12. The big success achieved by this company during week of Nov. 30 caused Manager Tompkins to re-engage it for a second week. The house played to capacity every evening performance and good business at matinees.

The roster of the company is: F. C. Wadsworth, J. Bernard Hurl, Malvin Clifford, Franklin Smith, Billy Hall, Edna Rodgers, Eva Scott, Ivalo Eddy, Warren and O'Hara, Ray Martineze and R. Dulle.

IDEAL.—Motion pictures and songs.

NOTES.

BILLY HALL AND EVA SCOTT present some very clever specialties between the acts at the Opera House. They certainly are a versatile couple.

A NEW motion picture house is to be erected on Hanover Street, in the East end of the town.

ON DEC. 16, at the big Town Hall, the Boston Opera House singers will give an operatic concert, consisting of solos and scenes from the different grand operas. The principal artists are Mme. Marie De Gabbi, soprano; Mme. Pampin, contralto; Nikolo Olukonoff, basso-baritone, and Mainerio, tenor, with Anna Stone, accompanist, and a chorus of forty male and female vocalists. The Hall seats 1,400 and is already sold out.

ON DEC. 6 (Sunday) the local Elks held their memorial service at 3 P. M. at the Opera House, assisted by seventeen young ladies, in tableaux, and the Howard Quintette from Boston. State Senator Brother O'Brien was orator of the day.

Haverhill, Mass.—Academy (Edward A. Cuddy, mgr.) for week of Dec. 7, the Academy Players present "The Girl of the Golden West," with Roy Gordon and Florence Shirley in the leading roles. "Baby Mine" next week.

COLONIAL (James A. Sayer, mgr.)—Bill 7-9: James McDonald, Xela Sisters, "After the Wedding," and Rogers and Hall. For 10-12: Conley and Webb, Reardon Players, two to fill.

ORPHEUM (Eddie Rosen, mgr.)—Feature photoplays.

MAJESTIC, MYSTIC and SCENIC TEMPLE, pictures only.

Rochester, N. Y.—Lyceum (M. E. Wolf, mgr.) "Adele" Dec. 7-9, "In the Vanguard" 10-12.

TEMPLE (M. J. Finn, mgr.)—Bill week of 7: "The Bride Shop," Jack E. Gardiner, Moran and Weiser, Eddie Ross, Knight and Day, Cardo and Noll, and the Togo Troupe.

CORINTHIAN (J. Glennen, mgr.)—The Review of 1915, 7-12.

CLUB (Fred Rider, mgr.)—A Trip to Paris week of 7.

FAMILY (J. H. Fennessy, mgr.)—Bill week of 7: "The Fall of Antwerp," Prince Ward, Leon Sisters and company, Doll and Wallace, A. Marks and company, and the Carrolls.

VICTORIA (J. Farren, mgr.)—Vaudeville and pictures.

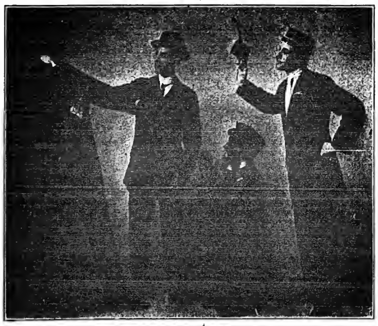
THE motion picture houses report a good week with some fine film plays, most of which are first run for here.

THE Gordon Theatre is running a seven-piece orchestra in addition to the big Hope-Jones organ.

Hoboken, N. J.—Gayety (Thos. H. Sheeley, mgr.) Gayety Players, in "Ready Money," Dec. 7-12.

EMPIRE (Wm. F. Fitzgerald, mgr.)—Girls of the Gay White Way, with Harry "Dutch" Lewis, 7-12. Next week, Behman Show.

LYRIC (G. S. Riggs, mgr.)—Vaudeville and pictures.



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John Barton. Joe Darcey (Mgr.) Allan Campbell. Wm. H. Beyer.
This act is booked solid on the Loew Circuit as one of the features.

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RUBY COWAN.

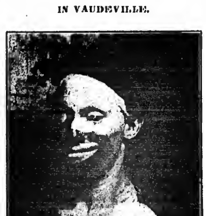
Well, boys, you all know him. Why, it's Ruby Cowan, one of Leo Feist's regulars.

Ruby had an argument with a chair several weeks ago that laid him up, but is now well and around again, boosting all the Feist publications.

This rising young fellow is also some composer, having written "some" corking good numbers. He is also busily engaged writing material for several shows.

No, girls, Ruby recently married and is happy.

IN VAUDEVILLE.



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IF You Were in the Variety Business in the Days of Tony Pastor, Don't Miss The CHRISTMAS CLIPPER! Out Next Week! You will surely be Mentioned! Al. Fostell has got YOU! Don't Miss it anyhow!

OUT OF TOWN NEWS

BOSTON.

The old Park Theatre, beloved by Bostonians for its stage history and traditions, becomes, this week, the New Park Theatre, devoted to photoplays, music and song.

COLONIAL (Charles Frohman & Wm. Harris, mgrs.)—Commencing Dec. 7, and for many weeks to come, the attraction will be "The Girl from Utah." Three stars, Julia Sanderson, Donald Brian and Joseph Cawthorn, supported by a company of one hundred members, appear in the musical comedy.

HOLLIS (Charles J. Rich, mgr.)—John Drew is here for his annual engagement of two weeks. His offering, "The Prodigal Husband," is new to Boston playgoers, and the same may be said of Martha Hedman, Mr. Drew's leading woman. "The Beautiful Adventure" comes 21.

MAJESTIC (Wilbur-Shubert Co., mgrs.)—Second week of Guy Bates Post in "Omar, the Tentmaker." The play has made a decided hit with lovers of that type of drama. The acting of Mr. Post and members of the company is excellent, and the stage settings are gorgeous.

TREMONT (Jos. R. Schoeffel, mgr.)—The third week of "The Yellow Ticket" begins. This play of Russian life has caught on, and the wonderfully faithful portrayal of the Jewish girl by Florence Reed is being discussed wherever theatre enthusiasts are to be found.

PLYMOUTH (Fred R. Wright, mgr.)—This is the fifth week of Cyril Maude in "Grumpy."

FIVE thousand people tried to stand beside Mary Pickford at the same time, when she entered her box at the Boston Arena, to attend the annual ball of the Motion Picture Exhibitors' League, on Dec. 2. The crowd was all for Mary. They climbed on chairs and over each other for a glimpse of the brilliant little star of the "movies," who, clad in white and gold, and with pale blue ribbons woven in her golden hair, stood on a seat and waved kisses at her admirers. Even when Governor Walsh and his staff entered the jammed hall, a quarter of an hour after her, the crowd stayed with Mary.

In moving pictures needed any demonstration of their popularity here in Boston, they had it at the "Movie Ball," or was it the men and women who play in the pictures? There were 8,000 to 10,000 people inside the arena, and the sale of tickets was stopped by 8 o'clock, long before the guests began to arrive.

In addition to Miss Pickford the following stars were present: Pearl White, Francis X. Bushman, Clara Kimball Young, Flo La Badie, Hughie Mack, Edith Storey, Marguerite Snow, Vivian Martin, King Baggot, Ethel Grandin, Valentine Grant and Sidney Drew.

At the Boston week of 7 the Popular Motion Picture Co. offers Belgium Battlefield motion pictures, said to have been taken by permission of the Belgian Government. "The Spoilers" attracted great crowds for two weeks, and this week finds the pictures at the National.

Manager FRANK MACOMBER, of Loew's Globe, is to be handed a big bunch of credit for the way he has got the public going to that house. He certainly had a tough proposition on his hands when the house opened this Fall. It had been closed for several months owing to the extensive alterations being made by Mr. Loew, and long before Mr. Loew leased the theatre it had many seasons of changing policies. In fact, so many, that from week to week patrons hardly knew whether they were going to witness a picture, vaudeville or dramatic entertainment. Notwithstanding this and other obstacles Manager Macomber, by original methods, has "recaptured" the old patrons and added so many new ones that the house is now doing a business of the capacity size daily. Mr. Loew was in town for a few days last week, looking over his various houses, and expressed himself as more than pleased with the way he found things, and especially congratulated Mr. Macomber for his successful work.

While acting "Lady Windermere's Fan" in this city, Margaret Anglin was rehearsing, for early production, the Charles Phillips play, called "The Divine Friend."

Northampton, Mass.—Academy, "Stop Thief" Dec. 7-12, except special matinee 8 of Harry Lauder.

PLAZA (James Cuddy, mgr.)—Feature pictures.

LYRIC (Jas. B. O'Neil, mgr.)—Keystone comedies featured.

PALACE.—Feature pictures.

Lynn, Mass.—Auditorium (J. P. Phelan, mgr.) Lester Lonergan Players, in "Where the Trail Divides," week of Dec. 8.

CENTRAL SQUARE (Col. Willard G. Stanton, mgr.)—Vaudeville and motion pictures.

OLYMPIA (V. J. Cohen, mgr.)—Motion pictures and illustrated songs.

DREAMLAND and COMIQUE, motion pictures only.

Terre Haute, Ind.—Grand (Chas. Smith, mgr.) "Matt and Jeff," matinee and night, Dec. 6. Maude Adams 8, Otis Skinner 12.

VARIETIES (Otto Meyer, mgr.)—Bill 7-9: "Enchanted Forest," Weber, Hodges and Fraser, Harvey Trio, Bottomley Troupe, and Zinka and company. Bill 10-12: Chas. Wayne and company, Hopkins and Axtell, Dennis Bros., Lester City Four, and Bee Jones's Bathing Beauties.

NEW COLONIAL (M. Less, mgr.)—Vaudeville and pictures.

LYCEUM (C. B. Sheets, mgr.)—Stock and pictures.

AMERICAN, COLONIAL, CRESCENT, FOUNTAIN, GARDEN, IMP, LYCEUM, ORPHEUM, DOME, PARACEE, PALACE, POPULAR, PARK, ROYAL, SAVOY, and TERRAPIN, pictures only.

Des Moines, Ia.—Princess (Elbert & Getchell, mgrs) the Princess Stock Co., playing to big business. "The Girl in the Taxi" week of Dec. 6, "The Fight" 13-19, "Man'selle" to follow.

BIJOU (Elbert & Getchell, mgrs.)—"The Yellow Ticket" played to big houses here Nov. 29, 30.

ORPHEUM (H. B. Burton, mgr.)—Bill week of Dec. 6: Edw. Stevens and Tina Marshall company, "The Broken Mirror," Alexander and Scott, Newhouse, Snyder and company, Chas. Weber, Kathryn Durkin, Les Salvaneis, and pictures.

EMPRESS (Elbert & Getchell, mgrs.)—Vaudeville and pictures, to big business.

UNIQUE, MAJESTIC, CASINO, STAR, COLONIAL, GARDEN, FAMILY and PALACE, pictures only.

Cedar Rapids, Ia.—Majestic (Vic Hugo, mgr.) bill Dec. 5-9: Pittoria and Georgette, Lamary and Shee, Quinlan and Richards, Ray Conlin, Lasky's "California," Pearson and Goldie, and Three Flying Keys. For 10-12: Billy Kinkaid, Romey and Bowman, Hennings, Lewis and company, Van Cleve, Hartford Lloyd and company, Barnes and Bee, and Herbert's seals.

GRAYSON'S (W. S. Collier, mgr.)—"When Dreams Come True" 12, "Was She To Blame" 13, "September Morn" 20.

Keokuk, Ia.—Grand (Chas. H. Dodge, mgr.) "One Girl in a Million" Dec 7, "When Dreams Come True" 16, "The Blue Bird" 18, "The Red Widow" 26.

HIPPODROME (Mark Angell, mgr.)—Vaudeville and pictures.

COLONIAL and ORPHEUM, pictures only.

ROSTER of "The Girl and the Tramp" company, presented by Beck and Robinson, includes: Alice Gordon, Georgia Burdell, Albert West, Burt Roberts, W. W. Wilson, Jake Friedman, Neil O'Connor, Wallace Wilson, manager; Harry Gordon, agent; Albert West, stage manager; Jimmy Swift, properties; May Wirth, musical director.

JEANETTE DUPRE'S act, with two people, called "The Yachting Party," opened at the Olympic, Brooklyn, Thanksgiving Day, and is to play twenty weeks on the U. B. O. time.

OALVIN N. ZIMMERMAN, of Sayreford, Pa., has been initiated in the Pottstown Lodge, No. 814, B. P. O. Elks.

Huntington Avenue, Dreamland, Premier, and others.

One of the biggest favorites, if not the biggest, among the local song boys is Billy Day, of the Leo Feist office, and that is saying "much," with the bunch of boys we have in town just now. Billy's latest hit is "One Idea About the Ladies."

Burlington, Ia.—Grand (R. F. Holmes, mgr.) European pictures Dec. 10, "Don't Lie to Your Wife" 12, "When Dreams Come True" 14.

GARRICK (R. McGrillis, mgr.)—Vaudeville and pictures.

PALACE, JEWEL, ELITE, GEM, NEMO and OZARK, moving pictures.

"TAKE A CHAIR

"Take a chair and sit down, and let us spill
was the beginning of a line of talk we had to h
tell him "HOW WE MADE HITS." We gave him
the singers want, and we have them because w
they wanted at the time they wanted them."
to force any junk on performers—we ask them to
For evidence we invited him to read our adve
Clipper. These are them!

THE REASON PERFORMERS GRABBED THIS ONE WAS BECAUSE THEY KNEW THAT PERCY WE

WHEN YOU WORE A TU

IT IS THE BIGGEST BALLAD HIT IN AMERICA FOR BUT ONE GOOD REASON

WITH BUT ONE IDEA IN MIND, AND THAT IS TO PLEASE THE PERFORMERS (MALE AND FEMALE) WE PUBLISH

I'VE ONE IDEA ABOUT THE GIRLS BOYS

AND THAT'S TO LOVE THEM

BY CARROLL, McCARTHY AND PIANTADOSI

THE SECOND IDEA WAS TO MAKE IT A HIT. WE WON OUT WITH BOTH IDEAS BECAUSE IT NOT ONLY MADE A HIT WITH THE PERFORMER, BUT WITH THE PUBLIC AS WELL.

TO SHOW THAT WE PICK THEM RIGHT, PERFORMERS NEVER GET TIRED SINGING THAT COAST TO COAST SENSATION

WHEN YOU PLAY IN THE GAME OF LOVE

BY THE WRITERS OF "THAT'S HOW I NEED YOU"

ONE OF THE MOST SUNG AND BEST SELLING SONGS EVER PUBLISHED

WE MUST HAVE HAD THE PERFORMERS IN MIND, BECAUSE IT WAS THE PERFO

THE VIOLIN MY GREA

BY ROGER LEWIS AND ERNIE ERDMAN. A POSITIVE SENSATION

ALL OUR HITS ARE ALSO PUBLISH

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LEO. FE
135 WEST 44TH ST

THE AL. G. Field Minstrels were the guests at the Dallas, Tex., Press Club Smoker, Nov. 20. Phil Greenwald also was present.

CHAS. NOISE ROBLES, formerly with Kane & Oliver's "Simple Simon" Co., has replaced Chas. Brown with the Monarch Comedy Co.

LORRAINE KEENE, the well known leading woman, was taken seriously ill while passing through Marshalltown, Ia., on Sunday, and was taken at once to the Sisters' Hospital, where she is under the care of Dr. Nichols, of Marshalltown.

ND SIT DOWN"

e spiel in the hope that it will soak in." Such to a guy who came into our offices asking us to answer in these 30 words: "We have the songs ow what they want, and gave them just what we intended to convey was, that we didn't try their own picking. nent. (This is the one we meant) in this week's

H NEVER DEALT IN LEMONS, AND BECAUSE JACK MAHONEY WROTE A PIPPIN OF A LYRIC

IP AND I WORE A BIG RED ROSE

E BEST BALLAD OF THE SEASON. BY PERCY WENRICH AND JACK MAHONEY

WE THINK ABOUT OURSELVES OR THE PERFORMERS WHEN WE PUBLISHED THAT "NUTTIEST" OF ALL NUT SONGS

ABA DABA ONEY MOON

BY ARTHUR FIELDS AND WALTER DONOVAN

PERFORMERS ANSWERED THE QUESTION IMMEDIATELY. HUNDREDS OF PERFORMERS ALL OVER THE COUNTRY TOLD US IT WAS THEIR BIGGEST HIT

ES MORE EVIDENCE: BECAUSE A LOT OF PERFORMERS RE ACHING TO GET THE SINGING RIGHTS OF THE BIG HIT FIVE BROADWAY SHOWS. WE BOUGHT AT THE HIGHEST H PRICE EVER PAID, THAT GREAT BIG SINGING AND DANCING

OU'RE HERE ND I'M HERE

BY HARRY B. SMITH AND JEROME E. KERN

IT a HIT? WE SHOULD SAY YES! FROM MAINE TO ALIFORNIA, CLEAR ACROSS THE ATLANTIC. EVEN IN AR TIMES IT IS BEING SUNG.

RS WHO TIPPED US OFF AND CAUSED US TO BUY THIS NEW NOVELTY HIT

GRAND-DADDY MADE

ANY ACT, MALE OR FEMALE, SINGLE, DOUBLE OR QUARTETTE

FOR BAND AND ORCHESTRA.

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OUT OF TOWN NEWS

PHILADELPHIA.

The new offerings week of 7 consist of the New York Hippodrome's production of "Pinafore," at the Forrest, while at the Little Theatre the stock puts on locally, for the first time, John Galsworthy's "The Silver Box."

FORREST (Nixon & Zimmerman, mgrs.)—The New York Hippodrome production of "Pinafore," for a two weeks' stay, starting 7. "The Queen of the Movies" had two very satisfactory weeks, ending 5.

BROAD (Nixon & Zimmerman, mgrs.)—"The Secret," with Frances Starr, achieved a success last week. The star's acting was a perfect bit of work, and she received big applause. The second week begins 7.

ADELPHI (Leonard Blumberg, mgr.)—"To-Day," with its unpleasant theme, was seen last week by houses of fair size. Edmund Breese and Ethel Valentine do very painstaking work in the leading roles. The second week begins 7.

LYRIC (Leonard Blumberg mgr.)—"High Jinks" continues to be highly diverting, with the attendance continuing quite good. Stella Mayhew and her capable assistants see to it that interest does not lag. The third week begins 7.

GARRICK (Chas. C. Wanamaker, mgr.)—The trials and tribulations of "Potash & Perlmutter" continue to be followed with keen interest by crowded houses. Julius Tannen and Julius Rose are artists in their line, and they score triumphs nightly. The third week begins 7.

LITTLE THEATRE (Beulah E. Jay, mgr.)—The stock produces John Galsworthy's "The Silver Box" 7-12. "Hindle Wakes" had two weeks of splendid business, ending 5.

WALNUT (W. D. Wegefarth, mgr.)—"The Winning of Barbara Worth" 7 and week. "The Little Lost Sister" keenly interested big houses last week. Rose Revolre was emotionally effective in the leading role.

ORPHEUM (M. W. Taylor, mgr.)—Emily Smiley, in "Sapho," 7-12. "The Governor's Boss" was a political play that the Germantowners took very kindly to last week. J. Sidney Macy, in the leading role, does very spirited acting. "The White Squaw" 14.

AMERICAN (Wm. W. Miller, mgr.)—The stock puts on "The Banker's Daughter" 7 and week. "Wildfire" was excellently revived last week, to excellent patronage. Frances McGrath as Mrs. Barington, scored a big hit.

B. F. KEITH'S (H. T. Jordan, mgr.)—Houdini is the big feature week of 7, in addition to Bessie Wynn, Emmet Devoy and company, Primrose Four, Pederson Bros., Fred J. Ardath and company, Doc. O'Neill, Lew and Mollie Hunting, Lupita Perea, and moving pictures.

GRAND (Fred G. Nixon-Nirdlinger, mgr.)—Week of 7-12: Josie Flynn's Petticoat Minstrels, Burke and Burke, Morin Sisters, Aiken, Figg and Duffy, W. E. Whittle and moving pictures.

KEYSTONE (M. W. Taylor, mgr.)—Week of 7-12: "The Fun Shop," Devine and Williams, Lady Sami, May Duryea and company, Williams and Segal, Newport and Stirk, and moving pictures.

BROADWAY (Jos. E. Cohen, mgr.)—Week of 7-12: Galingher and Carlin, Song and Dance Review, Oakland Sisters, Mahoney and Tremont, Chas. and Adelaide Wilson, Billy Rogers and moving pictures.

NIXON (Fredk. Leopold, mgr.)—Week of 7-12: Isama Japs, Mr. and Mrs. Wm. Morris, Swan and Bambard, Village Choir, Dunn and Dean, Walter Walters, and moving pictures.

GLOBE (Eugene Perry, mgr.)—Week of 7-12: Hawley, Haight and company, Donovan and Lee, Willie Weston, Frescott and Fraser, Millie and Tempest, Four Lukens and moving pictures.

WM. PENN (Wm. W. Miller, mgr.)—Week of 7-12: Harry Cooper and company, Van and Carrie Avery Players, Harry Bouton and company Melody Trio, Henry Frey, Paull and Bayne, and moving pictures.

EMPIRE (Wm. F. Rife, mgr.)—The Gay New Yorkers are due 7 and week. The Girls of the Great White Way furnished a bill last week of fine quality, to good houses. Harry Ward is a most skillful entertainer, and he scored big. Maud Rockwell was also decidedly pleasing.

CASINO (Wm. J. Vaill, mgr.)—The Behman Show is scheduled for 7-12. The Globe Trotters were keen purveyors of fun, and had a dozen fine houses last week to enjoy the show. Leo Kendall and Eddie Collins were the headliners, and they were warmly welcomed. Etta Joerns and Frankie Rice were also well received.

GAYETY (Wm. S. Clark, mgr.)—The Gay Widows will be tenants 7 and week. The Girls From Joyland enjoyed fine patronage last week. Frank L. Wakefield's dope characterizations were cleverly done, and he scored big. Dolly Sweet also got a share of the applause. Schuler, Hill and Martin was a well liked number in the olio.

TROCADERO (Robt. Morrow, mgr.) — The City Sports 7 and week. The Tango Queens captivated big houses last week. Tom Coyne handed over the witticisms in gun-fire style, and got big applause. Princess Zemoa, in a dancing act, was also a big feature.

DUMONT'S (Frank Dumont, mgr.)—"Nobody's Home But the Servants" was a new skit put on last week, and was a scream from start to finish. There was also another new burlesque, "Back From Vera Cruz," that was also very laughable, while in the first part the vocal contributions of Eddie Cassady and Bennie Franklin were of exquisite quality.

CHESTNUT STREET OPERA HOUSE, KNICKERBOCKER, COLONIAL, ALLEGHENY, ALHAMBRA, BIJOU, GIRARD, PLAZA, VICTORIA, STANLEY, PALACE, REGENT, FRANKFORD, LIBERTY and PEOPLE'S give vaudeville and moving pictures.

NOTES.

THE all-star benefit at the Academy of Music on the afternoon of Dec. 1, in aid of the Belgian Relief Fund, was a huge success. The house was packed to capacity, and all of the stars in town tendered their services. The receipts amounted to several thousands.

THE United Booking Offices furnished the talent for the smoker at the Mercantile Club, on Dec. 3. The acts were Courtney Sisters, Walter C. Kelly, Sophye Barnard, Mang and Snyder, Loraine and Burke, Brooks and Bowen, and Les Diodetti.

JOHN MCCORMACK, at the Academy of Music, on 2, and Louise Homer, 3, in recitals, had crowded houses. Schumann Heink and Godowsky gave a recital at the Academy of Music on 4, in aid of a local charity. Emily Smiley, in a production of "Sapho," goes on the road at the termination of a week stand at the Orpheum, ending 12.

Wooster, O.—City (Kettler & Limb, mgrs.) "The Missing Lady" Dec. 7, "Peg o' My Heart" 14, "Blindness of Virtue" 28, "Uncle Tom's Cabin" Jan. 12, Ben Greet Players 30, Alvo Williams Feb. 3.

LYRIC (E. R. Mott, mgr.)—Music and pictures.

WALLACE (L. Mohn, mgr.)—Music and pictures.

ALHAMBRA (A. Armstrong, mgr.)—motion pictures only.

NOTES.

MANAGERS KETTLER & LIMB, of the City Opera House, are putting forth great efforts to entertain the public, and with A1 attractions, despite depressing conditions. "The Calling of Dan Matthews," on 28, was presented in a masterly way by an able company, to a fair sized audience.

LEWIS EARL'S Stock Company held the boards at City Opera House week of Nov. 20, playing the regular annual engagement. Earl has added vaudeville attraction this season, which proved an innovation at this time.

THE DAVIS AMUSEMENT Co. returned to the city recently, to headquarters for the Winter.

THE agitation inaugurated by the Wallace Theatre's management for Sunday pictures has been subdued, and business will be as in the past—six days a week, with Sunday a dark house.

Hamilton, O.—Jefferson (Aime Todd Jr., mgr.) for Dec. 7 and week, "Sapho" and "The Belle of Richmond."

GRAND (John E. McCarthy, mgr.)—Vaudeville and motion pictures.

JEWEL, ROYAL, EAGLE, LYRIC, PRINCESS and STAR, motion pictures only.

CAPACITY business greeted the production of Carl Mason's new drama, "The Play Without a Name," at the Jefferson, Nov. 30-Dec. 2.

RALPH DE HAVEN, the new member of the Pearl Stock Co. cast, at the Jefferson, is doing splendid work.

SAN FRANCISCO.

(Special dispatch to THE NEW YORK CLIPPER.)

COLUMBIA.—Monday, Dec. 7, beginning of two weeks' season of David Warfield and company, in "The Auctioneer."

CORT.—Sunday (matinee), 6: Le Roy, Talma and Bosco, magicians.

GAIETY.—Monday, 7, Kolb and Dill, in "The Girl in the Train."

ALCAZAR.—Monday, 7, Ruth St. Denis and company.

ORPHEUM.—Bill opening Sunday (matinee), 6: Johnny Johnston and his Collegians, Princess Radjah, Minnie Allen, Genevieve Warner, assisted by Charlotte Francis; El Rey Sisters, Will Oakland and his associate singers, Charlie Howard and company, Bobbie Watson and Dorothy Hayden, Dorothy Toye, and motion views.

EMPRESS.—Bill opening Sunday (matinee), 6: Joseph E. Bernard and Hazel Harrington, McIntosh and his Musical Maids, Fred Hillebrand, Wardell and Hoyt, Davis and Matthews, Nichols-Nelson Troupe, and photoplays.

PANTAGES'—Bill opening Sunday (matinee), 6: McConnell and Niemeyer, Arthur Whitelaw, Francis Klare and Guy Rawson, the Creole Orchestra, the Harrahs, and Sunlight pictures.

NOTES.

THE following feature films were shown at the houses named, respectively, for week commencing Sunday, Nov. 29: At the Tivoli Opera House, "Lola" and "The Sea Nymph;" at the Imperial, "Mrs. Black Is Back" and "The Bargain;" at the Portola Theatre, "Avenging Conscience."

CONTRACTS for a class "A" theatre, 50x137.6 feet in size, have been let, to be located on the Northwest corner of Fillmore and Eddy Streets.

RENA KUHN, leading woman for the Liberty Film Co., was married in the city of San Mateo, on Tuesday, Nov. 24, to J. H. Morgan, cameraman for the moving picture concern.

"RED" ARMSTRONG, former world champion motorcyclist, broke his kneecap and suffered severe bruises and cuts, this week, in his "death dip" act, at Loew's Empress Theatre, in this city. One of the tires of his machine burst while he was making his dip at ninety miles an hour, and he fell eight feet.

UNDER the direction of the Screen Club of San Francisco, 7,000 persons interested in the motion picture industry, danced the night out at the Coliseum, Nov. 28. The grand march was led by by the Mayor of the city and his wife, and many noted photoplay actors and actresses were present.

THE Seventh Symphony concert by the People's Philharmonic Orchestra was given in Pavilion Rink on Thursday evening, Dec. 3.

THE San Francisco Symphony Orchestra gave a concert on Friday, 4, in the Cort. Tina Lerner, Russian pianist, was the soloist.

ANSIOA SARATA, Italian violinist, gave a concert in the Columbia, Sunday afternoon, 6.

THE San Francisco Quintette Club will give its second season recital in the Columbia, on the afternoon of Sunday, 20.

SAN FRANCISCO LODGE, No. 3, B. P. O. ELKS held its annual memorial services in Native Sons' Hall, on Sunday, 6.

PREPARATIONS are in hand for the annual monster outdoor Christmas Tree and festival, for all the children of San Francisco, to be held, as usual, in Golden Gate Park, on the afternoon of the forthcoming Christmas Day.

Oakland, Cal.—Macdonough (F. A. Geiss, mgr.) Joseph Santley, in "When Dreams Come True," Dec. 6-9. "The Poor Little Rich Girl" 14 and week.

YE LIBERTY (H. W. Bishop, mgr.)—Florence Brown and Bishop's Players present "The Voice Within" 7-13. "Dora Thorn" is underlined.

ORPHEUM (Geo. Ebey, mgr.)—Bill 6-12: Lasky's "Red Heads," with James B. Carson; Trovato, Imhoff, Conn and Coreene, Elida Morris, Elphye Snowden and Walter Rose (second week), Asahi and company (second week), Corbett, Shepard and Donovan (second week), and motion pictures.

PANTAGES' (Wm. H. Wright, mgr.)—Bill 7-13: Walter Montague's playlet, "Graft;" Annie Abbott, the Little Georgia Magnet; Walter Terry and "Fiji Girls," Gardiner and Revere, Five Juggling Mowatts, the Kerns, the La Toursine Four, and Keystone comedy pictures.

COLUMBIA (Geo. W. Fitch, mgr.)—Dillon and King and the Columbia Musical Co. present "The Black Cat" 7-13.

OAKLAND, FRANKLIN, BROADWAY, REGENT, CAMERA, SEQUOIA, MARLOWE, GEM, GAIETY and HILLMAN'S, motion pictures only.

San Diego, Cal.—Spreckles (Dodge & Hayward, mgrs.) "The Whip" Dec. 7-9.

EMPRESS (D. L. Furry, mgr.)—Stock company, in "Fine Feathers," 7 and week. Manager Furry's new company, billed "The Empress Players," includes: Will Chapman, Chas. Richman, Robert Preston, Danny Read, Beatrice Meade, Mattie Davis and Louise Knox.

GAIETY (Fred Ballein, mgr.) — Opened with vaudeville, Dec. 7, with Bert Levey bookings. This house, recently named "Little Theatre," and occupied by Wm. Jossey Stock Company, closed week of Nov. 9, without notice.

SAVOY (Scott A. Palmer, mgr.)—Pantages' vaudeville. Bill week of Dec. 7: Jimmy Glabby, Leon and Adeline Sisters, Elwood and Snow, Hugo Lutgens, Colonial Minstrel Maids, and Keystone comedies.

Troy, N. Y.—Proctor's New (P. J. Shea, mgr.) bill for Dec. 7-9: Winifred and Martin, Montague's birds, Stafford and company, Sherman and Du Forrest company, the De Bars, Parisian Trio, and Fields and Brown. For 10-12: Nina Payne, George Felix and Barry Sisters, Three Rianos, Baker De Voe Trio, talking horse, Ed. Heron and company, Pesci and Terminal, and Chas. Gibbs.

PROCTOR'S GRISWOLD (H. R. Emde, mgr.)—Feature photoplays.

RAND'S (V. N. Lappeus, mgr.)—The Marguerite Fields Stock Co. scored heavily week of 30, in "Sex Against Sex." A musical comedy stock company will open here week of 14, presenting the latest Broadway successes, changing bill each week.

PROCTOR'S LYCEUM, NOVELTY, PLAZA, KEITH'S, TROJAN, ALPINE, MAJESTIC and EMPIRE, photoplays only.

Denver, Col.—Tabor Grand (Peter McCourt, mgr.) "The Yellow Ticket" Dec. 7 and week.

EMPRESS (Lawrence Beatus, mgr.)—Bill 5 and week: Kitty Francis and company, Montrose and Sydell, Cullis Brothers, Wilson and Wilson, Morris and Beasley, Odonue, and moving pictures.

BROADWAY (Peter McCourt, mgr.)—"On Parade" 6 and week.

DENHAM (Woodward & Homan, mgrs.)—"Cleopatra" 6 and week.

ORPHEUM (Max Fabish, mgr.) — Bill 7 and week: Morris Cronin and his Merry Men, Charles Kellogg, Lydell, Rogers and Lydell, Chief Caupolican, Marie Fenton, Alco Trio, Adair and Adair, and Orpheum Weekly.

Manchester, N. H.—Star (E. J. Caron, mgr.) Paramount feature films.

PARK (P. F. Shea Theatre Co., mgrs.)—"Potash and Perlmutter" Dec. 7. The remainder of week is given over to the Park Theatre Stock Co., in "Bought and Paid For."

AUDITORIUM.—Amoskeag Textile Club's production of "The Mikado" 7-9. Photoplays and vaudeville 10-12.

CROWN (Couture Bros., mgrs.)—Feature pictures.

LYRIC (L. M. Pierce, mgr.)—Feature pictures.

QUEEN, GLOBE, GRANITE SQ. and EMPIRE, pictures only.

Clarksdale, Miss.—Majestic (L. Harper, mgr.) motion pictures and vaudeville between regular bookings. "A Million Dollar Doll" Dec. 18.

Decatur, Ill.—Empress (Rollo V. Mallory, mgr.) split-week vaudeville.

NOTES.

E. B. LEAVITT, of Hammond, Ill., will open a new picture theatre there at an early date. He was in Chicago Nov. 30 buying fixtures and a new machine. The house will be up-to-date in every respect.

A. SIEGFRIED, of the Big Bijou Theatre, has made arrangements to show Famous Players pictures for two days each week.

THE recently organized Decatur Symphony Orchestra will make its first public appearance on Thursday evening, Dec. 17, in the Decatur High School Auditorium.

CHARLES MCMAHON, after an absence of over a year, has returned to Decatur for a month's visit with his aunt, Mrs. Geo. D. Steele. He is treasurer for the Famous Robinson Shows, which are Wintering in Peru, Ind.

MORE than three thousand people attended the three holiday performances at the Empress Theatre, Thanksgiving Day, and enough people to fill the theatre a fourth performance were turned away. This house is handicapped on Sundays and holidays by its small capacity.

THE recent Corn Show, at Kenney, Ill., was the most successful show ever held at that place.

PULLEN & CLEMAN'S "Two American's Abroad" company played to capacity business at Nokomis, Ill., Dec. 1.

The Decatur Review reports plans for a proposed $250,000 ten story hotel and theatre building on the site of the Decatur Hotel. The matter was made public Nov. 28 by Howard P. Hanthorn, the present proprietor of the Decatur Hotel. Drawings for the new structure, which is to be built by outside capital, have already been made, and active building operations are expected to start during the coming year. Arrangements for the lease of the property have practically been completed with C. A. Walt, the owner of the property. According to present plans, the theatre is to be for legitimate attractions, and will seat in the neighborhood of 1,200 persons. If this theatre is built and the seating capacity is not made at least 2,000, it will be a matter to be regretted in the future, as a first class attraction always played to good business, and often capacity at the old Powers' Theatre. A hustler like Mr. Hanthorne could make a legitimate theatre pay in this splendid location.

Woonsocket, R. I.—Bijou (W. Parmenter, mgr.) vaudeville and pictures.

SMITH'S and NICKEL, moving pictures only.

NOTES.

ON DEC. 10 the military play, "Under the Stars and Stripes," will be produced by local amateurs at the Park, with the assistance of the Sixth and Twelfth Companies.

A PENNY arcade has been opened up on Main Street, under the management of Fred Lake.

Macon, Ga.—Grand (D. G. Phillips, mgr.) Primrose & Wilson, and Al. H. Wilson are among early future attractions.

PALACE (J. B. Melton, mgr.)—Feature pictures.

MAJESTIC (D. N. Baldwin, mgr.)—Road Shows, vaudeville and pictures.

PRINCESS (Angel Soteropolous, mgr.)—Bessie Welch, week of Nov. 30, made a hit with her magnetic voice and strong personality. Feature pictures.

Fort Scott, Kan.—Rex (Oscar Herold, mgr.) vaudeville and moving pictures.

PICTURELAND and VAUDETTE (C. R. Blubaugh, mgr.)—Photoplays to packed houses.

NOTES.

GEO. LA ROSE, of the La Rose Electric Fountain Co., is Wintering at his home here.

THE Adams Sisters, who played the Rex Theatre, here, recently, formerly lived at Fort Scott, and were rousingly received here.

MANAGER BLUBAUGH, of the Pictureland Theatre, has Annette Kellermann, in "Neptune's Daughter" as the feature film week of 7.

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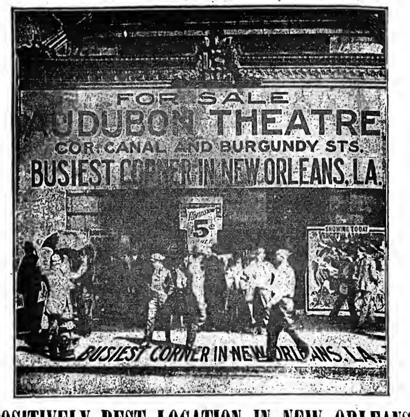

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Address MANAGER COMEDY, Care of CLIPPER.

OUT OF TOWN NEWS

Newark, N. J.—Newark (Geo. W. Robbins, mgr.) no regular attraction booked for weeks of Dec. 7 and 14. Motion pictures of Belgian war scenes are shown 7-12.

SHUBERT (Leo Ottolengui, mgr.)—Grace George, in "The Truth," 7-12, with a good advance sale. The feature motion picture "Ireland As a Nation," 14-19.

ORPHEUM (M. S. Schlesinger, mgr.)—The Forsberg Players, still doing fair pre-holiday business, put on "Big Jim Garrity" 7-12. "Bugar Revelly" 14-19. Chas. Dingle and Ottola Nesmith are gaining popularity.

MINER'S EMPIRE (Tom Miner, mgr.)—The Star and Garter Show 7-12, with John Conway, Billie Hill, Mark Thompson, Thomas Welch, Mark Franklin, Mabel Clark and Harriet Egbert prominent in the cast.

KEENEY'S (John Cort, mgr.)—Big crowds daily. Bill 7-9: Adele Ritchie, Adelphi Four, Leonard and Dempsey, Cortis and Lavarnie. For 10-12: Hanson and West, Tiny Tol, Rose and Gates, and Hazel West.

LYRIC (L. R. Golding, mgr.)—Bill 7-9: Sullivan, Harris and Ferguson, Leonard and Haley, Four Richardinis, Aubrey Yates, Walker and Ill, Scotch Lassies, Rae Brocho and company, and Draweo and company. For 10-12: Cabaret dogs, Three Dancing Buds, Charley Diamond Trio, Blanche Colvin, Ella Reed and Margaret Welch company, Bonita and Geo. Murphy, Walton and Vivian, and Scamp and Scamp. Corse Payton is booked 14-19.

ODEON.—Richy Craig's Merry Burlesquers, supplemented by wrestling, song contests, Country Store, and professional try-outs, for week of 7. Trip to Paris next.

Jersey City, N. J.—Majestic (Frank E. Henderson, mgr.) "Little Lost Sister," with Cecilia Jacques, Dec. 7-12. "Thirty Leagues Under the Sea" (pictures) next week.

ACADEMY (Cary McAdow, mgr.)—The Garden of Girls, with Sultz Moore, Geo. B. Scanlon, Alva McGill, Martha Edmoud, Heloise Horton, Beatrice La Due, Edna Lee, Florence Fletcher, Harvey Greene, Albert Shaw and Sammy Lee, 7-12. Next week, Watson's Orientals.

ORPHEUM (Wm. H. Quald, mgr.)—This house is now presenting photoplays. Vaudeville closed at this house, 5.

KEITH'S (Wm. B. Garyn, mgr.)—Bill 7-9: O'Connor and Orben, Red Raven Trio, Sullivan, Pasquelina company, "The Yachting Party," Howard and Chase, and the Three Jennettes. For 10-12: Four Belgian Refugees, Hugh Cameron and company, Three Kawana Bros., and "At the Woodbine Inn."

AT THE Academy, Dec. 10, wrestling contests will be held between Leo Pardello and Nell Olsen and John Perelli and Gus Kaparos.

Logansport, Ind.—Nelson (Edw. F. Galligan, mgr.) French Models Dec. 7, "The Rosary" 10, "One Girl in a Million" 15, "Don't Lie to Your Wife" 25, Stetson's "Uncle Tom's Cabin" 29, Lyman Howe pictures 30, "He Fell in Love With His Wife" 31, "Peg o' My Heart" Jan. 1. "The Round-Up," Dec. 4, proved one of the largest attractions ever brought to this city, and gave excellent satisfaction.

COLONIAL (Harlow Byerly, mgr.—Bill for 7-9: Marie McNeill and Girls, Baby Zelda, and Lennett and Wilson. For 10-12: Frank Cotter, Bensee and Baird, and Parke, Home and Frances.

GRAND (Sam O. Berman, mgr.)—Feature films.

ARK (Wm. H. Lindsay, mgr.)—Pictures only.

NOTES.

RICE, ELMER AND TOM, comedy acrobats, were big hits on the Colonial bill Nov. 30-Dec. 2.

THE High School students attended the Colonial show 3, in a body.

THE new theatre being erected on Fifth Street for Manager W. H. Lindsay, of the Ark, is nearing completion, and while no definite time is announced for the opening date, it will possibly be soon after the first of the year. Mr. Lindsay is sparing no effort to have his theatre as comfortable as possible. Seats will be roomy, aisles wide, and the ventilation plant perfect. The theatre will seat about five hundred. Two immense skylights will be in the dome, over which will be arc lights, giving the effect of sunlight through the glass. A $5,000 Kimball organ will also be installed. The theatre will show the Paramount feature films, and will bear the name "Paramount." The machine room will be built of concrete and will be perfectly fireproof. After the opening of this theatre the Arc, which is now showing feature films, will return to its old policy of three or four films, with a straight admission price of five cents.

Enid, Okla.—American (W. S. Billings, mgr.) Lyceum Course Dec. 16. "Bringing Up Father" 24. "The Calling of Dan Matthews" 25.

ROYAL and MAJESTIC, pictures only.

ORPHEUM (Gentry Bros., mgrs.)—Pictures and vaudeville.

WONDERLAND (L. J. Hackworth, mgr.)—Pictures and vaudeville.

WIENS' (H. Wiens, mgr.)—Pictures and vaudeville.

Oklahoma City, Okla.—Overholser (F. G. Weis, mgr.) "The Ham Tree" was the attraction Dec. 6, 7.

EMPRESS (Jack Boland, mgr.)—Vaudeville and pictures.

LYRIC (John Sinoulopo, mgr.)—Vaudeville and pictures.

FOLLY (F. M. Tull, mgr.)—Vaudeville and pictures.

METROPOLITAN (R. J. Mack, mgr.)—The stock company presents "Esmeralda" 7-12.

MAJESTIC, OLYMPIC and DREAMLAND, motion pictures only.

St. Louis, Mo.—Shubert (Melville Stolz, mgr.) "The Blue Bird" week of Dec. 6.

OLYMPIC (Walter Sanford, mgr.)—Klaw & Erlanger's "The Little Cafe" week of 6.

AMERICAN (H. R. Wallace, mgr.)—"The Trail of the Lonesome Pine" week of 6.

PARK.—"The Quick Sands," by Lewis B. Ely, of St. Louis, is having its first performances on any stage week of 6.

SHENANDOAH.—"The Yankee Prince" week of 6.

PRINCESS.—The Liberty Girls, with Matt Kennedy, week of 6.

STANDARD (L. Reichenbach, mgr.)—Sam Howe and Heart Charmers week of 6.

GAYETY.—The Midnight Maidens week of 6.

VICTORIA (Wm. Cave, mgr.)—"Seine Frau aus Mexico" ("His Mexican Wife") was given Sunday night, 6.

NEW GRAND CENTRAL.—Two shows week of 6, Paul Armstrong appearing in "The Greyhound," 6-9, and William Courtleigh, in "The Better Man," 10-12.

GARRICK.—German moving pictures, the same that were shown by the German Veteran Society of New York, are being shown week of 6.

COLUMBIA.—Bill 6-12: Valeska Suratt and company, Ray Samuels, Eddie Cantor and Al. Lee, Milt Collins, the Trans-Atlantic Trio, Aileen Stanley, Charles McGood and company, Royal's dogs, and motion pictures.

GRAND.—Bill 6-12: Jack Trainor and company, Billy Bouncer's Circus, Frear, Baggett and Frear, Earl and Edwards, Ramsey Sisters, the Engfords, Murray K. Hill, and pictures.

TALBOT'S HIPPODROME.—Bill 6-12: "The Song Festival," Berne Troupe, Six Morocco Arabs, and Dave Woods' animals.

Clinton, Ia.—Clinton (C. E. Dixon, mgr.) John Ruskin and pictures of "How Wild Animals Live," Dec. 7-12, New York Grand Opera Co., in "Faust," 15; "September Morn" 19.

ORPHEUM (H. A. Sodina, mgr.)—Hodges and Tynes, in "A Night on a New York Roof Garden," 7-9. Vaudeville 10-12.

FAMILY (H. A. Sodina, mgr.)—Feature films.

AMUSE-U, BEST, CASINO and COLONIAL, pictures only.

THE opening of the automobile contest, by Manager Sodina, of the Orpheum and Family Theatres, is proving a big drawing card as a business getter at these two popular playhouses. It closes 25.

Atlanta, Ga.—Atlanta (Homer George, mgr.) "High Jinks" Dec. 7, 8, "The Old Homestead" 10-12.

FORSYTH (H. L. Cardoza, mgr.)—Bill 7-12: Juliet, Kelly and Galvin, Billy McDermott, and others.

BIJOU (H. L. De Give, mgr.)—Bijou Stock Co., in "The Girl of Millions," 7-12.

NEW COLUMBIA and MILL, burlesque to good business.

AMERICAN and BONITA, tableaux and motion pictures.

GRAND, MONTGOMERY, STRAND, ELITE, SAVOY, (2) ALAMOS, ALPHA, VAUDETTE and ALSHA, pictures only.

CLIPPER BUSINESS INDEX

Advertisements not exceeding one line in length will be published, properly classified in this index at the rate of $10 for one year (52 issues). A copy of THE NEW YORK CLIPPER will be sent free to each advertiser while the advertisement is running.

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Percy Ewing Supply House, Decatur, Ill.

THEATRES and OPERA HOUSES

We insert advertisements in this column at a special rate of $1.75 per agate line for 3 months (or 13 times). This will enable local managers to keep their houses prominently and continually before the managers of companies. During the time the ad. is running we will send each advertiser a copy of THE CLIPPER free.

AUDITORIUM, Fremont, Mich. Pop. 2200 Brick bldg., 50x100, Electric light, piano, new management; best attractions wanted. E. EVANS, Mgr.

RITTMAN Opera House, Rittman, O. Latest appliances; Electricity, piano, 17½x12 opening, 21 ft. to gridiron, 30 ft. loft. Good house for Good Shows. Open time. A. J. GOFFINET, Mgr.

STONEBORO, PA.
THE TOWN ON THE MAP. BOOK NOW.
HINES OPERA HOUSE, Box 14.

WANTED AT ONCE
ATTRACTIONS
For the Carthage Opera House
Formerly the Temple Theatre
Opened under New Management. One night and 3 Days or Week Stands. For terms, etc., address
JOHN R. THORPE, Carthage, N. Y.
Population, 7,000. Capacity, 800. Ample Stage Room, Etc.

WANTED AT ONCE
Small Leading Woman, Comedian or General Business Man
Who has Scripts and can direct. One bill a week. Both must have plenty of wardrobe. Other Useful People write. Sheldon, Iowa, Dec. 12. Cedar Rapids, Iowa, Dec. 15, care Grand Hotel.
BOYD B. TROUSDALE.

WANTED FOR
HUNT STOCK CO.
Young Woman for Heavies and General Business; must do specialties. Young Man for Juvenile Leads and General Business; must do specialties. Man for General Business to double piano. All must have appearance, wardrobe and ability. Do not misrepresent. Send photos and full particulars.
M. A. HUNT,
Hermitage Hotel, Grand Rapids, Mich.

WANTED IMMEDIATELY
WOMAN FOR SECOND BUSINESS AND CHARACTERS
Must be able to handle strong line of parts. State your lowest salary and full particulars. Send photographs. Address
LAWRENCE R. TRUMBULL
Mgr. Trumbull Players,
BATH, N. Y.

LEARN TO ACT
Stage Dancing, Etc.
Up to Date in every detail
Buck, Jig, Skirt, Chorus Work, Opera, Elocution, Singing, Vaudeville Acts, Sketches, Acting Dramatic Art, Etc.
ENGAGEMENTS SECURED
School Always Open.
P. J. RIDGE, and TEN OTHERS.
11 No. La Salle St. CHICAGO, ILL.

Have Xmas and New Year's Week Open
LaRoy Stock Co.
Carrying Band and Orchestra, featuring Dog and Ponies Vaudeville. Carry own scenery. Lots of billing matter, etc. Mgrs. in and around Ohio, write me. Company up in fourteen bills. Can use Good Band Actors.
MGR. LA ROY STOCK CO., Republic, O.

AT LIBERTY
AGENT, account closing of the Christy Hippodrome Shows for the Winter. Can Book, Route Wildcat, Post Bills. Salary your limit. Sober. Join on wire.
CLARENCE AUSKINGS
Hotel Clarendon, 635 N. Clark St., Chicago, Ill.

AGENT AT LIBERTY
Always sober and reliable. Know South and West. Can leave on wire. H. H. FRANKLIN,
Commercial Hotel, Nashville, Tenn.

Ricton A Man of Sterling Integrity and Marvelous Executive Ability.
Week of Dec. 7th, Mount Gilead, Ohio; week following, Utica, O.

WANTED FOR RURAL COMEDY DRAMA, Actors Who Double in Brass; Man for Si, Rube Kid, Tramp, Heavy, Soubrette and Old Maid. Those doing specialties preferred. H. C., care of CLIPPER.

In answering ads. please mention CLIPPER.

OUT OF TOWN NEWS

Minneapolis, Minn.—Metropolitan (L. N. Scott, mgr.) pictures, "Manon-Lescaut," week of Dec. 6.

SHUBERT (Charles Stichter, mgr.)—Wright Huntington Players, in "Little Miss Brown," week of 6.

BAINBRIDGE PLAYHOUSE (A. G. Bainbridge Jr., mgr.)—Bainbridge Players, in "The Woman In the Case," week of 6.

ORPHEUM (G. E. Raymond, mgr.)—Bill 6-12: Mlle. Maryon Vadie and company, Francis McGinn and company, Merrill and Otto, Zertho's dogs, O'Brien, Havel and company, Grant and Hoag, Miller and Lyles, and Orpheum Travel Weekly.

GAYETY (William Koenig, mgr.)—Dave Marion's Dreamland Burlesquers week of 6.

MILES' HIPPODROME (W. F. Gallagher, mgr.)—Bill 6-12: Lorraine Buchanan and Edward Racey, four other acts and six feature pictures.

NEW GRAND (William H. Koch, mgr.)—Bill 6-12: The Heuman Trio, George A. Beane and company, Anita Primrose, Three Emersons, and the feature picture, "Zudora."

NEW PALACE (Ruben & Finkelstein, mgrs.)—Bill 6-12: Paul, Levane and Dobbs, Beatrice Morrell, Baron Liebler, Four Regals, Russell and Church, and motion pictures.

UNIQUE (Jack Elliott, mgr.)—Bill 6-12: Gasch Sisters, Bell Boy Trio, Richmond and Mann, Trovollo, and motion pictures.

LYRIC, STRAND, CRYSTAL, ISIS, NEW LAKE, AMERICAN and PRINCESS, pictures.

St. Paul, Minn.—Metropolitan (L. N. Scott, mgr.) for week of Dec. 6 "Hanky Panky" had a large advance sale. Nat C. Goodwin, in "Never Say Die," next week.

SHUBERT (Frank C. Priest, mgr.)—"The Chorus Lady" is the offering week of 6.

ORPHEUM (E. C. Burroughs, mgr.)—Vaudeville week of 6: Mercedes, assisted by Mlle. Stantone; Hermine Shone and company, Anna Chandler, Kramer and Patterson, Cole and Denahy, Finn and Finn, and Ernie Potts and company.

EMPRESS (Gus S. Greening, mgr.)—Bill week of 6: Purcella Bros., Joe Kelsey, John La Vier, Brown and Jackson, and "Love in a Sanitarium."

STAR (John P. Kirk, mgr.)—Pat White's Big Jubilee show week of 6. Andy Lewis and the Dreamland Burlesquers week of 13.

PRINCESS (Bert Goldman, mgr.)—Vaudeville 6-9: Princess Ka, the Four Slickers, Millard Bros., Howe and Howe, and "Bunny's Little Brother." Last half: Martini and Maximillian, O'Connor, Willing, Bentley and Willing, Lou Chiha, and Murray Love Trio.

STRAND, STARLAND, GAIETY and MAJESTIC, moving pictures.

Peoria, Ill.—Majestic (Orpheum Company, mgrs.) Billy Gross, in "The Masqueraders," Dec. 3-6, had large attendance, three shows a day. "One Girl in a Million" 10, "Bringing Up Father" 20-23.

ORPHEUM (Nathan & Greenberg, mgrs.)—Bill for 6-9: Nina Morris, Techow's cats, and Barber and Jackson. For 10-12: Lew Hawkins, Seven Colonial Belles, and Three La Della Comiques.

HIPPODROME (E. P. Churchill, mgr.)—"Damaged Goods" 6-12. House will be dark 13-19. Livingston Stock Co. opens an indefinite engagement 20.

PRINCESS (Seaver Amuse. Co., mgrs.)—Vaudeville and pictures.

FOLLY (Harry Turberville Jr., mgr.)—Musical Stock Company was seen in the burlesque, "Sailing Under False Colors," 30-Dec. 6.

COLISEUM.—John McCormack and concert company 8.

APOLLO, COLUMBIA, CORT, DE LUXE, DUCHESS, ELYSIUM, EMPRESS, GARDEN, ILLINOIS, IMPERIAL, LIBERTY, LYCEUM, PALACE, SANGAMO and STAR, motion pictures only.

Waterbury, Conn.—Jacques (R. Sheehan, mgr.) "The Tempters" week of Dec. 7.

POLI'S (A. Vanni, mgr.)—Vaudeville and motion pictures. This theatre is enjoying good patronage.

LOEW'S (L. Garvey, mgr.)—Vaudeville and motion pictures. Bill 7-9: Mario and Trevette, Archer and Belford, Phillips and White, Ben Beyer and Brother, two to fill. For 10-12: Simpson and Dean, "Pop" Ward, Le Roy and Harvey, Manhattan Trio, the Siddons, one to fill.

PRINCESS, STAR, ALHAMBRA, SCENIC and GARDEN, motion pictures only.

Scranton, Pa.—Lyceum (E. H. Kohnstamm, mgr.) "The Yellow Ticket" Dec. 8, 9, matinee 9; Harry Lauder 10, matinee only; "The Pursuit of the Phantom" (photoplay) 10, 11; "A Pair of Sixes" 12, matinee and night.

POLI'S (John H. Docking, mgr.)—Bill week of 7: "The Lonesome Lassies," Gould and Ashlyn, Sylvia Loyal and her Pierrot, Louise May, De Michele Bros., the Azard Trio, and Brunelle Sisters and Stephens.

ACADEMY (William Dahlman, mgr.)—For week of 7, the Poli Stock company, supporting Mae Desmond and Walter Richardson, in "Alias Jimmy Valentine."

STAR (Harry W. Storms, mgr.)—For week of 7, the Frolics of 1914, as opening attraction of burlesque season here.

BIJOU DREAMS, WONDERS, MANHATTAN, PALACE, WONDERLAND, HIPPODROME, VICTORIA, DREAMLAND, ORPHEUM and COURT SQUARE, pictures only.

Altoona, Pa.—Mishler (I. C. Mishler, mgr.) the Big Sensation Burlesquers Dec. 10, "Oscar and Adolph" 14.

ORPHEUM (Arthur E. Denman, mgr.)—Bill 7-9: "The Dream of the Orient," Bowman Bros., Three Boy Scouts, and the Clever Trio. For 10-12: Moneta Five, Tom Williams and company, Connelly and Naulty, and Mullen and Herbert.

Johnstown, Pa.—Cambria (Scherer & Kelly, mgr.) the Big Sensation Co. Dec. 9, "Oscar and Adolph" 12.

MAJESTIC (M. J. Boyle, mgr.)—High class vaudeville and pictures.

GLOBE (J. G. Foley, mgr.)—Vaudeville and pictures.

PARK, NEMO, PALACE, GRAND and BIJOU DREAM, pictures only.

THE New Garden Theatre is nearly completed. A $5,000 Mullen organ is being installed.

Montreal, Can.—His Majesty's (H. P. Hill, mgr.) "After the Ball" Dec. 7-12.

PRINCESS (Abbie Wright, mgr.)—"The Appeal" 7-12, Marie Dressler 14-19.

ORPHEUM (Geo. Driscoll, mgr.)—Bill week of 7: Belle Baker, Moore and Yates, Lasky's "Eloping," Keno and Mayne, McLellan and Carson, Maurice Golden, and Kremka Bros.

GAYETY (Fred Crow, mgr.)—The Social Maids week of 7, Girls from Happyland 14-19.

St. Catharines, Can.—Grand (G. B. Odlum, mgr.) "The Newlyweds" Dec. 12, R. W. Marks' Stock Co. week of 14, excepting night of 15, when "Sunnybrook Farm" appears.

GRIFFIN.—Moving pictures and vaudeville.

HIPPODROME.—Moving pictures and vaudeville.

Hamilton, Can.—Grand (A. R. Loudon, mgr.) May Bell Marks Co. Dec. 7-12, "Rebecca of Sunnybrook Farm" 14, "England's Menace" (pictures) 15-19.

SAVOY (George Strond, mgr.)—Fay Foster Show 7-12. Hello, Paris! next.

LYRIC (H. Morgan, mgr.)—The management has added the Strand war series to its strong list, which includes Famous Players and Mary Pickford films.

BURLESQUE NEWS

BURLESQUE ROUTES.

Columbia Wheel.

Al. Reeves Show (Irving Engle, mgr.)—Gayety, Washington, 7-12, Gayety, Pittsburgh, 14-19.
American Beauties (Lou Epstein, mgr.)—Lay off 7-12, Empire, Newark, 14-19.
Behman Show (Jack Singer, mgr.)—Casino, Phila., 7-12, Empire, Hoboken, 14-19.
Bon Tons (Frank McAleer, mgr.)—Casino, Bkln., 7-12, Hurtig & Seamon's, N. Y., 14-19.
Big Jubilee (Maurice Jacobs, mgr.)—Star, St. Paul, 7-12, Gaiety, Milwaukee, 14-19.
Ben Welch's Own Co. (Harry Shapiro, mgr.)—Columbia, Chicago, 7-12, Englewood, Chicago, 14-19.
Beauty Parade (Ed. Schaefer, mgr.)—Star, Cleveland, 7-12, Olympic, Cincinnati, 14-19.
Bowery Burlesquers (Bob Cohen, mgr.)—Gayety, Milwaukee, 7-12, Chicago 14-19.
Billy Watson's Big Show (Billy Watson, mgr.)—Bronx, N. Y., 7-12, lay off 14-19, Empire, Newark, 21-26.
Carnation Beauties (Sam Robinson, mgr.)—Gaiety, Boston, 7-12, Columbia, New York, 14-19.
College Girls (Max Spiegel, mgr.)—Lay off 7-12, Westminster, Providence, 14-19.
Dreamland Burlesquers (Bob Travers, mgr.)—Gayety, Minneapolis, 7-12, Star, St. Paul, 14-19.
Dave Marion's Own (Izzy Groda, mgr.)—Casino, Boston, 7-12, Hartford and Albany 14-19.
Follies of the Day (Jack McNamara, mgr.)—Englewood, Chicago, 7-12, Gaiety, Detroit, 14-19.
Golden Crooks (James C. Fulton, mgr.)—Gaiety, Pittsburgh, 7-12, Star, Cleveland, 14-19.
Gaiety Girls (Jacobs & Jermon, mgrs.)—Columbia, N. Y., 7-12, Orpheum, Paterson, 14-19.
Ginger Girls (Joe Hurtig, mgr.)—Orpheum, Paterson, 7-12, Casino, Bkln., 14-19.
Girls of the Gay White Way (Dave Gordon, mgr.)—Empire, Hoboken, 7-12, Empire, Bkln., 14-19.
Globe Trotters (Wash Martin, mgr.)—Palace, Baltimore, 7-12, Gaiety, Washington, 14-19.
Gypsy Maids (Wm. V. Jennings, mgr.)—Star and Garter, Chicago, 7-12, Princess, St. Louis, 14-19.
Girls of the Moulin Rouge (Hurtig & Seamon, mgrs.)—Gaiety, Detroit, 7-12, Gaiety, Toronto, 14-19.
Gay New Yorkers (Jake Goldenberg, mgr.)—Empire, Phila., 7-12, Palace, Baltimore, 14-19.
Girls from Happyland (Geo. H. Harris, mgr.)—Syracuse and Utica 7-12, Gaiety, Montreal, 14-19.
Happy Widows (Fenessy & Herk, mgrs.)—Gaiety, Kansas City, 7-12, Gaiety, Omaha, 14-19.
Honeymoon Girls—Gaiety, Toronto, Can., 7-12, Gaiety, Buffalo, 14-19.
Hastings' Big Show (Harry Hastings, mgr.)—Gaiety, Buffalo, N. Y., 7-12, Syracuse and Utica 14-19.
Liberty Girls (Alex. D. Gorman, mgr.)—Princess, St. Louis, 7-12, Gaiety, Kansas City, 14-19.
Lovemakers (Sam Howe, mgr.)—Hurtig & Seamon's, New York, 7-12, Philadelphia 14-19.
Million Dollar Dolls (Ira Miller, mgr.)—Albany and Hartford 7-12, Casino, Boston, 14-19.
Prize Winners (A. Pearson, mgr.)—Westminster, Providence, 7-12, Gaiety, Boston, 14-19.
Roseland Girls (Walter Greaves, mgr.)—Lay off 7-12, Gaiety, Minneapolis, 14-19.
Rose Sydell's (Harry Thompson, mgr.)—Empire, Bkln., 7-12, lay off 14-19, Providence 21-26.
Rosey Posey Girls (P. S. Clark, mgr.)—Gaiety, Omaha, 7-12, lay off 14-19, Gaiety, Minneapolis, 21-26.
Social Maids (J. J. Liebermann, mgr.)—Gaiety, Montreal, 7-12, Albany and Hartford 14-19.
Star and Garter (Frank Weisberg, mgr.)—Empire, Newark, 7-12, Phila., 14-19.
Trocaderos (Frank S. Pierce, mgr.)—Hartford and Albany 7-12, Bronx, New York, 14-19.
Winning Widows (Louis Gilbert, mgr.)—Empire, Toledo, 7-12, Chicago 14-19.
Watson Sisters' Co. (Max Spiegel, mgr.)—Olympic, Cincinnati, 7-12, Empire, Toledo, 14-19.

Columbia Wheel—Added.

Auto Girls (Teddy Simonds, mgr.)—Binghamton and Schenectady 7-12, Corinthian, Rochester, 14-19.
Broadway Girls (Bob Gordon, mgr.)—Cadillac, Detroit, 7-12, Chicago 14-19.
Bohemians (Tom Miner, mgr.)—Victoria, Pittsburgh, 7-12, Penn Circuit 14-19.
Big Review (Harry P. Dixon, mgr.)—Corinthian, Rochester, 7-12, Garden, Buffalo, 14-19.
Beauty, Youth and Folly (Louis Stark, mgr.—Gaiety, Baltimore, 7-12, Bijou, Richmond, 14-19.
Big Sensation (Morris Wainstock, mgr.)—Penn Circuit 7-12, New York 14-19.
City Belles—Lay off 7-12, Gaiety, Baltimore, 14-19.
City Sports (R. E. Patton, mgr.)—Phila, 7-12, Atlantic City 14-16.
Charming Widows—Bijou, Richmond, 7-12, Academy, Norfolk, 14-19.
Cracker Jacks (Charles Falke, mgr.)—Garden, Buffalo, 7-12, Star, Toronto, 14-19.
Cherry Blossoms (Maurice Jacobs, mgr.)—Star, Bkln., 7-12, Phila. 14-19.
Eva Mull's Show (Lew Talbot, mgr.)—Park, Bridgeport, 10-12, Waterbury and Springfield 14-19.
Follies of Pleasure—Columbia, Indianapolis, 7-12, Buckingham, Louisville, 14-19.
Fay Foster Co. (Joe Oppenheimer, mgr.)—Savoy, Hamilton, 7-12, Cadillac, Detroit, 14-19.
French Models (Dick Zeisler, mgr.)—Gaiety, Chicago, 7-12, Columbia, Indianapolis, 14-19.
Girls of the Follies (H. M. Strouse, mgr.)—Worcester and Holyoke 7-12, New York 14-19.
Gay Morning Glories (Jnex Glines, mgr.)—Waterbury and Springfield 7-12 Howard, Boston, 14-19.
Gay Widows (Louis J. Oberworth, mgr.)—Gayety, Phila., 7-12, Grand, Trenton, 17-19.
Girls from Joyland (Sim Williams, mgr.)—Grand, Trenton, 10-12, Gayety, Bkln., 14-19.
Garden of Girls (Louis Gerard, mgr.)—Academy, Jersey City, 7-12, lay off 14-19, Baltimore 21-26.
Hello Paris (Wm. Roehm, mgr.)—Star, Toronto, 7-12, Savoy, Hamilton, 14-19.
High Life Girls (Frank Calder, mgr.)—Cincinnati 7-12, Cleveland 14-19.
High Rollers—Haymarket, Chicago, 7-12, Standard, St. Louis, 14-19.
Heart Charmers (Dave Goudron, mgr.)—Standard St. Louis, 7-12, Century, Kansas City, 14-19.
Mischief Makers (F. W. Gerhardy, mgr.)—Grand, Boston, 7-12, Worcester and Holyoke 14-19.
Monte Carlo Girls (T. Sullivan, mgr.)—Gayety, Bkln., 7-12, Park, Bridgeport, 17-19.
Orientals (Billy Watson, mgr.)—Murray Hill, New York, 7-12, Academy, Jersey City, 14-19.
Passing Review of 1914 (Joe Levitt, mgr.)—Howard, Boston, 7-12, Grand, Boston, 14-19.
September Morning Glories—Century, Kansas City, 7-12, lay off 14-19, Gaiety, Chicago, 21-26.
Tango Girls, Chas. E. Taylor—Empire, Cleveland, 7-9, Binghamton and Schenectady 14-19.
Tango Queens (E. E. Daley, mgr.)—Atlantic City 7-12, Victoria, Pittsburgh, 14-19.
Taxi Girls (Jack Levy, mgr.)—Lay off 7-12, Gaiety, Chicago, 14-19.
Tempters (Gus Kahn, mgr.)—Olympic, New York, 7-12, Star, Bkln., 14-19.
Zallah's Own Show (John Eckhardt, mgr.)—Academy, Norfolk, 7-12, Phila. 14-19.

PENN CIRCUIT.

Beaver Falls, Pa.—Monday.
Greensburg, Pa.—Tuesday.
Cambria, Johnstown, Pa.—Wednesday.
Mishler, Altoona, Pa.—Thursday.
Majestic, York, Pa.—Friday.
Academy, Reading, Pa.—Saturday.

Barton Circuit.

Folly Burlesquers—Arch St., Phila., 7-12.
Merry—Odeon, Newark, N. J., 7-12.
Trip to Paris—Club, Rochester, N. Y., 7-12.
Frolics of 1914—Star, Scranton, Pa., 7-12.

JIMMIE FRANK is still in advance of Al. Reeves' Beauty Show, putting over several new advertising stunts.

CHERRY BLOSSOMS.

RATING.

Book	Chorus	Costumes	Scenery
90	95	100	100

Numbers	Principals	Comedy
100	95	95

"The Other Fellow" is the title of the first part, with a mix up between two Albert Mellons, who look and dress alike, with good comedy results. Harry Sheppell was one of them and Martin J. Guild is the other, and they kept things a-humming when in action.

Artie Malloy had a small part as the hotel proprietor.

A Francis Putman loomed up as a factor in the straight part of the hotel clerk, and contributed good work.

Al Turpie, as a red headed, red faced simp, used a good make-up, and also changed to an effeminate young chap for a trio specialty.

Vera Rose did an Irish housekeeper with a Hibernian fare and brogue.

Rita Reynolds played the soubrette role, leading several numbers.

Nell Gould, the prima donna, was on the spot with an imposing form and a good robust voice, specially suited for her style of numbers. She also did a souse bit, singing "My Last Night With the Boys" in a comedy scene with the Mellons. She acquired the jag very rapidly.

Ida Lavender is a clever slip of a girl, and in a natty page suit of red she put over "When I Come Back" for several encores. She also impersonated a mechanical doll with good automatic movement.

James Hazelton contributed a good character as the Rube Sheriff, and by his work proved himself as a strictly "legitimate" character actor, correct as to all details.

Ponies: Lena Boyce, Stella Reynolds, Martha White, Ethel Reed, Margaret VerNoy, May Wagner, Gene Bayer, Adel Wagner, Dorothy Doyle.

Show Girls: May Turple, Lillie Waters, Essie West, Jac. Grey, Frieda Thome, May Walters, Lena Freede, Tinne De Ken.

The numbers included: "Aba Daba Honeymoon," by Miss Reynolds; "What Did Romeo Say to Juliet?" by Mr. Sheppell; "Tipperary," by Miss Gould, to a number of encores, with the girls carrying flags and marching in lively fashion; "He Shall Die," by Mr. Guild, with individual work by the girls; "By the Beautiful Sea," by Miss Rose, leading the bathing girls; "When I Come Back," by Miss Lavender; "You're Here and I'm Here," by Miss Gould; a specialty by the Reynolds Sisters and Malloy, with Stella at the piano, playing in expert style, and Rida doing a character song, entitled "If the Wind Had Only Blown the Other Way." With Mr. Malloy she sang "Follow the Crowd" and "Mississippi Barbecue," and Mr. Malloy sang alone "Up Above." Several living pictures, by six models, were well posed, and "Celebration Day in Tennessee" served as the finale of the first act.

For "Girlie Girlie," Harry Sheppell played an Irishman, Jim Hazelton a German Brewer, and Martin Guild another German.

A pinochle game furnished some fun, also the mock marriage of the two rubes.

Mr. Putnam sang "Tampa Bay," Miss Reynolds "Do It With Me," Sheppell, Turpie and Putnam, as a trio, sang "Fill the Old Oaken Bucket with Love" and "Game of Love" to good applause.

Mill.

THE MERRY BURLESQUERS.

Richy Craig's attraction, after making a number of "terrific" jumps incidental to the changes on the Progressive and the Barton circuits, reached the Prospect, New York, last week, and loomed up well with a good chorus of attractive girls, a fairly interesting performance, in the burlesque and olio division, with good numbers, costumes and scenery.

In the German part Mr. Craig delivered his guttural toned funny sayings in his usual manner. "I Got Another Job Now" answers for some laugh material.

Harry Seyon did well in Irish as the wealthy uncle, in action, brogue and make-up.

Artie Lewis, as a tough showman, did not overdo the character, and was well backed by his pal, Billie Leonard, who was there with the slang and also looked good in tights.

Dorothy Blodgett is an attractive performer of merit in the prima donna role, and acted it well.

Flo Julene had some important part in the proceedings, and acquitted herself creditably.

Tiny Russell and Ethel Weston completed the cast.

The chorus: Dorothy English, Jessie Clayton, Trix Goulet, Beatrice Diehl, Dot Armstrong, Grace Edwards, Helen Darling, Ethel Weston, Viola Russell, Vera Cody, Beulah Young, Ann Norris, Ida Prentice, Ruth Russell, Etta Goodridge, Anna Mason, Billie Whitney, Edna Whitney, Marion Leonard, Grace Barnett, Chris Walton.

La Nicia, a French Oriental dancer, was an extra feature, but did not cause much excitement.

The numbers included: "Oh, My Love," by Mr. Craig; "At the Ball," by Flo Julene; "Aba Daba," by Billy Leonard; "When I Come Back," by Miss Blodgett, and a patriotic ensemble for "I Love the Whole U. S.," with a striking tableau finish; "Do You Love It," "By the Sea," "Great Big Dancing Doll," by Misses Blodgett and Leonard; "Do It with Me," by Miss Julene; "If I Had Someone Like You At Home," by Miss Blodgett.

In the olio Richy Craig gave his monologue, with the saxophone solo, and then the conversation with the phonograph doing the straight, with his usual success.

Artie Lewis and Belle Leonard had an entertaining sketch, with songs and talk. "If I Wasn't For You," "California" and "Wonderful Love" served them nicely in their vocalizing, and both made a big hit.

Harry Seyon and Flo Julene specialized with song and talk. Mr. Seyon did "Poor Pauline" with good effect. They had a wedding ceremony by telephone, and then sang "I Don't Want to Go Home To-night," with Mr. Seyon finishing in the audience.

LADIES LIKE ORPHEUM.

The average weekly lady attendance at the Orpheum, Paterson, N. J., for the fourteen weeks of the season has been 2,239, but it remained for Dave Marion not only to smash all records for receipts since the theatre was built, but he holds the record for lady attendance. Ladies pay full price on Saturday nights and holidays, therefore, omitting Saturday and Thanksgiving, day and night, the Dave Marion Show played to a lady attendance on Monday, Tuesday, Wednesday, Friday and Saturday matinee of 1,877, at ten cents, and 802 at twenty-five cents.

Louis Robie has just cause to rejoice over his clientele, which proves that the clean burlesque show gets the money.

BURLESQUE IN SCRANTON.

The Star, Scranton, Pa., which has been dark for several years, and which was formerly devoted to burlesque, has been leased by Thomas Wirth, of Scranton, and re-opened Dec. 7, with the Frolics of the Day, a burlesque of the Barton Circuit, whose attractions will be presented exclusively at this theatre.

The announcement that Harry Storms has been secured by Mr. Wirth to manage his house warrants the success of the same from the start. Mr. Storms, who was on the stage himself, and for many years representative of Creston Clark, the distinguished actor, will, with his experience in the theatrical business and his popularity locally, insure the efficiency and patronage of the house.

SAVOY, HAMILTON, OPEN.

A report having circulated that the Savoy Theatre, Hamilton, Can., was to close, is erroneously denied by George Stroud, manager of that house. Mr. Stroud reports that business has been so good that an increase in seating capacity is necessary at the close of the present season.

The Fay Foster Show is there this week.

WHO CAN BEAT THIS?

Here are three men at Miner's Bronx, New York, who claim to be the heaviest crew on any burlesque stage. Frank Hewe (stage manager), 215 pounds; Bill Murphy (grip), 230 pounds; Jack Ilspin (flyman), 220 pounds. In all 665 pounds. Some pony ballet?

BACK IN VAUDEVILLE.

Weston and Keith closed with Eva Mull's Follies of 1920 Co., at the Gaiety, Brooklyn, N. Y., Dec. 5, and opened Monday, 7, at Loew's Delancey Street Theatre, on a tour of the Loew time.

TWO BOYS DIE.

Two well-known burlesquers have joined the throng above, Carl Henry, of Henry and Francis, and Max Ritter, of Ritter and Foster. Both died last week, and both were the same age, thirty-five years.

ON ROAD NEXT SEASON.

Samy Rotschild, the young man in Hurtig & Seamon's offices, will go on the road next season, ahead of a show.

HOW ABOUT THIS?

Jack Faust, "the Silver King," ahead of Gay Widows Co., is the oldest youngest manager in burlesque. What about this, Richard Patton?

YOU CAN HELP HIM.

Jake Lieberman, manager of Social Maids Co., is shortly due in New York City. He has offered a reward for a hair restorer.

HE MEANT IT, TOO.

The Beauty Parade while playing in Pittsburgh, was referred to by a New York paper's correspondent as a "most comical burlesque outfit."

EDNA AND BILLY WHITNEY, of the Merry Burlesquers, mourn the loss of their mother, who died suddenly Nov. 29, at her home in New York.

HARRY MONTAGUE is putting on stock burlesque at the Prospect, New York.

HAZELLE MACK AND GLADYS GRENNING are the inseparable room-mates of Pat White's Big Jubilee Co., and as "the blonde and brunnette duo" are having great big comments swapped about their peppery work at every show. Hazelle was unwell enough to have the "doc." forbid her working in Minneapolis last week, but she refused to leave Pat short a girl, and Pat never forgets such sweet loyalties.

JOHN FAY writes us: "The Tango Girls simply is a show that pleases them all, old and young. Our business has been very good."

BLANCHE ELLIOT this season is with Honeymoon Girls. For the past seven years she was with Strouse & Franklin's Girls of the Follies.

ELWOOD BENTON AND MAE CLARKE, who have been playing the Western Vaudeville Association time since the closing of Jack Singer's Blue Ribbon Belles Co., have signed with Halton Powell's "Henpecked Henry" Co., for the balance of the season, to play the juvenile lead and ingenue parts and present their act. The show opens Christmas Day.

ANNIE HART will close with the Gay Morning Glories, Dec. 12, and will be at her home in Fairhaven, N. J., "until something else happens along."

MAY SAGONA, for the past three years with Sam Howe's Love Makers Co., informs us that she has obtained a divorce from T. F. Sagona. She expects to sail for Havana, Cuba, Jan. 1.

VIRGINIA RUSO is with American Beauties Co. this season.

SAM ROSS, who has been managing the Odeon Theatre, Newark, N. J., has severed his connection with that house. Mr. Okin, owner of the property, has taken over the management.

HARRY LE CLAIR
FEATURED FAY FOSTER SHOW

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State full particulars.

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This week, Phelps, N. Y. Week Dec. 24, LeRoy, N. Y.

THE HUGO PLAYERS WANTS
Juvenile Leading Man
with Script preferred. Must make announcements. State all first letter. HARRY HUGO, Tyler, Minn., Dec. 10, 11, 12; Lake Benton, 14, 15, 16.

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REP. PEOPLE, ALL LINES
State age, height, weight and lowest first letter. Must do specialties. Musicians to double stage. Tickets if known. RUSS CARTER
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THE GAYETY GIRLS.

RATING. Book 90	Numbers 95	Scenery 100	Costumes 95
Principals 95	Olio 100	Chorus 95	Comedy 95

Gus Fay, with his artistically refined body and his partly German dialect, has arrived in "The Beauty Doctor," added by Harry K. Morton, the eccentric comedian, who acts in Irish.

Mr. Fay takes things easily while Mr. Morton, in his anxiety to get over, sometimes overdoes a trifle, although there is no fault to be found with his line of eccentric work and acrobatic performance.

Mickey Feeley starts in as a Frenchman, and he also plays a jailbird, a Hebrew Dude suitor, with a wonderful line of acrobatic twists, concluding his renowned hand dives, which caused a sensation.

Arthur Heller is seen as a pickpocket, a detective, a jail warden and several other characters.

Harry Evans did a bell boy, also an effeminate bil, and shows to advantage in a dancing act with Mae Holden.

Miss Holden, as the little Electric Spark, is always on her toes, and makes good as a little ginger snapette in her numbers, also in the various scenes that required action on her part.

Zelle Russell dashed in and out with her bright smile, and as Mrs. Pimmins, took some part in the plot. Her piano playing made the usual hit.

Ina Hayward was Mrs. Quin for a while.

Harry Evans and Mae Holden, with four clog dancing girls, opened after intermission, and presented a lively dancing and singing act, "Old Cost of Living" and "Linger Longer Lou" were their songs.

The Three Hayward Sisters opened in a plush drop drapery with Irish effects, in a musical trio, then played "The Rosary" on three stringed instruments and cornet, saxophone and trombone selections for several encores.

Feeley and McCloud and their lively touch dance with aforementioned acrobatic work by Mr. Feeley, and Miss McCloud was also a veritable whirlwind in her dance.

Miss Russell obliged at the piano, and after several selections she sang "What Will William Tell?" and "All He Did Was Follow Them Around."

The numbers in the first act were the opening by the six show girls, six medleys and eight posies; "Mooching Along" by Miss Holden; "Mississippi," chorus; by Miss Russell; "Averne Hoo," by Miss Hayward; "Dixie," by Miss Holden; "Follow the Crowd," sung during the table scene by Messrs. Fay, Morton and Evans; and the "Tipperary" song, with fife and drum, fog and all. The costumes included a set of combination lingerie, that got some encore.

In the second act, showing the jail, Fay and Morton had a lot of fun breaking in and out of the rubber bars of their cells, and finally in a shooting finish, when the lady strips carriers try to escape.

Miss Russell sang the "French Doll" in the second act, with eight girls, in union suits, wearing themselves in and out of their draperies for several encores, the cast number was "Nobody Loves Me At All," gave the several girls a chance individually.

A number of funny bits were introduced by the comedians.

The staff: Bob Simons, manager; H. I. Stoddard, musical director; Mickey Feeley, stage manager; J. H. Mullen, carpenter; F. Lanney, electrician; B. Hanford, master of properties. *Mill.*

BURLESQUE IN CHICAGO.

Columbia.—Col. William Roche, mar.—Bert Weich and his successful company succeeded in drawing a packed house Sunday matinee. The show went over so big as when seen at the Star and Garter on West side previous week. Every one worked hard, and with displayed ability, pleasing all.

Star and Garter (Paul Roberts mgr.)—Bluich Cooper's Gypsy Maids is the attraction here this week. Society matinee audience enjoyed pleasing entertainment. Jim G. Dixon, Morris Mooney and Murray Harris were featured entertainers. Miss St. Clair Duke's voice and face have pleasing voices and know how to put songs over. The show all around is good one, and should be appreciated everywhere.

Haymarket (Roy Hoyt, mgr.)—Jacob & Jermon's High Ballers doing good business at Haymarket this week. Sunday night house was well filled. The Colonel's Hobby is good entertainment, with many laughs. George F. Reygoldo, Arthur Mayer and Bert Dawson shown be given credit for their splendid comedy ability. Ruth Curtiss sings well, and Pain Lawrence and Anna Tyson deliver their songs splendid. Kyra and Company in slack wire act, deserved applause during olio. Miss Curtiss followed, entertaining with catchy songs.

DON'T OVERLOOK

The fact that I am again with THE CLIPPER, the real paper for Burlesque Managers, and communications sent to me will receive prompt and proper attention.

SAM W. MITNICK

THE REEVES CASE.

Mrs. Al. Reeves' counsel made his motion in the court at Hicksville, L. I., Dec. 7, Reeves has started a counter action against his wife, seeking separation and alimony. Dr. Philip A. Brennan filed papers in Nassau County Dec. 7.

ALBANY Lodge, No. 49, B. P. O. Elks, formerly Manager Frank Abbott, of the Empire, a theatre party at Proctor's theatre, Dec. 11. The boys attended to the number of two hundred, and a fine time was had with the Trocadero and Frank Finney assisting. After the show the party was continued at the Elks House on State Street. Excellent refreshments were served under the direction of Mr. Abbott is member of Newark Lodge, No. 21.

BILLY (OMAHA) WARSOW threatens to return to the "Alley" next season in response to "popular demand," he says.

Everyone claim recently prima donna of Sam Howe's Daffodils, joined Uncle Sam's Belles as prima donna, at Indianapolis, last week.

PAULY LOLLAR FLORIN, one of the most popular prima donnas, was a big hit with the Trip to Paris Co., in Pittsburgh, and made many friends.

BURLESQUERS, ATTENTION!!

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and the best Burlesque Routes.

The CHRISTMAS CLIPPER goes to press Dec. 12.

COHAN & HARRIS have engaged Harry Mestayer for the Chicago "On Trial" Co.

THE GIRL OF GIRLS" will be presented Jan. 4. Natalie Alt and Charles Butler are in the cast.

HARRY LAUDER will close his world's tour at Wilmington, Del., Friday night, Dec. 11, and he will sail for England 12 for music hall bookings. He will return to America early next year.

THE Grand Opera House, New York, will play a half week only Christmas week, the house being dark Monday, Tuesday and Wednesday, "Peter Pan" opens Thursday.

"INNOCENT" will close at the Julian Eltinge, New York, Dec. 12, and goes on tour.

GUS WEINBERGER has closed with "To-Day."

ALICE BRADY has signed for the Jessie M. Colton revue.

THE George M. Cohan Christmas Fund, at the Astor, New York, Dec. 6, netted over $8,000.

"SAIT" closed at the Newark, Newark, N. J., last week.

WILLIAM H. MACK is playing the role of Reighmt Kemble in "Polygamy," at the Playhouse, New York, and is met with favorable comment in the dailies' pages.

A MEETING for the Actors' Fund benefit will be held Wednesday, Dec. 9.

VILLARI goes on the Lowe Circuit.

FLORENCE TINCKNEY is with the Gotham Stock, Brooklyn, N. Y.

WINTHROP AMES has engaged A. E. Anson for his forthcoming production of the American prize play, "Children of the Sun."

ALEXANDRA CARLISLE, who is to play in "Driven," will on Dec. 14 return to the Frohman management for the first time since her appearance in "The Mollusc," six years ago. Previous to this engagement Miss Carlisle had been leading woman for Mr. Frohman at the Duke of York's Theatre and at the Comedy Theatre, London, for two years.

PHILLIP H. NIVEN is now sole owner and general manager of "The Red Widow" company, with Harry Weldon, comedian, as the star.

THE Order of I. A. T. S. E., Wichita, Kan., gave a big banquet on Thanksgiving evening. "The Red Widow" company, the Keyes Stock and the Baird Stock Companies were guests. About one hundred and fifty were in attendance at the big feast and dance afterwards.

FRANKLYN ARDELL AND COMPANY are at the American for this week. They play a full week.

NAT FIELDS AND SOL FIELDS and the "Hokey Pokey Girls" open on the Lowe Circuit, Monday, Dec. 14, direct of Jack Fallon.

BURDELL AND MOBLETTE, a sister act from the West, will play at the Olympic, New York, Sunday, Dec. 13.

JACK WILSON AND FRANK BATES are out of the Colonial, New York, bill, on account of illness. J. Francis Dooley and Sayles replaced them for week.

LOU ANGER quit Hammerstein's bill after the matinee Monday, Dec. 7. He was on too early.

NEXT WEEK'S BILLS

U. B. O. TIME.
Week Dec. 14-19.

ATLANTA, GA.—NORSTITT: Nonette—Whipple, Huston & Co.—Lane Cavera & Co.—Malia & Bart—Novelty Glassons.

BROOKLYN, N. Y.—GRIFFIN: Russey & Boyle—Lynch—Dooples Fairbanks & Co.—Okido Japs—"Lessons Lassies"—Cooper & Smith—Van Hoven.

BROOKLYN, N. Y.—HUSHWICK: Hanlon & Clifton—Will Ward & Girls—Eddie Ross—Dooley & Sherman—Ferguson—Fields & Lewis—Toby Claude & Co.—Whiting & Burt—Van Hoven—Howard & McGinn—Carbery Bros.

BROOKLYN, N. Y.—PROSPECT: Homer Miles & Co.—Plasanas & Feldmans—Conroy Sisters—Mme. Doris & Dogs—Fanny Brice—Fred Ardath & Co.—The Mingleys—Ger & De Conti—Bert Errol.

BOSTON—KEITH'S: Chesley Manchurians—Willa Mack—Wakefield—Kaufman Bros.—La Pyrre Duo—Adler & Arline—Frank Whitman—Hilsel Barrymore & Co.—Hanlons & Avery—Hanons Girls.

BALTIMORE—MARYLAND: The Gleasons & Houlihan—Willie Weston—Merle's Cockatoos—H. F. Hawley & Co.—Hite, Sally & Scott.

BUFFALO—SHEA'S: Purcella & Verrich—Allen Brooks & Co.—Britt Wood—Three Hedders.

BIRMINGHAM, ALA.—ORPHEUM: Lillian Herlein—Gene Fowler—Frank Hartley—Trixie & McDurdy—Billy McDermott—"Neptune's Garden."

CHARLESTON, S. C.—VICTORIA, First half: Illinois & Castle—Hall & Mimie Foster—Kelso Bros.—Ben Dillon—Cameron & Gibbs—Quick. Second half: Florist & Stoddard—Roach & Roselle—Spoel & Jones.

CLEVELAND.—KEITH'S: Sylvester Schaeffer—Harry & Rea Pack—Prober & Green—Hanlon Dee—Frank Markley—Trevitt's Military Dogs—Smith, Cook & Brandon.

COLUMBUS, O.—KEITH'S: Cole & Mardie—Irene & Bobby—Hamilton & Barnes—Ward & Kennedy—Billy McDermott—"Neptune's Garden."

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CLEVELAND.—KEITH'S: Sylvester Schaeffer—Harry & Rea Pack—Prober & Green—Hanlon Dee—Frank Markley—Trevitt's Military Dogs—Smith, Cook & Brandon.

COLUMBUS, O.—KEITH'S: Cole & Mardie—Irene & Bobby—Hamilton & Barnes—Ward & Kennedy—The Kramers—Nat Wills—May Dooley Trio.

CINCINNATI—KEITH'S: Grace Rochester—Van Cliroff & Co.—Fred Ardath & Co.—Hall & Barnes—Leonard & Russell—"Sergt. Bagby"—Shannon & Annis.

CHATTANOOGA, TENN. — MAJESTIC: Tom Powell's Minstrels.

DETROIT—TEMPLE: The Langdons—Marcelle's Birds — The Volunteers — Harry Breen—The Gaudsmiths—McNamee & Chappelle—"The Lawn Party"—Walter C. Kelly.

ERIE, PA.—COLONIAL: Three Melvins—Tom Davies & Co.—Pietro.

GRAND RAPIDS, MICH.—COLUMBIA: Arnaut Bros.—Mackie Bros. & Bobby—Bill Pruett—Dunmore, Monroe & Co.—Frank Fogarty—Seymour & Dupree.

HARTFORD, CONN.—POLI'S: De Michele Bros. —Alex Wheeler & Co.—Josephine Davis & Co.—Gallagher & Carlin—Dooley & Sales.

HARRISBURG, PA.—KEITH'S: Le Maire & Dupree.

INDIANAPOLIS—KEITH'S: Moran & Wiser—Marshall Montgomery—Milton & De Long Sisters—Harry Beresford & Co.—Edgar Berger—Yekin Mysteries.

INDIANAPOLIS—LYRIC, First half: Mint & Werts—Nina Espley—Kelly Pistel & Co. Second half: Rose & Prasch—Hartwell Jape. Last half: Taylor & Arnold—Holer & Boggs Mary Grey—Fink's Circus.

JACKSONVILLE, FLA.—ORPHEUM: Craig & Williamson—Vinton & Buster—Chapple The Barrows—Gaylord & Willetta.

LONDON, CAN.—Missus Campbell.

LOUISVILLE—KEITH'S: "School Play Ground" —Hoey—Hunter & Co.—Herman Timberer—Cowell & Gilchrist—Mr. & Mrs. Carter De Haven—Mr. & Mrs. Jack McGreevy—Pantzer Duo.

MONTREAL, CAN.—ORPHEUM: Chas. & Fannie Van—Helen Trix—Moore & Yates—Trovita Sells—Capt. Lewis—Sorbo & Co.—Julia Nash & Co.—W. H. Fields.

LAFAYETTE, IND.—FAMILY, First half: Smith, Kenton & Mercedes—Lane & Young—Geo. W. Day & Co.—Mary Grey—Bee M. Jerome's Musical Revue. Last half: Rose & Ellis—Hodge & Lowell—Gardner Trio—Geo. O. Jones & Sylvester—Four Miles.

LOGANSPORT, IND.—COLONIAL, First half: Musical Fredericks—Devitt & Duvall—Dotson & Gordon. Last half: Sisko & Co.—Brown & Simmons—Hint & Werts.

NORFOLK, VA.—COLONIAL, First half: Spiegel Band. Second half: Juliet—Thompson—Hettie Urma—Gibson & Dyso.

NEW HAVEN, CONN.—POLI'S: Regina Connelli.

N. Y. CITY—HAMMERSTEIN'S: Ben Ali & Schenck—Gould & Ashlyn—Bert Levy—"Ten Slave Girls"—Golden Troupe—Jack Gardner —Genaro & Bailey.

N. Y. CITY—COLONIAL: Lambert & Ball—Clark & Hamilton—Lady Alice's Pets—Martin & Vahrvi.

N. Y. CITY—ALHAMBRA: Franklin & Green—Bogunis & Tromm—Alice Dineen & Co.—Fritz & Lucy Bruch—Raymond & Gaverly—Dupree & Dupree—Gus Bennett.

N. Y. CITY—ROYAL: Edwin George—Parille & Pratello—Rosie Lloyd—The Canutos—Katie's Roosters—Gardner & Le Maire—Hugh Herbert & Co.

NASHVILLE, TENN.—MAJESTIC: Klass—Donegan, Rudel & Donegan—Thomas & Hallen—Neil Abeles—Ann Suter.

OTTAWA, CAN.—DOMINION: Kremka Bros.—Keno & Mayne—"Hooping"—Morris Golden.

PITTSBURGH—GRAND O. H.: Marie Dorr—Flying Henrys—Mosher, Hayes & Mosher—Ethel Davis—Frances & Golden.

PHILADELPHIA—KEITH'S: Lane & O'Donnell —Salon Singers—Bert Fitzgibbon—"A Telephone Tangle"—Eva Tanguay—Willie Tedly—The Leland—Harris & Manion—McMahon, Diamond & Chagnon.

PROVIDENCE—KEITH'S: Harlman & Varady—Olga—Diamond & Virginia—Three Lyres—Adelaide & Hughes—Ed Salee—Feltz & Barry Girls—Haveman's Animals—Alexander Kids.

PHILADELPHIA—WM. PENN: Joe Cook.

RICHMOND, VA.—LYRIC, First half: Chas. Thompson—Gillette & Urma—Gillette & Dyso—John Conroy & Models. Second half: Spiro's Band—John Conroy & Models.

ROCHESTER—TEMPLE: Ward Baker—John & Winnie Hennings—Gardner Trio—Loretta Twins—Lulu Ricardo—Ed Salee—Feltz & Barry Girls—Haveman's Animals—Alexander Kids.

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PHILADELPHIA—WM. PENN: Joe Cook.

RICHMOND, VA.—LYRIC, First half: Spiegel & Jones—Herlot & Fehodell—Rose Ia & Rosella. Second half: Gilmore & Castle—Ed. & Minnie Foster—Three Boys—Gorsch & Antoinette—Mr. Quick.

ROANTYN, PA.—POLI'S: Brooks & Bowen—Iakakawa Japs—Jack Allman & Co.—Morton & Austin.

SYRACUSE, N. Y.—GRAND: Meyakos Trio—Moberritt, Kelly & Lacey—Edwards' "Song Revue"—Mr. & Mrs. Cooper Willo—Turelley.

TAMPA, FLA.—KEITH'S: Richard Bros.—Kirk & Fogarty—Sikelony's Circus.

ORPHEUM CIRCUIT.
Dec. 14-19.

CHICAGO—MAJESTIC, Tyrie Friganas—Edward's "Matinee Girls"—Signor Bagonghi—Eva Taylor & Co.—Nellie Nichols—Mack & Orth—Capt. Jack Crimmins' Comedy Company—Gormley & Gaffney.

CHICAGO—PALACE: Hymns & McIntyre—Dublin & McGlade—Miss Fairbanks & Co.—Lubinski & Inger—Gordon & Brunson—The Unions—Ryan & Tierney—Byed Frost Crowell —Les Savaggis.

DULUTH—ORPHEUM: Grant & Hoag—Cole & Denslip—Pian & Pianova—Wm. Pelham & Co.—Kramer & Morton—Mlle. Marion Vadie & Co.—Mercedes.

DES MOINES—ORPHEUM: Six American Dancers—Henry De Vole—Sam Hasley Trio—Solit Duo—Hines & Fox—The Gouldings.

FORT WAYNE—ORPHEUM: Prem Nath & Co.—Marzia Van Bergen—Blake Dickinson—Three Types—Libby & Barton—White & Jason.

LINCOLN—ORPHEUM: Sunny Cecile & Co.—Lydell, Rogers & Lydell—Chief Cuwelicas—Abdi & Adnis—Marie Peston—Alco Trio—Gertrude Coghlan & Co.

LOS ANGELES, CAL.—ORPHEUM: Hilary Bowman & Co.—Ward Bros.—Ed. & Sedgwick—Hunting & Francis—Hubert Dyer & Co.—Willard Chinian & Co.—Chapman & Erwin.

KANSAS CITY, MO.—ORPHEUM: Seven Colonial Belles—Newhouse, Sayder & Co.—Lockett & Sherman—Yoshika Simons & Co. —Joe & Low Cooper—Shwin Stevens & Co. —Mack & Walker.

MEMPHIS—ORPHEUM: Valeska Suratt & Co.—The Sharrocks—Aileen Stanley—Ganter & Lee—Chas. McGoodwin & Co.—Gertrude La Rose—Baptista & Franconi.

MILWAUKEE—MAJESTIC: Ching Ling Foo & Co.—Salin Sisters—Natalie & Ferrari—Bert Le Monit's Cowboys—Billy "Swede" Hall & Co.—Mitt Collins—Clark & Billy Hart.

JOSEPH SANTLEY is to open on the Orpheum time Jan. 18.

MISS STAFFORD, of Hayward and Stafford, is ill in Omaha, Neb.

W. G. FIELDS has retired from the "Watch Your Step" cast, as the autocrat scene was eliminated with several other features. He was first show.

EVELYN NESBITT plays the U. B. O. time at the Royal, New York, next week.

DONITA AND GEORGE V. MURPHY, in their new act, by Tommy Gray, are at the Fifth Avenue. They open at the Maryland, Baltimore, next week.

ROSE DOGHLAN will present her new sketch at the Palace, Dec. 21.

THE Temple Theatre of Oarlinga, N. Y., formerly owned by Jack Wolfe Wolfson, was sold at auction on Nov. 24. It is now called the Gardiner Opera House, and is under the management of John R. Thorn.

GEORGIE SIDNEY goes with "The Spotlight" Co.

THOMAS AITON, manager of "The Girl From Brewer's" Co., celebrated his birthday on Nov. 30, to Charlotte Taylor, leading woman of that company. Mr. Aiton states that the ceremony took place at the Star Theatre, Paducah, Ky.

RALPH FARNAM, pianist, is with Terry's "Uncle Tom's Cabin" Co.

JERRY LIGHT has begun a season of stock in Jacksonville, Fla. "The Man From Home" opened Dec. 7.

BENJAMIN A. G. FAIRBANKS JR., of the Minneapolis (Minn.) Fairbridge Playhouse, will play "The Blackbird" around Christmas, and it will be its first stock production in Minneapolis.

CARNIVAL CONVERSATION

By WILLIAM JUDKINS HEWITT,
("Red Onion.")

INDEPENDENT SHOWMEN.—Remember that 1915 is your year. Are you awake? We hope so.

THE Pole secretaries' meeting was a great success.

THE SHOWMEN'S LEAGUE meeting was a great success.

ALL the bangleets were a success.

WITMAN claims business methods and diplomacy are need nothing is surprising.

ALL of the bookers and booster were in Chicago last week.

MR. BARNES, Mr. Marsh, Mr. Carruthers' all of Chicago.

SPECIAL ATTENTION.—All mail for William Judkins Hewitt (Red Onion), all telegrams, kindly address until further notice to the Western Bureau of THE NEW YORK CLIPPER, care Warren A. Patrick, 505 Ashland Block, Chicago, Ill.

Next week is the Christmas Number. Send in your news notes, advertising and other matter early and number at once, please. Get in.

PHIL ELSWORTH.—Where are you this Winter?

WHERE WERE YOU BORN.—W. J. (Doc.) Allmann, Buchtel, O.; John P. Martin, Hazleton, Pa. (but he went to Scranton at an early age); Al. Lalla, Jersey City, N. J.; M. G. Campbell, Crawfordsville, Ind. —Are Dickinson and Jones connected with the Shubert Theatre, in Kansas City.

HERBERT A. KUNZ is making this permanent address Flint, Mich., as before.

JOE CALLIS AND MAS. CALLIS came over from Leavenworth, Kan., to Kansas City, Saturday, Nov. 28. They will make the big city their home for the Winter. Joe N. says he may go into business and not be with a carnival next season. Of course that remains to be seen. Well until Spring comes.

JAMES PATTERSON AND MRS. PATTERSON make frequent trips from their home in Pagla, Kan., to Kansas City during the Winter months.

WHAT HAPPENED in in Kansas City, but could not be located. You remember when it was Patterson and Dickinson?

FRANK MACK is now on the road with the Shubert production of "The Yellow Ticket." Frank was doing the publicity for the—but not any more. You remember him with Leyton, Jones, Hoss and some others? You do. He is the same Frank Mack up of old. He sends regards to all his old friends in the carnival business in the Kansas City when he show played there.

Often heard of the Uncle Frank's that were in the carnival business and at exposition attractions. Well, one was Little Frank and another was Uncle Frank. Uncle Frank is now connected with the Princess Theatre, in Milwaukee. Wonder where Big Frank Cook is? Let's hear.

CERTAINLY, a lot of 'em have closed for the Winter. That's right, they should.

PAT PATTERSON, formerly of the Con T. Kennedy Carnival, is now in Kansas City, where he says he will spend the Winter providing?. He means if some one does not make him an offer that will take him on the road soon.

RAY AND PEARL TRENNHOLM, the concessions, are in Kansas City for the Winter. Ray and Pearl are running a hotel and restaurant in that city for the accommodation of carnival and other show folks. Look them up. Good folks.

ADOLPH BEALL is now busy in Kansas City making plans and models for a new Ferris Wheel. Adolph is the originator of the Crystal Maze. He operated the first one ever seen in America. He once exhibited one on Broadway, New York, right near Forty-First Street, and it was a big hit and money maker.

CARNIVAL people, THE NEW YORK CLIPPER is your medium. Next week the biggest and best of all Christmas numbers come out. Hurry up and get in. Don't be left out. Rush. You cannot afford to be left out.

WARREN A. PATRICK'S short talk at The Showmen's League meeting, at Brown Wellington Hotel, last week, was from the heart, forceful and effective.

A GERMAN LOOK, the boys could not figure out why you left so suddenly. See you are on the committee in charge of the Showmen's Christmas dinner at the Gunter. That's good. Regards to Chas. A. Nigro and "Bingo."

J. R. MILLER, the concessionaire, the past season with Rice & Dorman, of Houston for San Francisco, on Tuesday, Nov. 17. J. R. is some great booster for the Panama-Pacific Exposition. He carried a banner on his auto rack, advertising the event.

STOCK

MAYLON STOCK THANKSGIVING.

Thanksgiving Day was pleasantly spent by the members of the Maylon Stock Co., which recently opened the new theatre at Sackets Harbor, N. Y., where are stationed nearly eighty hundred members of the Third U. S. Infantry, and on Thanksgiving Day the members of the band hurled the entire company out to the garrison for dinner.

The dining room was tastefully decorated with American flags and pennants. Chief Cook William Blattner had prepared the following excellent menu: Oyster cocktail, celery, olives, dressing, creamed peas, roast pork loin, sweet potatoes, mashed potatoes, pumpkin pie, custard pie, oranges, apples, bananas, sponge cake, mixed nuts, candy, ice cream.

After ample justice had been done to the viands and Chief Blattner had congratulated the cook in the garrison, the men of the company were generously supplied with cigars and cigarettes, and the company was shown through the fine quarters, and were royally entertained by the boys with stories of their experiences during their long campaigns in the Philippines and other tropical climes. Between little Gertie Gilmore entertained the ladies of the company with anecdotes regarding the Indian tribes, and showed slides taken from the lake and strain Bill's skills. Several evenings during the engagement the boys played at the theatre.

The following members of the company were present at the dinner: Gertie Gilmore, Bessie Short, Laura Cleaver, William R. Mayton, Basil F. Blake, Paul E. Miller, Harry G. Oliver and John A. Hopkins. The company still continues to do excellent business throughout New York State.

MURPHY'S COMEDIANS, NO. 3, NOTES.

The company is making a short stay in Texas, and returns to Louisiana, where it will make several two weeks' stands.

Mr. McNutt, manager of the Angell's Comedians, paid the show a visit, and commenced on the large crowds that gathered around waiting for the doors to open.

Frank Manning, of "William Faire," is quite ambitious with his mechanical devices. But, tell me who is "Zampa."

Cliff Swan is doing considerable hustling. There is going to be "some" Swan in the Spring, believe me, boys. Keep your eyes open on the different pages of THE CLIPPER for the productions of the Spring are in full blast, and "Cliff" is measuring on lines for a big show. Cliff has been "Thanhouser Overture" on the electric piano.

Frank Whitcomb joined our ranks in Orange, Tex.

The Moore Club in Orange, Tex., are rendering a bouquet for the boys.

NEW PUBLICITY SCHEME.

Poli's Worcester (Mass.) Theatre, has credit for digging up a new one to help out the bad business, and it is working immense for the theatre. Manager Frank Whitbeck has arranged with a local baking company to put tickets on their bread, fifteen of these labels brought to the theatre for admission. The attraction this little-witte collector to one orchestra real (ten cents) for the matinee performance, seems to take at eighty per cent. Last week, with a school holiday, the theatre took care of over three hundred and sixty-five on the two of matinees.

STOCK COMPANY ON BROADWAY.

Butler Davenport, who started some years ago to erect a theatre in Sixty-third Street, near Broadway, New York, and which is now used as a temple for religious services, will organize a stock company, the Brandhall Players, for a New York theatre, and produce a new play in January. In the company are: Sisse Shaw, Pola La Pollette, Isabel Lee, Mirta Chesller, Frank Goldsmith, Philip Barton and Mr. Davenport.

LOUISE BROWN PICTURED.

Louise Brown, the leading lady with the Edward Doyle Company, in the Middle West, was selected by the Ray and Ray Company for their cover release, "A Corner On Lots." The picture was made in Ohio, and several members of the Edward Doyle Company were engaged for the production.

BACK TO ROCKFORD.

After two weeks in Freeport, Ill., Manager G. K. Brown will move the stock company here to the Majestic, Rockford, Ill., opening Monday night, Dec. 14, the opening play being "The Girl in the Taxi."

PHIL MAHER has opened the Jefferson, Rochester, Va., with stock.

CHATTANOOGA, TENN., Dec. 7 (*Special to* THE CLIPPER).—The Barrett Players, after a very successful season here at the Palace, will shortly move to Jacksonville, Fla.

THE Yale Stock Co. are at Milford Mass., for the second week.

DETROIT, Mich., Dec. 7 (*Special to* THE CLIPPER).—Kathryn Grant, who is the present star at the Temple here, opening about Christmas.

YUMA, Ariz., Dec. 7 (*Special to* THE CLIPPER).—The Carlisle Stock Co., of which F. C. Carlie is the manager, has had a good season at the Orpheum, here, but will open at Muskogee, Okla., Dec. 21.

GEORGE Davis, manager of the Alcazar, San Francisco, Cal., has been spending the past two weeks in New York, on business. He left for home Dec. 5.

GEORGE Lea has resigned as manager of the Forty-fourth Street Theatre (New York) to assist a stock company at the Newark Theatre, White Plains, N. Y., opening on Christmas with "Our Wives," to be followed with "A Butterfly on the Wheel" and "The Little Boy."

NEW ORLEANS, Dec. 6 (*Special to* THE CLIPPER).—Emma Bunting was her husband, George C. Whitaker, have made up. Mr. Whitaker will again be her leading man. The stock company has engagement (Dec. 7) in Atlanta, Ga.

THE Lyceum Theatre, the stock company opened its season at the Orpheum, Nashville, Tenn., a week ago, George Hickman is the company manager. "Girls" is the attraction this week, with "Miss Jimmy Valentine" to follow.

"THE GRAND THEATRE," Chillicothe Reary's latest play, was given its "tryout" and premiere performance, Nov. 24, at the Bijou Theatre, New Orleans, La., by the National Stock Company, which was playing a week's engagement at that theatre. Eugene Walter, who specially wrote for the leading role, that of a Columbia College student, scored tremendously, and the feminine leading role was well played by Hazel Dawdes, recently with "To-Day." Various critics of New Orleans declared "The Grand Chance" one of the most intense and original novelties produced in years, and were especially high in their praise of the beautiful and inspiring text. Miss Hazel has given to the story, which is based on the miraculous the regeneration of a degenerated medical student, Miss Dawdes, who became acquainted with Seitz, was especially pleased over the great recognition of her play, as it had been repeatedly turned down by various prominent male stars and New York producers, who claimed the attraction lacked all rights to the piece, and will shortly offer it over the better class of one night and week stands.

GOUDRON OUT OF AFFILIATED.

Paul Goudron, one of the heads of the Affiliated Booking Company, the newly organized circuit, with Fred Lincoln at the head, has discontinued his relations with same, and is now booked with the Western Vaudeville Managers' Association. Letting over the books formerly held by Dick Hoffman, Mr. Hoffman will hereafter assist George Van. It has been said Mr. Goudron did not take over any houses from the Affiliated when he resigned. Gaston Goudron, a brother, also resigned from the company.

MELODY LANE.

BY JACK EDWARDS.

THE PROFESSIONAL COPY GRAFTER.

INTEREST AT FEVER HEAT.

The crusade against the professional copy grafter, which was recently started in this department, has already begun to bear fruit.

After a thorough investigation of this evil THE NEW YORK CLIPPER found out that little could be gained without first solicitiing the assistance of those in charge of the professional copies in the different music houses.

We have gained that point, and from now on intend to resort to every method in stopping this gigantic loss to the music publishers.

Before I continue I am going to take up your time with little remarks that were made to me by the different boys in charge of the professional departments, also several managers.

James Kendis, general manager of the Maurice Richmond Music Company, had this to say: "Have been reading your several articles on the professional grafter, Jack, and permit me to say that you are handling it in the right manner.

"I have always been a stickler on the rule of turning down these petty grafters, and as far back as three years ago, when I was president of the James Kendis Music Company, instructed my men that under no circumstances were they to recognize a card. I even went so far as to have a circular printed stating that a charge of fifteen cents would be made to all those whom I did not know and who wrote through the mails for copies. It would surprise you to know how many fifteen cents in stamps I received in this manner. Keep up the good work, and if I can be of any assistance to you I am yours to command."

Ira Schuster, of the Leo Feist staff, is another one of the boys who has a good word to say of my efforts in this direction. He is a great believer in the method of Jack Gogan's, which I recently printed. Ira turns down person after person if the proper credentials are not forthcoming, and to get copies from him is almost as hard as getting bookings.

Benny Bloom, of the J. H. Remirk Music Company, is another of the regulars who has got himself much disliked by these pests. Nobody gets away with anything on this boy. He is a great booster for the elimination of this evil, and has even instructed his assistants that under no circumstances are they to hand out the "much desired" unless the receivers are known professionals.

Leo Lewin, of the Waterson, Berlin & Snyder Company, can be quoted as follows: "Jack, I have been reading your dope on the professional copy evil, and believe me, it is great. Jack Gogan's article is a dippin. I spent some time with Jack doping out that method of doing away with the professional copy. I think if the different publishers would make a trial of it, that it would be long before professional copies would become a thing of the past. I'd like to see some of those grafters get away with their petty stuff in this office."

And so it goes, dear reader. Everyone in charge of the professional copy desks has the same thing to say.

But now that I have gained the confidence of these boys, it's up to me to interest the different publishers on this subject.

At many of the meetings of the Music Board of Trade, an excellent organization (composed of nearly all the music publishers in this country), the professional copy evil has been spoken of many times, but without result.

It's the greatest evil of them all, and I am going to stop at nothing until I can convince them that it cuts off almost thirty per cent. of their revenue, and that it can easily be stopped.

MONACO AND McCARTHEY'S NEW IDEA.

When those rising young song writers, Jimmy Monaco and Joe McCarthey, get into their stride again, look out for some new and original ideas in songs.

The boys already have a new number that throws much life into the goods. Anyhow, Max Kornbeiser thinks so, and that boy can surely pick them.

I personally think that these two boys are two of the best in their line that the past five years has produced.

Jimmy's melodies are the kind that seem to appeal and seldom fail to strike the musical instincts of music lovers.

Joe McCarthey's lyrics, well, you know what he has given us, and if there's a boy who can write better I want to be introduced.

I was told not to mention the title of their new song or I would get myself in wrong, but I'm going to take a chance, so here goes: "Bum Diddle De Um Bum, That's It." Great, isn't it?

When you hear it you'll think it's greater. It's one of the best things these boys have ever turned out, and will be sweeping the country before long.

Feist, of course, is the publisher, and the way he goes after good things has made history in music publishing.

Here's wishing both boys the best of luck, and may they shortly have another "You Made Me Love You."

JOS. DALY TALKS.

Lane, Platt and Timmins, that clever trio with the piano, are using Daly's new song, "Garbage Gentlemen's Ball," on the Loew time, and the number is going immense for them.

May Eldridge, at the Murray Hill, is a riot with "Do-night's My Last Night's Single." Dingle and Corcoran, singing "William Tell" and "Stand Up," are cleaning up with their numbers.

Gene Stewart is still going big on the Loew time with "William Tell" and "Stand Up."

THINGS ARE BOOMING.

"You Are the Rose of My Heart" continues to grow in favor every day, and from all indications will positively be the big ballad hit this Winter. There have been many "Rose" ballads, but none as beautiful as "You Are the Rose of My Heart." At least that is the consensus of opinion.

"How is Everything Down by You, All Right?" is a great comedy song that is positively creating more talk than any other character song written in years. It is clean, inoffensive and distinctly original. Ray Samuels, Edith Clifford, Annie Morris, Estelle Rose, Ralph Edwards and many other nets too numerous to mention claim it to be the greatest song of its kind they have ever seen.

"What Did Romeo Say to Juliet When He Climbed Her Balcony?" Bryan and Bryan's latest success since "Mrs. Hip Van Winkle," with a melody by Jim Kendis that is very catchy. There are many acts to which this number was their exclusive property. It is such a hit for them that they hate to think that there will come a time when they must take it off. At present it is going very big for each and every one of them, and will continue to do so for many months.

The Maurice Richmond Co. have no kick coming so far as business is concerned. Moe Kleeman and Jack Robins are assisting their general manager, Jim Kendis, in grand style and judging by the many nets using Richmond numbers, this will not be such a cold Winter for the Maurice Richmond Music Co.

TEDDY MORSE'S MUSINGS.

Song "Christmas Issue"—Better prizes, professional copy free, free orchestrations, more hits.

Popular pastime for publishers—Jabbing the Jobber.

A MINIATURE musical union—The Von Tilzers: Harry, Tilly, Al, Jack and Julius.

By the way, where is Harry Von Tilzer? Why this silence, Harry? It's not like you at all, at all!!

ONCE upon a time a big corporation choked to death from too much "red tape." Some "pulse" are needed in this way.

He heard his song most everywhere,
Twas warbled far and wide,
But when he got his royalty
The poor chap nearly died!

For the quintessence of originality we proceed to kow-tow to the inimitable Chas. K. Harris. His latest composition, "When Angels Weep" (a waltz of peace), is sublime. Just imagine Mr. Kaiser and German discussing peace terms while waltzing around Paris. K.'s number has caused our President Wilson "hesitating," and Secretary Bryan "dipping" in the offing, as it were.

Now you've Gotta Hesitate, Chas. K.!

For sale cheap—Three tons of engraved music and tile plates of songs. Also thousands of regular printed copies. Were topics of the moment, such as "Teddy Roosevelt," "Mr. Taft," "Panama Canal," "Down Mexico," "New York," "Bar," "Hesitation," "Baby," "Mom," etc. Also large assortment of "War" and "Peace" songs. Address "Stung," Box 13, N. Y.

It takes ten mills to make one cent, but Fred Mills knows how to make a dollar.

SOCIETY NOTE.—Meyer Cohen has moved to Yonkers.

A good illustration of the old adage, "good things come in small packages," is that four pages, half foot animated melodist, Harry Carroll.

He put "right" in copyright—Nathan Burkan.

SOME NEW YORK SONG HITS.

"When You Were a Tulip and I Wore a Big Red Rose" (LEO FEIST CO.)

"Tip Top Tipperary Mary" (GOLDMAN & GRANTWOOD CO.)

"You're More Than the World to Me" (JOE MORRIS CO.)

"Buy a Bale of Cotton For Me" (F. A. MILLS CO.)

"When Father Put the Paper on the Wall" (JACK MAHOUST CO.)

"Back to the Carolina Yes Love" (GEORGE BENNETT & SAYMOUR)

"When You're a Long, Long Way From Home" (BROADWAY MUSIC CO.)

"Michigan" (WATERSON, BERLIN & SNYDER.)

"When the Grown Up Ladies Act Like Babies" (MAURICE ABRAHAMS.)

"I'm Going to Make You Love Me" (J. H. REMICK & CO.)

L. WOLFE GILBERT FINDS A FIND.

L. Wolfe Gilbert, the popular lyric writer, who is now in charge of the professional department of Jos. W. Stern & Co., in his anxiety to get good melodies accidentally ran into a find. Dave Levy is the name of this new genius. The name does not sound like Wagner or Beethoven, etc., but what's in a name? This young boy is a Conservatory student and won the composition prize last year. In fact, he wrote the music for the Columbia show. In conjunction with this new star of the popular song field Wolfe Gilbert has turned out a real hit. The title of this new song is "The Same Old Moon."

SOLLY COHAN, CHAMPION WALKER.

When it comes to floor managers, Solly Cohan, who presides at Leo Feist's, is one of the best I have ever seen in my music. I seldom seen a youngster that can cover as much ground as this boy can. I think one day how many miles did he think he covered in a day, and Solly, the little joker, has a reply for everyone. Well, Solly, that wasn't a polite reply, but I forgave him because the Feist professional rooms are more like a madhouse and it were exceptionally busy that day, and Solly hadn't had his lunch, neither had I, but that didn't make any difference. I seldom eat.

McCARRON AND WALKER OUT.

Wonders will never cease. Just when we thought that Charley McCarron and Raymond Walker were in solid at the Broadway Music Company, and were supposed to be the firm's feature writers, they pack up and beat it. The boys have given Will Von Tilzer one of his most recent hits in "Poor Pauline," and also are responsible for "She's the Slowest Girl in Town," a number that has shown up wonderfully well.

The boys announce that they will free lance for a while.

COHN "SOME" MANAGER.

Lew Cohn, professional manager for Chas. K. Harris, is a boy who is deserving of much credit for the manner in which he handles that department for Harris. He has been instrumental in popularizing the number. One of his firm for the past eight years, and is now boosting Hard Lee Edwards' latest sensational number, "Moonbeam Sal." A card to Lew once in while will bring the Harris songs to you.

GALVIN AND VINCENT WITH KOCH.

Jack Galvin and Nat Vincent, two of the best known boys in the music game, have associated themselves with the Koch Music Company. They have placed two new songs with the firm that will be heard of after the first of the year. "Minstrels On Parade," one of the numbers, looks mighty good and is suitable for any style act.

WITMARK WARBLINGS.

Estelle Thebaud, appearing in the *Dansant* with Paul Decker, is featuring Harris' famous Southern serenade, entitled "Can't You Hear Me Callin', Caroline?" Mr. Decker's harmonization of the last chorus never fails to secure liberal encores. The *Dansant* production is another production of H. Butler Doyle.

Ramirez, well known tenor and violinist, is featuring Ernest Ball's famous song, "In the Garden of the Gods." "Those Songs My Mother Used to Sing," "Beautiful World, Roll On."

Anna Suits and Hal Pine are featuring "I'd Keep On Saying Good-Night."

Monde and Nagel are featuring "Roll On, Beautiful World, Roll On."

Hunter and Cornell are featuring "Can't You Hear Me Callin', Caroline?"

GILBERT TALKS.

(Poet Stern Publications.)

I'm getting so now that the *POET'S CHAIR* fits me. Well, a la Grant Clarke, I want to say that *I'm afraid I've got a hit, a big hit*. It'll be just *my luck* to have a hit right off the reel. "MAYBE A DAY, MAYBE A YEAR," look that title over and over again, because you're going to hear it or sing it. You're bound to do it. "Maybe a Day, Maybe a Year"—that's a hit, if I ever was connected with one.

Last Thursday at Loew's Avenue B, during their publishers' evening, I appeared, practically following all the cleverest of the clever song boosters in the music business, and many a good song was sung. Publicity Director Grinland, of the Loew Circuit, will bear me out that I could still be singing "Maybe a Day, Maybe a Year."

Ask Pauline Hall about "Weep No More, My Lady," and this clever lady has been singing march songs all her starring career.

James Europe, of Europe's marvelous colored orchestra, pronounced "Weep No More, My Lady" the best march-rag song of the season.

Will Marion Cook, who has written many a hit himself, came in and got "Maybe a Day" for Abbey Mitchell, and she phoned in to me to have immediate intention of doing so.

"Ballin' the Jack" is right now the biggest song and dance sensation throughout the country. Unsolicited requests for this number come in the mail in dozens.

"Love's Melody," a high class ballad of that dreamy beatitude type, with an excellent set of words. And remember your audience already knows this melody, but it's "new" as a song.

"Old Kate the Shamrock and You," by Elias Williams, is an Irish ballad of exceptional merit.

"So Little Mary Pickford" is already a "requested" number in our mail.

I have in preparation for the music trade business. I expect if there is a quarrelette in vaudeville that hasn't visited Benny for his prescription of harmony. A great deal of the success of "Wishing Will Work in the Game of Love" can be credited to him.

WENRICH STILL ON SICK LIST.

Perey Wenrich, who was taken ill some weeks ago and spent a few weeks in Lakewood, returned to the city last week, but was not able enough to get up, so he decided to stay a few more weeks in that famous resort. In the meantime his latest song, "When You Wore a Tulip and I Wore a Big Red Rose," is sweeping the country.

FRANK HOWARD ILL.

The author of "Only a Pansy Blossom," "When the Robins Nest Again," "I'll Await My Love," died at Waterloo, Ia., last week. He retired some years ago and went into the stork farming business.

TO BILL JACOBS.

Bill Jacobs, one of the best music salesmen on the road, sends me greetings from Tacoma, Wash. If Bill can't sell with as many orders as he usually does Joe Morris will be happy. My best to you, Bill.

MASLOFF A HAPPY WORKER.

Irving Masloff, since joining the staff of Jos. W. Stern & Co. to assist L. Wolfe Gilbert, has done remarkably good work in popularizing the two new songs, "Weep No More, My Lady" and "Maybe a Day, Maybe a Year," both of which are predicted to become hits.

MUIR'S NEW IDEA.

When you are considering bringing your repertoire of songs up-to-date don't overlook one of the best bets of the season, "Father Time," the latest number by Lewis F. Muir. It's a new idea in songs and also that is going to make other composers lay awake nights in duplicating.

JEFF BRANEN'S NEW COMEDY SONG.

Ball and West, at Hammerstein's last week, featured "The Pirk of the Family," Jeff Branen's new comedy sensation, and it was the hit of their act. Joe Morris is the publisher.

McKINLEY MUSIC CO.'S NOTES.

"If I Could Only Call You Mine," the big semi-classic ballad sensation, is now being featured in the Al. Fields Minstrels by the noted baritone, J. Lester Haberkorn, and he writes us that it's a wonder number and a decided hit.

Henderson and Sheldon, a pair of clever singers and banjoists, are cleaning up with our beautiful little harmony number, "Sweeping Up the Moonlight" (In Dear Old Tennessee).

Harry Davis, at Joy Yen Lo's, using "Alice of Old Vincennes" and "Oh, Wonderful Night." Mr. Davis has a beautiful voice and the interpretation of these numbers is the "why" we cut our dinners over there.

Loretta Bilett, with "The Doll Girl" act, rehearsing "Wonderful Night," preparatory to eight weeks' Western time. Miss Bilett, of the same act, finds "Frisco Cabaret" just the number to "close big."

Mildred Stewart, one of the most popular cabaret performers in Chicago, is using "Frisco Cabaret" and "Oh, Wonderful Night," and finds them two of the best encore getters in her repertoire.

"Cupid's Arrow" (an Indian romance) and "Rue of the Cumberlands" are the two new numbers this firm is banking on for 1915.

WILL ROSSITER'S "GOOD LUCK" SONG "TIPS."

Those two wives, Curtis and Hebard, are at the Wilson this week, and as usual "cutting up capers." Keep your eye on these girls—they're coming big. And you know how scarce "real" girl teams are. They have the voices, appearance and everything needed for successful vaudeville. A genuine vein of natural comedy that you read about but rarely see and hear these days.

"Novelty" is the great insistent cry these days, and Elliott and Austin, a new act, have it in abundance. Nearly everything they do is "unexpected," and even the "expected" is different as they do it. A long "route" for them is a certainty. They have what the people and managers want. "Just For To-Night" is their latest song.

Oldfield and Drew are in town this week, showing the "natives" how "Just for To-Night" and "Is it Within the Law?" should be sung. Songs are made to be "sung," but we only hear them "sung" once in a while as Oldfield and Drew sing them.

HIS LAST NOTICE.

Another one of Melody Lane's boys was laid at rest last week. Maurice Ritter, who was best remembered when he worked for the Waterson, Berlin & Snyder Co., passed away after a long illness. He numbered his friends by the hundreds and was beloved by all. May he rest in peace.

IRVING BERLIN, INCORPORATED.

The incorporation of Irving Berlin Company was recorded last week in Albany. Max Dreyfuss, the lawyer, is said to be in on the deal. The notice caused quite a comment in music circles. I wonder what it means.

"THE BUSINESS MAN."

Ira Schuster, of the Leo Feist staff, who has charge of the professional copy department, has been nick-named "The Little Business Man" of the music game. Ira is entirely on the go from morning until night, and hardly has a word to say all day except that which pertains to business.

A TAYLOR BOOSTER.

If ever a song swept a State Tell Taylor's song, "I Love the Whole United States," has surely taken a firm hold on Texas. Have been using it this Fall with Murphy's Comedians, repeating three and four times weekly, and in Hamilton, Tex., the High School is now using it for their class song. Going some? Well, rather. Texas is proud of it. Sincerely, JACK CARRINGTON.

NEW SONG, NEW FIRM.

The Crescent Music Company, a new music firm in the field in New York, has issued a new song called "Made in the U. S. A."

MURRAY ISRAEL'S NEW ONE.

The F. J. Murray Music Co. who have released some very good songs, have a new one that they think should rival Cohan's old call to "The Barefoot Boy That Drives the Cattle Home." Micky Alts are already featuring it and all report success with much success.

A NEW "BLUE" SONG.

"I've Got the Weary Blues" (and Don't Know What to Do), published by the Hatch & Loveland Music Co., Los Angeles, looks to be one of the best bets of the season. The song is already being used by some of the best performers in vaudeville. Words and music by Johnnie Anderson and Jesse Smith.

SOME TITLE AND SOME SONG.

Talk about your original idea boys, Joe Daly has unearthed one that should rival "everything." Got this, "The Garbage Gentlemen's Ball." It's some novelty number and Joe intends to go after it strong. Tommy Allen had a hand in it, too.

SONGS FILMED.

Chas. K. Harris last week closed contracts with the World Film Corporation to produce his two recent song successes, "Break the News to Mother" and "Always in the Way." Release dates will be announced later.

NEW BALLAD A HIT.

"Spark of Love," the latest ballad to be released by Leo Feist, on its appearance got had the honor to win the cup in a song contest held recently in one of the Loew houses.

Jack Gogan and Bob Miller were the boys who put it over. These boys also are credited with winning the first prize contest ever held in a Loew house with Fred Fischer's famous "Mandalay" song.

WENDLING A RECORD MAKER.

Pete Wendling, whom Lewis F. Muir considers one of the best pianists in the business, has been kept very busy of late making records for the Victoria.

WATERSON, BERLIN & SNYDER CUP WINNER.

Jimmy Flynn, the silver-toned baritone of Waterson, Berlin & Snyder, won the cup at the song contest held last Wednesday, Dec. 2, at the Prospect Theatre, New York.

DICK MOSS WITH JOS. W. STERN & CO.

Dick Moss, formerly of the vaudeville team of Moss and Porter, joined L. Wolfe Gilbert at Stern's in the capacity of demonstrator. Dick has all the main features for a booster, including personality, and knows how to put over a song. Watch this boy.

VOGEL MAKING THE ROUNDS.

Have just found out the secret of the success of the Bronx houses. Jerry Vogel, the master mind of the order department of the Fiske Music Company, has been making the rounds of all the theatres in that part of the city, and can be found nightly doing the rounds.

ARTHUR BEHIM ON ROAD.

The globe trotter, Arthur Behim, of the Broadway Music Company, has taken to the road again, and is expected to be gone about a week. He will, as usual, contract many nets for his firm.

PONCE ON THE ROAD.

Phil Ponce, Eastern representative of the F. J. A. Forster Company in New York, started out on a selling campaign last week, and if past performances can be judged this boy will most likely clean up.

A FEIST BOOSTER.

Dainty and talented Catherine Gilbert is featuring "When You Were a Tulip and I Wore a Big Red Rose," the latest sensation issued by Leo Feist.

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Cotton Tights, very good quality, a pr., 75c.; Worsted Tights, medium weight, a pr., $2.; Silk Plaited Tights, heavy weight, a pr., $2.75; Silk Plaited Tights, imported, a pr., $2.50; Heavy 75 percent Silk Tights in White, Pink, Pink and Red only, reduced from $6 pr. to $4; Pure Silk Tights in Cream white only, reduced from $5.50 a pair to $4. Shirts to match, each pair price as tights.
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CHICAGO NEWS

ADVERTISEMENTS AND SUBSCRIPTIONS RECEIVED AT WESTERN BUREAU OF NEW YORK CLIPPER, WARREN A. PATRICK, WESTERN MANAGER, 505 ASHLAND BLOCK, RANDOLPH AND CLARK STREETS, CHICAGO.

MONDAY, Dec. 7.

All standard playhouses retain their attractions for the current week. The vaudeville theatres and popular priced playhouses will furnish the only novelty.

At the motion picture playhouses: The Fine Arts Theatre offers "Damon and Pythias;" the Studebaker, Belgian war pictures; at Ziegfeld's, "The Ghost Breakers," and E. M. Newman's travelogues at Orchestra Hall.

Anna Pavlowa will come to the Auditorium on Dec. 20 to give dances, in conjunction with grand opera by the Century Company.

"My Lady's Dress" will be acted at the Blackstone by Mary Boland, Leon Quartermaine, Fuller Mellish and Robert Vivian on Dec. 24.

On Dec. 27, "The New Henrietta" will be acted at the Cort Theatre by William H. Crane, Thomas W. Ross, Maclyn Arbuckle, Amelia Bingham and Mabel Taliaferro.

"Our Children," a play by Louis Kaufman Anspacher, will come to the Princess Theatre on Dec. 27, with Henry Kolker, Christine Norman, Franklyn Underwood, Russ Whytal and Charles Ruggles in the cast.

"On Trial," a melodrama by E. L. Reitzenstein, will come to Cohan's Grand Opera House, with Emily Ann Wellman, Harry Mestayer and Lee Baker in the cast.

On Jan. 10 Rose Stahl is coming in "A Perfect Lady."

"The Dummy," a melodrama by Harriet Ford and Harvey J. O'Higgins, is due at Powers' Theatre on Jan. 10, with Ernest Truax, Joyce Fair, Edward Ellis, Joseph Brennan, Jane Oaker, H. A. Lamotte, Edith Shayne and Frank Connor listed.

During the holidays the American Music Hall will re-open with "At the Ball," a musical comedy by Alice Gerstenberg, Philip Bartholomae and Silvio Hein.

The stock season at the Fine Arts will begin about Jan. 15.

LA SALLE OPERA HOUSE (Joseph Bransky, mgr.)—"The Candy Shop," third week.

POWERS' (Harry Powers, mgr.)—"The Misleading Lady," fourth week.

ILLINOIS (Augustus Pitou Jr., mgr.)—"Ziegfeld Follies," second week.

PRINCESS (S. P. Gerson, mgr.)—"Kitty MacKay," third week.

AUDITORIUM (Guy Hardy, mgr.)—Century Opera Co., third week.

GARRICK (John J. Garrity, mgr.)—"Peg o' My Heart," twenty-fourth week.

GEORGE M. COHAN'S GRAND OPERA HOUSE (Harry Ridings, mgr.)—"Under Cover," fifteenth week.

CORT (U. J. Hermann, mgr.)—"A Pair of Sixes," eighteenth week.

OLYMPIC (George C. Warren, mgr.)—"Potash & Perlmutter," sixteenth week.

FINE ARTS (Albert Perry, mgr.)—Motion pictures.

BLACKSTONE (Edwin Wapler, mgr.)—"The Beautiful Adventure," second week.

AMERICAN MUSIC HALL (Joseph J. Garrity, mgr.)—Cabaret.

IMPERIAL (J. Pilgrim, mgr.)—Week of 6, "Mutt and Jeff in Mexico."

COLUMBIA (William Roche, mgr.)—Week of 6, Ben Welch.

HAYMARKET (I. H. Herk, mgr.)—Week of 6, the High Rollers.

VICTORIA (H. C. Brolaski, mgr.)—Week of 6, Rose Melville, in "Sis Hopkins."

NATIONAL (J. P. Barret, mgr.)—Week of 6, "The Rosary."

CROWN (A. J. Kaufman, mgr.)—Week of 6, Hap Ward and Lucy Daly.

STUDEBAKER (Louis J. Jones, mgr.)—Motion pictures.

MAJESTIC (Lyman B. Glover, mgr.)—Week of 7 bill includes: Nora Bayes, Rooney and Bent, Louis Casavant, Waldemar Young, Will Rogers, and McMahon and Chapelle.

PALACE MUSIC HALL (Mort H. Singer, mgr.)—Week of 7 bill includes: Eddie Foy and his seven youngsters, Frank Fogarty, Harry Tighe and Blanche Babette, Weston and Leon, and Lamberti.

GREAT NORTHERN HIPPODROME (F. C. Eberts, mgr.)—Week of 7 bill includes: Dunbar's Royal Dragoons, the Four Milos, Chas. Bowser, Mary Gray, and Buckley's animals.

MCVICKER'S (J. G. Burch, mgr.)—Week of 7 bill includes: Gene Greene, the Nellie Andrews Trio, Eva Prout, the Musical Lunds, White's Comedy Circus.

COLONIAL (Norman Field, mgr.)—Week of 7 bill includes, Edna Aug, Francis Murphy, Eddie Clark and Carrie Rose, and the Marco Twins.

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GRAND OPERA HOUSE BLDG.
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YOU TOLD ME YOU LOVED ME
TWO HITS IN ONE. VOCAL AND HESITATION WALTZ SUCCESS. GROWING EVERY MINUTE

IN THE EVENING BY THE MOONLIGHT IN DEAR OLD TENNESSEE
THE GREAT SOUTHERN BALLAD. E. CLINTON KEITHLEY'S MASTERPIECE

PAT CHAT.

HALLER WITH McCONNELL.

As exclusively forecasted in this department of THE OLD RELIABLE some weeks ago, Sam C. Haller, the veteran of many expositions in an executive capacity with various amusement exploitations of magnitude, has become associated with E. J. McConnell, on the Zone, at the Panama-Pacific Exposition, in San Francisco. This will be welcome confirmation of news which has been eagerly awaited by Haller's many friends in the show business. In writing from 'Frisco, under date of Nov. 27, Sam says: My Dear Pat,—Many thanks for yours of Nov. 27. Yes, I am going with Mr. McConnell. Am having some dentistry work that will take about two weeks, then for the harness until Dec. 4, 1915.

Re any news here, all I can say is that the exposition is making rapid progress, and, when completed and open to the public, it will be an eye opener to all that are fortunate to attend some time during next year.

Here is the list of some of show people that are in the city: Con T. Kennedy, H. S. Rowe, Jim Hathaway, Harley Tyler, George Dynan, Tom Ryan, Ed. Foley, Ed. Burk, James Forbish, Jack Brown, J. C. Miller, the Campbell Shows, Bobby Kane, Dick Hunter, Chas. Young, Mike Golden, and Harry Wilber, Big Otto, Chas. Hugo and Floyd King. The mayor of this city has just put a crimp in the carnivals that have been held here lately and some that are to come, the order having gone forth that there will not be any more wheels of any kind. At the Twenty-fourth Street carnival there were one hundred and forty-two concessions principally wheels, which led the mayor to put his veto on.

Would advise all show people to stay away from here until the exposition opens, unless they have something in sight. With best wishes, I am, yours sincerely, SAM C. HALLER.

BITS OF CIRCUS LORE.

The compiler of this department of THE OLD RELIABLE is pleased to acknowledge the receipt of a very gracious and interesting letter from Frank O. French, of St. Johnsbury, Vt. Under date of Nov. 29, Mr. French writes:

DEAR MR. PATRICK: This letter is to let you know how much I am enjoying your "Bits of Circus Lore" in THE CLIPPER. They are all preserved for my scrap-book.

The old Coup Equescurriculum, which you recently mentioned was the first circus I ever attended. I was six years old at the time (1878), and can still distinctly remember the "Devil Fish" and "Nettie," the leaping horse.

This show played on a high, level field in what is now one of the best residential sections, and until a few years ago, when one of my friends built a beautiful home on the spot, the old "ring" was in perfect condition and has been the scene of countless "circuses" given by the small boys of two generations.

I well remember the John B. Doris Show in 1883, which pitched its tents close by the school buildings. Our superintendent was a sensible human being, and wisely closed the schools for the day.

This was an excellent one-ring circus, and I think I still have a copy of the advance herald, in which Millie Christine, the "Blood-Sucking Vampires," and the riding of William Showles is featured. I also had for many years a copy of Johnny Patterson's (Rambler from Clare) song book, which contained "Bridget Donahue."

This show played three or four weeks ahead of Adam Forepaugh, and the opposition billing was very heavy. Special extra long bill boards were erected everywhere, and we boys played, talked and dreamed nothing but "Circus" all Summer.

The O'Brien Show played here in 1884, and arrived in sad condition, the result of a fire on its train two nights before.

The fire was confined to one of the stock cars, but did a lot of damage. Molly Brown's favorite ring horse was severely burned, and several others had to be shot. The elephant and camel were swathed in bandages, and the parade was not very impressive.

Another good little show was Nathan's, in 1882, which played a month ahead of "Barnum and Jumbo," resulting in another bill board war and immense business to both shows.

Looking forward to better times for everybody, I am, "Optimistically" Yours, FRANK O. FRENCH.

FIREMEN VS. GIRL USHERS.

Are women less brave than men in time of danger? J. C. McDonnell, chief of the fire prevention bureau, precipitated the second chapter in the controversy before the judiciary committee of the City Council, and reiterated his contention that public safety demanded the substitution of men for women ushers in Chicago theatres.

"Women ushers are not as brave as men when danger comes," he argued.

"Experience has proved that statement purely theoretical and absolutely untrue," responded the managers of playhouses which employ girl ushers.

As a consequence, the girl ushers of Chicago are organizing an effective fighting machine as a strategic move to outwit the opposing forces. "The Girl Ushers' Anti-McDonnell League" it is called—the name does not conceal the plans upon which they are to proceed.

"Our work is to us what other kinds of work is to other girls—our means of earning a livelihood," said Juliette Fees, of the Princess Theatre, chairman of the league. "To the assistant fire chief the change from women ushers to men would mean only vindication of an idea. To us it would mean the loss of our positions."

A petition is to be presented to the mayor by the league reciting instances in which girls have proved their bravery.

Girl ushers active in the new league include The Misses Eleanor Krueger and Gertrude Went, of the Princess Theatre, Misses Lucile Prentiss and Blanche Labb, of the Garrick, and Misses T. Cormier, D. Donnelly and G. Kincely, of Powers'.

JOE BROOKS, auditor for Ringling Brothers' Circus, was on the South Rialto Monday. Mr. Brooks hails from Chippewa Falls, Wis., and had been attached to the department of the treasury of Ringling Brothers' interests for several years.

FRED WARRELL, manager of Ringling Brothers' Circus, was in Chicago. He made a short visit here, returning to the Winter quarters at Baraboo, Wis.

"OLD FRIENDS" SOCIAL.

The Old Friends Club of America has had many pleasant affairs at the clubrooms, 14 Dearborn Street, Chicago. Smokers which were widely discussed in theatrical circles of the Windy City, stags which were declared to represent the limit of fun, but the "hard times social," which was "pulled off" on Thursday evening, Dec. 3, so far surpassed any previous event of the kind, that all the talk concerns the big time and a banquet at the new Morrison, to be held Thursday evening, Dec. 10.

The "hard times" party was made a ladies' night, and the event was such a big success that the Morrison banquet will have the ladies again. Robert Sherman was chairman of the entertainment committee, but received some valuable aid from Edw. Rowland, J. C. Matthews and other well known Chicago showmen.

Apples, doughnuts and cider made up the luncheon which was dispensed under the direction of Mr. Rowland, with Fannie Meroney and Tress Drake showering apples on everyone. The orchestra played along without much dancing until an old-fashioned square dance warmed folks up. Jack Allen called the numbers, and Mr. and Mrs. J. C. Matthews, Mr. and Mrs. Lincoln J. Carter, Mr. and Mrs. S. J. Thurbern and Robert E. Ricksen and Mrs. Edw. W. Rowland making up the first set with Robert Sherman, Edw. W. Rowland, Jack Fox and Dwight Pepple with their partners forming the second set. It was a merry dance, and after it took place the festivities continued at high speed. Harry Rose, of the Hill's Clothes Shop, who must not be confused with the half a dozen other Harry Roses in the show business, had charge of the floor and never once permitted the fun to lag.

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THE NEW YORK CLIPPER is not conventional. It is original, aggressive, impartial, reliable, and above all, IT HAS A CERTAIN ORIGINALITY AND DISTINCTIVENESS WHICH PLACES IT IN A CLASS BY ITSELF.

WILLIAM (BILLY) DIXON, who portrays the part of the office boy in "A Pair of Sixes," which is having a long run at the Cort Theatre, in Chicago, is one of America's cleverest juvenile actors. Although but seventeen years of age, he possesses the stage presence and equipoise of many artists twice his age, and if the writer is not mistaken he has a big future before him. His work in "A Pair of Sixes" is exceedingly clever.

DALE MARSHALL has opened a theatrical exchange in the McCague Building, Omaha, Neb.

MR. AND MRS. BUNNY WHITLOCK will close with "The Shepherd's Call" Co., and will join Ed. De Groote's tabloid show.

E. C. WILSON will re-open his "Divorce Question" Company at Waukesha, Wis., Christmas.

"DAMAGED GOODS."

The career of "Damaged Goods" has been fraught with difficulties; since the show opened it has had to battle with authorities, moral forces, and the like, and in the instance of the company now in the Middle West there is said to have been clashes between the owners of the enterprise, the show and the house managers, between the players engaged, and now it is rumored the organization is in bad with the only booking concerns which appear to be able to handle it.

"Damaged Goods" is playing the Hippodrome, in Peoria, Ill., this week. That house was until a short time ago a part of the Loew Western Circuit, but the bookings did not draw, so the house changed to pictures, this week plays "Damaged Goods" and then goes to stock in the hope of finding something fruitful in the gauntlet of amusement attractions.

In making this date "Damaged Goods" gets in bad with both Stair & Havlin and James Wingfield, of the Central States Circuit. The show was expected to make Wingfield cities in that vicinity, and instead goes into "opposition" in Peoria. Mr. Wingfield stated that the show would not play any more of his towns.

"Damaged Goods" played the Lyceum, in Indianapolis, Ind., last week, to something like $4,000 gross. Dr. Francis McNamara, who now owns the show, would not play the date at 55-45 per cent., so a Chicago syndicate, headed by James Wingfield, gave him $1,250 for the show, did the billing and extra advertising, making about $1,600 in all, and played the house at those terms.

"Damaged Goods" recently played the Stair & Havlin houses in Chicago, forty-five per cent. of the gross going to the show and the big end of the money to the houses; the show drew immense business. The attraction did big in one-night stands of the Central States Circuit before the date at Indianapolis.

JACK LAIT AND JACK RAFFERTY are sending out "Help Wanted," which will open Dec. 25, at Joliet, Ill. Harry Sheldon engaged the people. Richardson Cotton will play Henry Kolker's original role, and Geraldine Blair, understudy to Grace Valentine during the Cort engagement in Chicago, will play the stenographer. Others in the cast are: Jane Hampton, Ray Robey, Alice Pattek and Bertha Julian.

THE NEW LINCOLN, Joliet, Ill., will open with traveling attractions Dec. 13, when "September Morn" will be seen there. The house will play two shows each week. Sunday and some night in the middle of the week. James Wingfield has arranged a fine line of attractions.

RODNEY RANOUS AND MARIE NELSON will offer a new play, with the title "What Every Woman Wants," opening at Columbus, O., Dec. 24, and under the Rowland & Clifford management. The play was written by Mabel Keightley and Lem B. Parker.

MURRAY AND MACK, with Ollie Mack and a substitute for Murray, start on the road Dec. 20, opening at Waukesha, Wis.

"THE ELOPERS" is to be sent into the one-night stands again, and people are being engaged.

CHICAGO CIRCUS NEWS.

J. B. Austin, general agent for Gentry Brothers Shows (No. 1), is now manager of the Grand Opera House, at Anderson, Ind.

George Clare, manager of the No. 3 Car for the Barnum & Bailey Circus last season, will spend the Winter in Brooklyn, N. Y. He will leave Chicago for Philadelphia in a few days. There he will go into the Polyclinic Hospital, which is connected with the medical school of the University of Pennsylvania, where he will undergo an operation. At the opening of the last circus season Clare suffered severely from an ulcerated tooth. He went to the hospital, where a slight operation was performed. This enabled him to continue at work, but he left under orders to return to the hospital in the Fall for further surgical attendance. Clare looks forward with pleasure to the operation, as it will relieve him of frequent and severe pain. From Philadelphia he goes to Brooklyn.

William E. Wells, equestrian director of Gentry Brothers Shows (No. 1), is in Chicago for a short visit. He came from Bloomington, Ind., where he makes his home. A year ago physicians in Texas told Wells to make his will because he would not live long. Well "gave them the laugh," and beat the ailment.

Henry B. Gentry is the father of a fine boy. This is the second son, and the fourth child. Henry Gentry Jr., the elder son, is busy finding a name for the new arrival.

The National Association of Fairs and Expositions held its annual meeting in Chicago Dec. 3 and 4. The hotels in the Rialto were filled with fair officials and showmen who deal with fair concessions and amusements.

Audy Dobbins, who had charge of the ring stock with the Hagenbeck-Wallace Circus last season, is in Chicago. He took the stock to West Baden for the Winter. He did not remain idle, stepping into his old job with the Tasmanian Van Diemans Troupe. "Audy" is a handy man at handling railroads, and overcoming difficulties which would mystify other than a circus man.

H. A. Le Pitre, who was treasurer with Gentry Brothers' Shows (No. 1) last season, is in Chicago. He hopes to keep his hand in by connecting with a similar position with some theatre in Chicago this Winter. Mr. Le Pitre has been in the circus business for several years, having been with the Barnum & Bailey and the Forepaugh & Sells Brothers Circuses, during which time he was connected with the ticket and treasury departments.

John P. Walker, for twelve years with Ringling Brothers Circus as chief usher, is at St. Bernard's Hospital, at Sixty-third Street and Harvard Avenue, Chicago, where he is suffering from an ailment of the left leg.

Leo Weissenbach, of the Boston Store, is very much delighted with the novelty of having Rhoda Royal's baby elephant as a drawing card.

VAUDEVILLE IN CHICAGO.

THE following acts opened on the Webster Vaudeville Circuit last week: Sidney and Well, Rose and Kent, Homburg and Lee, Johnson Brothers and Johnson, and Coleman and Mexis.

THE Ideal Theatre at St. Paul opened to big business Thanksgiving Day. The house is on the Webster Vaudeville Circuit.

THE Empress, at Duluth, closed Nov. 22, for three weeks to undergo extensive repairs. One special change that is being made at considerable cost is the material enlargement of the stage. This house is booked by George W. Webster, general manager of the Webster Vaudeville Circuit, and the enlargement of the stage is a source of pleasure to him as it will give the house plenty of stage room for any acts that come that way. This news came to Mr. Webster just a few moments after H. E. Redfield, formerly of Miles City, Mont., informed him that he would open the Caldwell Theatre at St. Joseph, Mich., and would retain the Webster bookings. Mr. Redfield operated a theatre at Miles City for eight years, and the Webster Service, he says, was entirely satisfactory.

ARTHUR O. MAY and Sunny Kildaff, who are presenting a clever sketch, entitled "The Limb of the Law," are the recipients of many notices in the newspapers in the Middle West. The Davenport, Ia., *Leader* characterized Sunny Kildaff as "one of the best comic characters seen here in a long time." At Davenport they had the closing spot on the bill at the Columbia.

LEE KRAUS reports that Benny and Woods are routed for the rest of the season, the act being well received wherever it is offered. Savoy and Brennan; who are now on their twelfth week on the Loew circuit, are the hit of the respective bills on which they appear. This is a fast act that is a continual laugh. Gertrude Van Dyke and Brother scored well in Chicago, St. Louis and Kansas City. The act is an oddity that is especially well received by the highest class audiences. "Paris Green" will be seen at the Hippodrome in Kansas City, the week of Dec. 7. The Novelty Parretts will play the Pantages circuit, opening at Winnipeg, Jan. 11. Bill Schilling, who was well received in the Pantages circuit, closes on that time Dec. 5, and will jump from there to open at Detroit, Mich., Dec. 14. Kennedy and Mac will make the Pantages tour, their opening date being March 8. Wright and Lane opened on the Pantages circuit two weeks ago, and reports state that the act is especially pleasing. Argo, who scores well wherever he is seen, goes to the Pantages circuit, Dec. 14, and beyond that he has bookings that will keep him working until June 1.

THE Lyric, at Virginia, Minn., closes as a stock house on Dec. 12, and will open with vaudeville, George Webster looking after the bookings.

THE Midway Hippodrome, at Sixty-third and Cottage Grove Avenue, is said to be the surprise of the show business in Chicago this Fall. Abe Cohen, opened the house Oct. 3, and since that time a capacity business has marked the house. George H. Webster, who books the house, says that the business done there had been such that it surpasses the most sanguine expectations of those interested in the house.

THE Corr-Thomas Trio is in Chicago after a season with Gentry Brothers (No. 1) Show, with which company they have been for several seasons. After leaving the Gentry Show in Texas the boys broke the jump North by playing three or four stands in the Southwest. The act opens on the Pantages circuit Dec. 14, C. L. Carrell having placed them there. This act is one of the fastest acrobatic numbers in the circus world, and offers a lot of quick-fire comedy.

CHARLOTTE COLE AND COMPANY have a new act which they will soon offer in Chicago. It is called "Dissipation," and is said to be a good offering. She is assisted in the act by A. A. Avery, formerly with Patrick Miles and company, and Roy Williams, who scored more than well with "Dope."

THE Logan Square Theatre went into stock Thanksgiving Day, and the patronage was most flattering. That night two hundred were turned away. Sunday afternoon was light, but the night performance was big. The house enjoys a bright outlook. New bills will be offered Saturday as an innovation.

DAINTY MARIE, while appearing at the Majestic, last week, secured a divorce in the Municipal Courts of Chicago.

THE Majestic Clothes Shop are making to order for the Purcella Brothers, two full dress suits on the "convict" order, in black and white. This will be a novelty to vaudeville, and the Clothes Shop should be given credit, as they have been turning out some very good clothes to the profession.

MR. AND MRS. ELWIN, who appeared in Chicago last week, will discontinue their vaudeville engagements, and will return to the East about the first of the year, to go into some other business.

VALENTINE VOX, who appeared at McVicker's Theatre last week, will put on a new act after his return from the Coast, for Marcus Loew.

GEORGE WHITEHEAD, who has been doing a single for several seasons, will once more be seen in a double with his wife (Flo Grierson). The act opened last week at Rock Island, Ill., for the W. V. M. A.

WEBER DOLAN AND FRAZER, who offer a brilliant blend of wit, jollity and melody, are in Chicago after a most successful tour through Michigan over the Butterfield circuit. This act was in Chicago last March. It has been going steadily since then, and the oddity of the offering carries it along sailingly. The act was especially favored by the critics in Michigan, and they were styled "the hit" by the newspapers in more towns than one.

THE Bush Temple opened with a good vaudeville show last Wednesday night, before Thanksgiving, and closed the following Sunday. Charles Carberry started to manage the house, but after one day there he dropped out, the cause not being assigned. James H. Harrington succeeded him, and continued until the house closed. This theatre is a problem. It is located just one mile from the City Hall, and is in the heart of Chicago's most cosmopolitan ward. Many moving picture shows are in the immediate vicinity of the theatre and they are all successful. The Bush Temple is a pretty theatre, and the auditorium is no higher from the street than that of the La Salle, one of Chicago's most successful houses. However, the entrance to the theatre is on Chicago Avenue, some fifty or more feet from Clark Street, and somehow it has been well-nigh impossible to make the crowds turn the corner, despite the fact that some of the best plays and companies have been offered in the house. If the entrance was re-arranged it would be on the busiest thoroughfare on the North Side. Earl J. Cox booked the house for the short run in vaudeville, and he presented acts that were far above the average, proving that it was not the quality of the show that kept people away.

CHARLES A. SELLON, who has out "The Cat and the Fiddle" since early in the season, for a time found business very discouraging, but now notes improvement. On Thanksgiving Day, at Rochester, Minn., he played to big business. The following Saturday he returned to that city fortified with nothing but a little newspaper advertising and an announcement, and the show took $225 on the day. Mr. Sellon, despite discouraging business at the start, has always been an optimist. He now has four weeks booked in Michigan and Wisconsin.

THE Orpheum, Hammond, Ind., is a beautiful theatre, and when visited last Thursday night it was well filled. This is an illustration of the wisdom of making a house attractive to begin with, and following up the lead by putting in a good show. The shows booked in there by the Western Vaudeville Managers' Association are of such quality that they would do credit to a city much larger than Hammond. Amusement lovers recognize the fact, and they make a visit to the Orpheum an event of the week.

NORWOOD AND ANDERSON, who present a sketch, "What Else Could He Think," scored heavily. The sketch is one of the most humorous on the stage, and it is a geyser of laughter. It was written by Fred J. Beaman. It is wound around a funny mistake. A "wooden egg" is mentioned in the act, and it is misunderstood by the man, who hears the term "wooden leg." A "wooden leg" is brought in place of the requested darning egg. The confusion over the two mistakes makes many laughable situations.

RAMSEY SISTERS, who present a clever musical act, also have good line of talk. They are clever comediennes and their pleasing personality, originality and jollity make them especially good. The girls make all kinds of music out of xylophones and bells.

AN ACT that stands out now—the time when many versions of Mephistopheles are offered in vaudeville—is "The Devil's Ball." It is a clever conception backed up by players of exceptional merit. All in the cast are up to the requirements, and then a little better. William Winterhof's impersonation of Mephisto is unique in its make-up. It is different, and pleasingly so, from many other presentations of the character. Barton and Eell, wonderful dancers, set the act off materially with their terpsichorean ability. If such a thing is possible they should be termed the hit of the show. George Hardcastle's portrayal of the husband is especially good, and he shines as a light comedian. Florence Wals, as the wife, is clever, and her part is made all the stronger by her beautiful voice. Her vocal offerings win great applause.

DENNIS BROTHERS, novelty aerial ladder performers, closed the bill with credit to it, and to themselves. The act is fast, and indeed is a novelty. At the close of the act they cleat their feet to the ladder and whirl around rapidly. It is a fitting close for as good an act.

WILLARD JARVIS' skit, entitled "A Nut Sundae," opened a tour on the Gus Sun time at Dayton, O., last week. The three daily papers of Dayton made special mention of them, the notices being of the "well-earned" kind. *The Journal* spoke of the act as "neat and gingery." *The News* commented on "the fine appearance of those in the cast," and *The Herald* described the act as "neat and clever."

SAM BAERWITZ has produced a new act, with the title "A Modern Faust," which is elaborate from a scenic standpoint, excellent when judged by the standards of dancing, and rather puzzling if an effort is made to determine the moral. "Dr. Faust" is given his youth by "Mephistopheles," as in the play, and immediately determines to dance himself to death with "Marguerite." The characters present modern dancing very gracefully and attractively, and at the end, following poetic outbursts by both "Dr. Faust" and "the devil," are consigned to Hades. There are several scenes. In the last the flames are seen burning almost to the top of the stage, and the dancers go down into them with applause, meant to convey appreciation of the pretentious production, not satisfaction at their sad end.

JOHNSON BROTHERS AND JOHNSON write that they are on the Webster Circuit, playing through to the Coast on a blanket contract with Webster, Fischer and Levy. The act was on the opening bill at the new Ideal Theatre, in St. Paul, Minn.

AILEEN STANLEY appeared at the Palace Music Hall in Chicago last week, and registered such a terrific hit that vaudeville folks of the Windy City have hardly realized it yet. She "stopped the show" for a time.

A SURE comer is what the expert opinion of that city registers; it is predicted that Miss Stanley has the qualities which made Irene Franklin, Emma Carus, Nora Bayes, Ray Samuels and other single women headliners.

JAMES A. GALVIN'S "The Masqueraders" was the first tabloid into the Majestic Theatre at Springfield, Ill., since that house gave up playing high-priced attractions. That show played Kokomo, Ind., just before Springfield, and *The Tribune* praised it very highly, declaring that the production was staged with an elaborateness never before seen in Kokomo. William Gross plays the leading comedy part, and his work came in for high praise. The Garden City Four's singing was referred to in extravagant terms.

ROBERT L. SHERMAN recently put "The Squaw Man" on the road as a tabloid, and it is playing Association time with remarkable success. Mr. Sherman is the originator of the dramatic tab., and has the only shows of this kind on the circuit.

HAL JOHNSON, in "The Little Modiste," is making a hit everywhere, having broken the records at the Lincoln Theatre, Chicago, where the show did something like $950 on a Sunday.

NORMAN FRIEDENWALD has "A Night in Old Heidelberg" in the South, and reports good business.

THE Chesleigh Sisters are featured with Boyle Woolfolk's new tabloid, "A Good Fellow."

OSCAR AND MOONEY have joined T. Dwight Pepple's "Follies of Broadway," and are making a big hit in important parts.

"PANHANDLE PETE," being put out by Jones & Crane, may make a tabloid date or two in Chicago.

T. DWIGHT PEPPLE, whose name is known wherever tabloids are familiar, some times has so much business on his mind that he forgets "mere details." This aberration was the cause of great embarrassment to him Dec. 3. Pepple dropped into a restaurant that morning, ordered a substantial meal, then grabbed his coat and hurried out of the place. Being a frequenter of that particular restaurant, Pepple was known to the cashier. She did not try to stop him, and on the contrary went out and got the policeman on the crossing. She told "John Law" the story, and he entered into the scheme most willingly.

Six feet of public servant marched into Mr. Pepple's office, two doors from the restaurant, and told him he was under arrest for trying to evade his bill. Pepple was muchly embarrassed until a loud guffaw from the hall tipped him off that the vestibule was filled with his friends, who had been put next to the joke.

GENIA RAIE AND CARL GOE, a new vaudeville act, ventured South, playing Nashville and Chattanooga for Winfrey B. Russell and scored a success that has placed their representative, C. L. Carroll, in the tenth heaven of delight. At Chattanooga they were moved from second position on the bill to "next to closing," which is about the biggest honor which can be paid an act in vaudeville. A banquet at Chattanooga, in which senators and high officials participated, called upon the Majestic Theatre for their feature act, and Raie and Goe were sent over.

BLANCHE KRUGER, as her friends of the profession know her, has changed her name in private life, without a divorce or re-marriage. If Bones inquired the reason such a change of name was possible the interlocutor would explain that P. E. Larson is her husband, that P. E. Larson's father had his name changed by law to Weidergren. The son changed his name when his father was granted the privilege, and this changed Blanche Kruger's name.

SAM KRAMER, well-known Chicago booking

agency, has secured routes for the following acts: Gort Trio, Sargent and Callouette, Al. H. Burton, Fox and Evans, Carita Day, Seven Jesters, Todd-Nodds, Akers and Jenkins, Archer and Carr, Allen and Graves, Wilhatt Troupe, and Logan and Ferns.

GEORGE (NUT) MARTIN, of Barton, Wilson and Martin, arrived in Chicago last week, after an absence of seven months. Mr. Martin was a CLIPPER caller and stated that California has had the poorest season for show business in many years. He is very glad to be in the "Windy City" once more.

GLENN BURT will, commencing Dec. 14, book the Family Theatre, Detroit, Mich. Mr. Burt is one of the bookers with the Chicago United Booking Offices.

"JUST-A-TRIO" split some time ago. William Everett, formerly connected with the Trio, is now one of the leading comedians with Eddie De Noyer's tabloid "It's Up To You." Mr. Everett writes that he is having a very successful season.

CELIA BLOOM, booking in Chicago for the Inter-State Circuit, arrived from New York this week. Miss Bloom's trip East was to look after the Inter-State's interests.

THE Paxton (Ill.) Camping Co. gave an exposition last week, and Frank Q. Doyle provided six vaudeville acts.

EDDIE SHAYNE, of the W. V. M. A., is assisting Lee Harrison in the Christmas benefit, which will be given at Cohan's Grand Opera House, Dec. 11, under the supervision of *The Chicago Examiner*.

CARL MCCULLOUGH, who has been appearing on the Orpheum Circuit, will appear at the Avenue Theatre, Chicago, week of Dec. 28.

VERNON E. BENTON, wrote the special music for La Graciosa, who is such a big hit in New York.

FLO KENNEDY has resumed her vaudeville dates, after a serious illness.

BERNIA BROTHERS are a big hit in the Talbot hippodromes, and vaudeville people are asking who they are. The act is from the Ringling Circus, and was lent for the Winter to vaudeville, being placed under the direction of Frank Flyn, who is in the Talbot hippodrome booking office, in Chicago.

FOYER NEWS AND GOSSIP.

TOM ALLEN will build his own show this coming season. Tom has lots of experience, gained under the Parker banner, and his attractions will doubtless be in the "de luxe" class.

THAT hustling promoter Herbert A. Kline will have a better organization than ever next year. Financial arrangements have been made, it is said, with influential parties to provide the necessary funds, and we look for great things from this popular manager.

A. H. BARKLEY, general agent for the Con T. Kennedy Shows, will again resume that responsible position with Mr. Kennedy this coming season. There are few better or more capable general representatives than Mr. Barkley, or better attractions than he will represent.

CON T. KENNEDY, ever optimistic, and one of carnivaldom's greatest ornaments, was an interested visitor to the convention. He was kept busy all the time, being one of the most sought after personages of the entire gathering. Men like Con T. Kennedy are those who make for the uplift of the profession, and the carnival business worth while.

R. L. LOHMAR will be the general agent for Tom Allen's Shows when they start on their tour, early in the year. He is capable to a degree and should cut a wide swath when carnival history for 1915 is written.

W. H. (BILL) RICE, W. G. P., was like the little busy bee, "improving each shining hour." Looks like "Bill" will have another big string of fairs to his credit, when the contracts are signed. He waited for the banquet Friday, and left at 9 P. M. for San Francisco, where he has accepted a handsome retainer to install the big diving bell for Leavitt & Stone's "Neptune's Daughter" attraction at the Panama-Pacific Exposition.

HARRY (IRISH) DORE, of the Rice & Dore Shows, was another busy man who found hosts of friends to welcome him. "Irish" entertained with his usual wholesouled generosity. Most popular chap is Rice's sparring partner.

IT is an assured fact that James T. Clyde will be a contending factor in the outdoor amusement field next season. A definite announcement covering his intentions will be published in the near future.

HARRY W. WRIGHT will be general agent for a twenty-car carnival aggregation next season, which is being assembled at the Parker plant at Leavenworth, Kan. It is unnecessary to state that it will be placed on the road in the best possible manner, and under the expert piloting of Mr. Wright, will have to be counted among the big competitors.

"DOC" ALLMAN, that prince of good fellows, has been with us for the meetings, and exuded radiance wherever found. He is one of the big optimists and is coming out next season more pretentious than ever. His intentions are to eclipse any former efforts, and this is a guarantee that there will be "something doing" in a large way.

THE MEMBERS of the "Fourth Estate" welcome another recruit to the ranks. Al. F. Gorman, erstwhile manager and general agent for carnivals, is representing an Eastern theatrical weekly as outdoor amusement editor, in Chicago.

"ART" DAVIS broke the bank at Reiss & Rice's "Days of '49," at Chicago Heights, and spent it all on pop at $50 a bottle. He was very effervescent around the boys all the week after. "Art" looks for good times this coming season.

BIG BEN ROSENTHAL, representing the Fred M. Barnes office, was perhaps the busiest man of the entire convention. Here, there and everywhere, one noted his manly form flitting on business bent. He looked what he is, the essence of energy and the beau ideal of the successful fair booking agent.

L. CLAUDE MYERS will provide the band again with "Doc" Allmann next season. It will consist of twenty-four pieces or better. "Doc" Allmann told the writer that he considered Claude one of the best carnival directors in the country, which goes here, too. I know Myers.

FELICE BERNARDI, one of the most popular concessionaires in the show business, was among those present this week. He will have the cafe car and ten concessions with the World at Home Shows next season. Bernardi is only a little fellow, but brains are not measured by inches.

To "do the right thing, at the right time, in the right place," is good business ethics. This applies to the banquets provided by the W. V. Managers' Association, and Fred M. Barnes, to the visiting secretaries and their friends.

S. W. BRUNDAGE was a welcome visitor from carnivalville (Leavenworth). In an interview with the writer he expressed himself as confident that the forthcoming year would see a big revival of business all around. Mr. Brundage is a keen observer, and his opinion carries weight.

STEVE WOODS, you were sadly missed. Your commanding presence would have been welcome and *bon homme* appreciated by us all. Do not let the "Sunny South" keep you away all the Winter. We want the master minds of carnival here sometimes.

JOE J. CONLEY, we hear that you are at Leavenworth with the big factory. You were much enquired after this week. Though absent, you are not forgotten.

J. H. JOHNSON is here building a new mechanical show, which will be a wonder, it is said. What it will be is still known to the architect alone.

BABA DELGARIAN and Mike Zinney met a number of friends among the State fair visitors, and renewed many old acquaintances. They announce that the "Garden of Allah" will be the most pretentious offering of its kind in the world next season. Elaborate alterations and additions are to be made.

LOUIS BERGER, that talented general agent of the Great Southern Shows is at the Wellington. He was seen hobnobbing with all the celebrities present. Louis has made an enviable record for himself in the carnival business, and knows the game from A to Z. New York City celebrations are his specialty as well, it may be mentioned. The writer knows.

E. C. TALBOTT, re-engaged for the forthcoming season to pilot the World at Home, was one of the celebrities at the meetings. It is unnecessary to again compliment Joe Bauman upon his wise selection.

EDDIE BROWN, representing Rhoda Royal acts, is some booking agent. All the acts are working, and Rhoda is off to Hot Springs on a vacation.

GENERAL AGENT BEATTY, of the Evans' Show, was around in the interests of the attractions. Manager Evans reported a splendid season just past, and looks forward to a better one. Agent Scolie told THE CLIPPER that he (Mr. Evans) was "one prince" to be associated with. Success and best wishes, Mr. Evans.

"AMORITA" (Mrs. Baba Delgarian) will open at the Murray Hill Theatre, New York City, with Harry Strouse's Girls From the Follies Co., Dec. 14.

WILLIAM JUDKINS HEWITT ("Red Onion") held a levee at the Western Bureau of THE NEW YORK CLIPPER, welcoming his many friends to Chicago. "The Onion," as he is fondly termed by his associates, is easily the most popular traveling representative of any theatrical journal, as the legions who invaded his temporary domain demonstrated. There is but one "Onion," and Hewitt is his name.

for the interests he so worthily handles. Who said that Ben would be elsewhere this season? Don't be did.

JOHN P. MARTIN, general agent for "Doc" Allman, left for New York on business connected with the show, and is making his headquarters at the New Victoria Hotel.

HARRY S. NOYES, the perennial pilot of the Great Patterson Shows, is filled with optimism for the future, and wishes to state that although Mr. Patterson thinks that next season will be the worst ever, he looks for it to be sixty per cent. better than last year. We are with you, Harry S. More power to your elbow.

ED. L. HEINZ refused to announce for publication where he would locate for the future, but it is a matter of note that he was seen in steady company with "America's Amusement King," and it would not surprise anybody were he under the Parker standard when the band starts playing.

THAT old hero of the white tops, "Doc" Berry, was among those present. He looks well, and was warmly welcomed by all.

FRED BECKMAN AND GEO. C. DENNON were the guests of C. B. Irwin, of "Cheyenne Days," at a private dinner in Chicago the other night. They will none of them talk for publication, but we surmise much.

L. C. KELLY, of the Clifton-Kelly Shows, is Wintering here and attended the convention daily. His show is in Little Rock, Ark., where it will probably open next season.

M. B. WESTCOTT did considerable running around here, and met a host of people. He left for Milwaukee the end of the week on business connected with his show. He says that it will be considerably enlarged in the way of equipment when the Spring comes around.

CHAS. S. HATCH will again manage the World at Home Shows when it opens. He has been a busy man putting the paraphernalia away in Winter quarters at Davenport, Ia. Mr. Hatch expressed confidence in the future, and looks for a big boom shortly.

EVERYBODY envies Barney B. Parker these days. Colonel Parker told the writer that he was comfortably ensconsed in one of the big rooms in the new Leavenworth mansion, with his typewriter. Will be glad to hear from you, Barney; we missed you at the big doings.

"AMERICA'S AMUSEMENT KING" sold several "swings" while in Chicago, for the convention. He is looking well and was exceedingly busy. What with the Showman's League business, and his many other interests, he had little spare time. He managed, however, to greet all his friends, and spend a few minutes of valuable time with each. "Courtesy" thy name is Parker!

IT is a fine thing to write Joe Bauman's name as one of the prominent personages present. With consideration and tact he pursues the even tenor of his way. Our ideal of a clever business man and a gentleman who is better still a gentleman.

IF anything escaped the eagle eye of Fred M. Barnes it was a wonder. He and his capable staff were everywhere, business men all of them, and doing business, too, at that.

CHARLES AND ED. MARSH were much in evidence in the rotunda of the Auditorium, confabbing with State fair officials and amusement magnates. Chas. came fresh from his triumphs at Waco, where he instituted an innovation in the line of outdoor attractions at the Cotton Festival.

EDW. P. NEUMAN AND WALTER DRIVER, of the United States Tent and Awning Company, were seen in company with Herbert A. Kline. A little bird whispers in our ear that Walter Driver may be an interested party in the carnival world shortly. Welcome to our tented city, if this is true.

SAM REIGH, he of the Fair Amusement Co. fame, circulated around among the many visitors and showmen stationed here. Rumor hath it that great things may be expected from this direction this coming year. Aggressive boys, the Fair Amusement bunch! Sam Gluskin, we missed you. Why daily in Omaha?

FRANK L. ALBERT says that he is not in the show business now. Well, if he isn't he is intimately acquainted with it and cannot keep away from the fold.

AL. POWERS, originator of "Slippery Gulch" fame, is with us again, and has in contemplation new fields to conquer with his unique entertainment. It was a great idea, Mr. Powers, and imitation is the sincerest form of flattery, hence your many admirers.

JOHN B. WARREN, "The man who does things," was at the Showman's League meeting. HE SAYS THAT "IT SHALL LIVE; *boost for the League and put your shoulder to the wheel for the common cause.*"

JOHN MILLER is not saying much these days, but has something up his sleeve that will probably make interesting reading in the near future.

W. A. SHANNON is flirting with vaudeville. He finds her a very attractive damsel these days, smiling upon his efforts and welcoming him with many attractive dates. He will be among the white tops again next season.

CHAS. BIRKELL will have his carry-us-all with the World at Home next season, if all reports are true. W. K. Davison will put his big No. 1 Eli wheel with the same organization.

COL. CHAS. W. PARKER went to Cincinnati from Chicago, and thence to Leavenworth. Things will hum at the factory from now on.

LEW HOFFMAN was not present. Rumor has it that he is at Hot Springs. That Paris trip didn't come off, did it, Lew? Fine place Paris just now with all the soldiers away for the war.

CHAS. B. (BUTCH) FREDERICKS, "The Sage of Wichita," came to town to do a little trading in wheat, and incidentally acted as sergeant-at-arms for the Showman's League meeting.

LEW MORRIS will open an up-to-date buffet on the West Side, in Chicago.

TOM McNEW is a familiar figure around the Chicago Rialto. Looks as usual just as if he had stepped out of a band-box.

C. GUY DODSON was missed from the meeting of carnival lights. Dodson writes that he will have some real, classy show property next season. His Winter quarters are in Columbus, Ind., where he has stored his property, and, incidentally, has finished renovating the three-a-breast carry-us-all he purchased from Jack Sheingold.

MRS. FRANCIS FERARI will operate the Ferari Shows next season. This news was among the most welcome received during the convention. We all wish you much prosperity Mrs. Ferari, and may the sun of success attend all your efforts and brighten your days. George Coleman and W. L. Wyatt are two tried and true friends who will serve you faithfully, as they did your lamented husband—our friend; and we feel that we speak for the whole carnival world in this paragraph.

WALTER EARLY was a visitor with his friend, A. T. Wright. They are enthusiastic over the prospects of the National mileage promotions.

"MIKE" BARNES was busy with the little details of the Barnes, Inc., office, during the convention, but the secret is all his own ("Red Onion" says so).

RUBBEN GAUMBRIS arrived in Chicago Sunday, Dec. 6, and went into conference with "Doc" Allman regarding some exclusive concessions for the coming season.

EARL D. STROUT was talking concert band secrets with Harry Wright at the Wellington.

ED. A. EVANS will have three additional cars with the Evans Greater Shows this coming season.

IF there is a more popular good fellow and talented showman than Harry Melville, of the New Toy Manufacturing Co., we want to know him. He is one of those thorough-going, all-'round sort of men, whom to know is to like. He was busy among show folk and fair secretaries all the week, and to his efforts many owe a most delightful time. Yes, Harry is a true gentleman of the very highest type and a credit to the business in every way.

DAN MCGUGIN, ye host of the New Columbia Hotel, Davenport, Ia., banqueted with the fair secretaries and showmen Friday night, at the Auditorium. Dan makes all showmen welcome at his hostelry, when in Davenport, and is looked upon as one of us in every way. He is strong for the S. L. A.

WALTER F. STANLEY was here all the week, and although he did not talk for publication, certain signs directed us to think that his services will be again secured under the Con T. Kennedy standard next season. Walter left for Kansas City, where he and Mrs. Stanley are located for the Winter.

HARRY MELVILLE, manager of the New Toy Mfg. Co., has made intimation that in the near future his company will open an exchange in Chicago, where, without fee, concessionaires can connect with carnivals and where carnival managers and concessionaires can secure information as to celebrations and expositions.

REEL FELLOWS MEET.

The Board of Governors of the Reel Fellows Club, of Chicago, at a luncheon Friday afternoon, Dec. 4, discussed the ways and means of furthering the interests of and developing the organization along broad lines. The Reel Fellows Club of Chicago is steadily growing in membership, and will probably take on even greater strides during the month to come. President R. R. Nehls and Secretary C. J. Ver Halen are enthusiastic and indefatigable workers, and in their efforts they are receiving the hearty co-operation of the members.

MILTON WEIL FOR HIMSELF.

Milton Weil, formerly connected with the Chicago office of Leo Feist, has opened up a music publishing business in the Randolph Building. His first number published is "Just a Night in Dreamland." Mark Morris is professional manager.

THESE ARE GREAT SONGS

"YOU ARE THE ROSE OF MY HEART"

"WHAT DID ROMEO SAY TO JULIET"
(WHEN HE CLIMBED HER BALCONY)

"HOW IS EVERYTHING BY YOU---ALL RIGHT? BY ME ITS ALL RIGHT TOO"

"SINCE HOME RULE'S COME TO IRELAND"

MAURICE RICHMOND MUSIC CO., Inc.

JAMES KENDIS, Gen'l Mgr. 145 W. 45th ST., NEW YORK

"PAT'S" PEN PICTURES OF PROFESSIONAL PERSONALITIES.

No. 6—W. H. (BILL) RICE, W. G. P.
"The World's Greatest Promoter."

"Bill" Rice is a walking encyclopedia of the carnival business. Probably the most widely known individual engaged actively in this form of American entertainment, and it is a mooted point if he was not the first generally recognised general agent in the profession.

There is hardly a concessionaire, side show manager or independent showman in the country who does not have at least a speaking acquaintance with the "W. G. P.," and every fair secretary in the country of any prominence has at some time or other been intimately brought in contact with this dynamic agent and manager.

W. H. Rice is the embodiment of optimism and energy. Difficulties but add further vim to his efforts. Put him in the middle of the Sahara Desert and in a few weeks he would be promoting a Winter hotel. Strip him naked upon the top of a mountain and he will come down clothed and fed. Force and energy are his watchwords, and success his invariable goal.

No one understands advertising or the psychology of advertising better than "Bill" Rice. To this fact he owes much of his success as a carnival owner. Wherever the Rice & Dore Water Carnival is produced, no matter under whose auspices, the event is heralded in a manner befitting the magnitude of the organization. Expense cuts no figure in his calculation when the question of properly exploiting his goods is concerned, and were he to open a home for antiquated felines in Patagonia, there would soon be an exodus of cats from all parts to South America.

It is in this many-sided excellence, each attribute working in harmony, that enables him to corral the big fair dates that are always a feature of the Rice & Dore itinerary. Last season no less than fourteen State fairs or big events were played. His water show, first experimented upon as a feature attraction in conjunction with J. Frank Hatch in 1911, and later brought to its present standard of excellence by Rice and his present partner, Harry Dore, in 1912, is recognized as one of the biggest novelties in the tented field; one that is often asked for even in places where the full attractions of the Rice & Dore Company are not booked. Rice has created a demand for the higher class of carnival attractions, and well knows their worth in the amusement world.

"Bill" is a close student of human nature and always associates himself with men of ability and high calibre, as instanced by his partnership with Harry (Irish) Dore, a capable manager and an all 'round good follow. Dore is the man who works out the details back with the show, and the present standing of the firm proves his expert handling.

Rice's latest promotion, and one that is causing a furore, is being made with the help and assistance of the subject of our second pen picture, Nat Reiss. They make a great team, and Nat's far-sighted wisdom and diplomatic booking of "The Days of '49" cannot help but put that attraction on the same plane of success that has been reached by all his other shows. "Bill" again displayed his good sense when he originated the firm of Reiss & Rice as he did when Rice & Dore made their bid for public approval.

The show business contains many shining personalities and brilliant brains, and "Bill" Rice ranks among the brightest and most brilliant.

SUE OF THE CUMBERLANDS

GREAT STORY BALLAD. FINE LYRIC AND A MELODY THAT LINGERS

THE FRISCO CABARET

A DANDY RAG SONG THAT HAS GONE OVER LIKE A SHOT

McKINLEY MUSIC CO.
GRAND OPERA HOUSE BLDG.
CHICAGO

THE OPTIMIST.

A BANK PRESIDENT'S VIEWS.

David R. Forgan, president of the National City Bank of Chicago, declares that the year is ending with the financial situation much stronger than appeared possible four months ago. He says there is much to encourage the belief that the country will see better times in 1915.

In a circular letter to patrons sent out last week, the bank president's utterances are optimistic. In practically every direction he sees improvement with every indication that the recovery will be sustained.

"Slowly but surely the financial interests of this country are extricating themselves from the complications which developed soon after the European war began," the letter reads. "Banks are fast retiring their clearing house loan certificates and the emergency currency issued under the Aldrich-Vreeland act. Both these processes will be expedited by the new facilities afforded through the operation of the Federal Reserve Banks.

"People are feeling better than they did, but they are in no mood to speculate or to undertake too heavy future commitments. But the fact that the public is showing increased hopefulness and a willingness to buy high grade securities is certainly significant.

"The year is ending with the financial situation much stronger than appeared possible four months ago. Security trading has been resumed to a considerable extent. Money rates are becoming easier. Call money is much more plentiful than it was, and time loans have been made at concessions from the quotations which have prevailed so generally since the European disturbance began.

"American industries have been greatly helped through the release of orders given out by the great European nations. All sorts of foodstuffs and army supplies are being purchased in the United States for the account of the governments of Great Britain, France, Germany and Russia. This buying will continue for several months, and the aggregate purchases will foot up several hundred million dollars."

TANGIBLE EVIDENCE OF INCREASING BUSINESS.

Exports from the twelve ports which handle eighty per cent. of that business of the country totaled $43,098,852 for the week ended Nov. 28, as compared with imports aggregating $26,685,557, leaving a working balance of $16,413,295.

The twenty-two working days of November yielded a trade balance in favor of the United States of $63,188,902, which, according to official estimates, indicates an export excess of approximately $70,000,000 for the entire country in November.

New York City banks have returned all of the $124,895,000 clearing-house loan certificates they took out at the outset of the war.

Mail order sales by Sears, Roebuck & Co. in November amounted to $10,424,047, an increase of $483,043, or 4.86 per cent, as compared with November, 1913.

Pittsburgh and St. Louis stock exchanges re-opened Dec. 2.

Cleveland reserve bank has reduced its re-discount rate on thirty-day paper from 6 to 5½ per cent.

Rockefeller Foundation purchased $1,000,000 worth of wheat in Chicago for export to Belgium.

Two copper companies resumed dividends after three months' suspension and another declared an extra dividend in addition to the regular disbursement. Price of copper up ¼ to 1 cent a pound.

St. Louis, Iron Mountain and Southern Railway shops at Argenta, Ark., re-opened Dec. 1, putting 1,600 men to work. Increase in movement of cotton reasonable.

Heavy orders for wool and cotton fleeced-lined underwear are now in the market, and a number of mills will share in the business.

One of the knife factories at Walden, N. Y., announced the receipt of a large order from the British government to make pocketknives for English soldiers and sailors. This factory will work with an increased force for many months on the contract.

Boss Manufacturing Co., of Kewanee, Ill., has resumed factory operations with a full force on production of gloves and mittens. The plant was closed a month.

WINGFIELD HAS SOMETHING TO SAY.

James Wingfield, head of the Central States Circuit, is enthusiastic regarding the calibre of the attractions booked in the Middle West one-night stands for the remainder of December and for January and February. He also mentions the receipts of some attractions now in this territory as evidences that times are not so bad in the West as in the East. There has not been a musical show on the Central States books this season which has not prospered. Good returns have rewarded shows made in Chicago and coming here from the East.

The bookings for January and February in the cities adjacent to Chicago include: McIntyre and Heath, "A Pair of Sixes," (which leaves the Cort Theatre, Chicago, Dec. 27), John Drew, "The Blue Bird," "To-Day," Otis Skinner, "The Round-Up," "Help Wanted," "Hi Jinks," "Firefly," "Seven Keys to Baldpate."

As a few instances of big receipts, Mr. Wingfield states that Rowland & Clifford's fourth company of "September Morn" has averaged more than $600 a night on its way West. He turned and opened an envelope as he spoke, and displayed a statement of that show for the Royal Theatre, at Ashland, Wis., totalling $682. "One Girl in a Million," which was predicted for failure in the one-nights, by the grouches, did $1,061 at Janesville, Wis., and has been doing big everywhere. The Chatterton Opera House, at Bloomington, Ill., reported to have been burned down on Thanksgiving Day, has had Billie Burke since that date, to $1,700 and Raymond Hitchcock to $1,685. There was a small fire in that house Thanksgiving Day, and a night performance was out of the question. The place was soon fixed up and shows are making the city as before. Primrose & McGillan's "Don't Lie to Your Wife" did $580 recently, at Beatrice, Neb., which is big for that town.

HOSPITAL NOTES.

WITH a blessing on his lips and tears in his eyes, accompanied by his children, his nurse, Mrs. Thompson, and Dr. Thorek, Col. Thompson left the American Hospital, Monday, Nov. 30, with an overwhelming amount of encouragement and with an open fort to enter a busy life anew. He will be able to resume his work in a comparatively short time, and until that time he will be at his residence, 3128 Broadway, Chicago, where his many friends will be welcome to communicate with him.

AFTER a very serious operation for appendicitis, Mrs. Russ, wife of the manager of moving pictures at the Majestic, has left the hospital in a fine condition. She made a very remarkable recovery.

JOE HUCKLEY is improving wonderfully well after his operation at the American Hospital, and will no doubt be able to join his company as soon as it comes to Chicago, which will be soon.

VIOLET SILVERHART, who was with "The Little Lost Sister" last year, and who was booked to do Patsy with "When the City Sleeps," was forced to cancel her engagements and place herself in the hands of Dr. Max Thorek at the American Hospital. The doctor operated upon her for a very serious complication of appendicitis, and she is now convalescing in room 2, where her many friends may communicate with her.

FLO KENNEDY, has left the hospital, after making a very good recovery, and is once more back to work again. She joined her company several days ago.

IRADINE ZUNER, who came all the way from Los Angeles to place herself in the hands of Dr. Thorek, has left the hospital this week, and is convalescing at her home. She made a remarkable recovery, after a very serious operation, and her many friends will be glad to know of the successful outcome of her case.

MRS. ZAT, of the Zat Zams, has left the American Hospital, after a long and arduous sickness, following a very serious operation. She has made a very successful recovery and is glad to be once more up and able to enjoy life, thanks to the wonderful surgery of Dr. Max Thorek.

ASK CUT IN SALARIES.

(Special to THE CLIPPER).

CHICAGO, Dec. 5.

Members of the Century Opera Co. have asked the management to reduce their salaries twenty-five per cent. This unusual request is due to the fact that the company has been losing money on its Chicago performances at the Auditorium, and the artists have volunteered to shoulder a part of the burden.

"Six of our principals have voluntarily requested us to make a reduction of twenty-five per cent. in their salaries," said Milton Aborn, general manager of the company. "The people in the company realize that they ought to do something for the man who has done so much for them, and so they decided to help Mr. Kahn, who has stood the loss of the opening nights of our Chicago engagement. Mr. Kahn is able to stand any losses which may come, but the fact that members of the company volunteer to help him by accepting a big reduction in salary demonstrates the harmony and co-operation which makes the Century Co unique."

Dec. 9 will be the twenty-fifth anniversary of the opening of the Auditorium, and the management of the company will put on "Romeo and Juliet" as the attraction for that day.

"PEG O' MY HEART" IN PRISON.

The first theatrical production ever given by professionals at the Illinois State Penitentiary, at Joliet, Ill., was by the "Peg o' My Heart" company, Friday, Dec. 4. It took a week to make the arrangements, transporting the scenery and electrical effects and the other various "props." A half hour after the curtain had been run down at the Garrick Theatre, Chicago, on Thursday evening, the trunks had been packed, the scenery loaded on the cars and the whole company, twenty-five in all, were on a Rock Island train, bound for Joliet. They reached the prison at one o'clock A. M., most of them spent the rest of the night at the warden's residence, two of the men slept in cells. Two performances were given (morning and afternoon), and after the second performance was over the chaplain, Father Peter, thanked the members of the company and presented them with souvenirs of the occasion bought by the prisoners, the men receiving gold pocket knives with their initials engraved on them, while the women members of the company received vanity bags. Peggy O'Neil received a huge bunch of chrysanthemums. The music was furnished by the prison band, of thirty pieces. "They played our music just as well as any band I have ever listened to," said Miss O'Neil. "It certainly was a treat for us as well as the men in the prison."

VAUDEVILLE ROUTE LIST

NOTICE--When no date is given, the week of Dec. 7-12 is represented.

"Act Beautiful," Orpheum, Omaha, Neb.
Adler & Arline, Keith's, Providence.
Admont, Mitzi, Orpheum, Sault Ste. Marie, Can.
Adair & Adair, Orpheum, Denver.
Adair, Jeanette, 7th Ave., N. Y. C., 7-9; Bijou, Bkln., 10-12.
Adams, Billy & Edith, Orpheum, Racine, Wis., 10-12.
Ahearn, Chas., Orpheum, Des Moines, Ia.
Akin, Figg & Duffy, Grand, Phila.
Alvin, Yankee Rube, City Point, Mass., indef.
Alvin, Peter H., Victory, San Jose, Cal.

ALOHA TWINS —THE— HAWAIIANS
Featuring their Wonderful Barefoot Hula-Hula Dances
With Jean Bedini's "Mischief Makers" This Season

Alexander & Scott, Orpheum, Des Moines, Ia.
Alco Trio, Orpheum, Denver.
Allen, Minnie, Orpheum, San Francisco.
Alvin & Kenny, Empress, Portland, Ore.
Althoff Children, Greeley Sq., N. Y. C., 7-9; Lincoln Sq., N. Y. C., 10-12.
Alpine Troupe, Prospect, Bkln.; Bushwick, Bkln., 14-19.
Alice's, Lady, Pets, Bushwick, Bkln.
Allison, Mr. & Mrs., Proctor's, Schenectady, N. Y., 10-12.
American Dancers (6), Orpheum, Kansas City, Mo.
Amaras & Malvey, Empress, Portland, Ore.
American Comedy Four, National, N. Y. C., 7-9.
Anger, Lou, Hammerstein's, N. Y. C.
Antrim & Vale, Family, Lafayette, Ind., 10-12.
Anthony & Mack, Colonial, N. Y. C.
Angell Sisters, Bijou, Jackson, Mich., 10-12.
Arnaut Bros., G. O. H., Pittsburgh.
Ardath, Fred J., & Co., Keith's, Phila.
Ardell, Franklyn, & Co., American, N. Y. C., 7-9; Bijou, Bkln., 10-12.

GRACE ARMOND
MAKING 'EM LAUGH

Arcadia, Boulevard, N. Y. C., 7-9; American, N. Y. C., 10-12.
Armstrong & Clark, 7th Ave., N. Y. C., 10-12.
Arno & Stickney, Loew's, Toronto, Can.
Ashley & Canfield, Orpheum, Lincoln, Neb.
Astaires, The, Orpheum, Memphis, Tenn.
Asoria, Mlle., & Co., Orpheum, New Orleans.
Asahi Quintette, Orpheum, Oakland, Cal.
"At the Woodbine Inn," Keith's, Jersey City, 10-12.
Aubrey & Rich, Colonial, Erie, Pa.
Australian Woodchoppers, Columbia, Grand Rapids, Mich.
Austins, Tossing, Casino, Ottawa, Can., 10-12.
"Aurora of Light," G. O. H., Pittsburgh.
Austin, Dot, Star, Sault Ste. Marie, Mich.
Avery Players, Wm. Penn, Phila.
Barenghi, Shea's, Buffalo.
Bailey, Vinie, Majestic, Chattanooga, Tenn.
Baker, Ward, Temple, Detroit.

CLARA BALLERINI
THE I DON'T CARE OF THE AIR
UNITED TIME

Baker, Belle, Orpheum, Montreal, Can.
Barton & Lovera, Hudson, Union Hill, N. J.
Bayes, Nora, Majestic, Chicago.
Bankoff & Girlie, Orpheum, Memphis, Tenn.
Ball, Rae Eleanor, Orpheum, Sioux City, Ia.
Barry & Wolford, Orpheum, San Francisco.
Barry, Mr. & Mrs. Jimmie, Orpheum, Winnipeg, Can.
Baker, Ethel & Lucy, Orpheum, Ogden, U.
Barker, Ethel Mae, National, N. Y. C., 7-9; Delancey St., N. Y. C., 10-12.
Barton & Lovera, National, N. Y. C., 7-9; Flatbush, Bkln., 10-12.
Barnold's Dogs, Loew's, Fall River, Mass., 10-12.
Barat & Arthur, Bushwick, Bkln.
Ball & West, Royal, N. Y. C.

LEE BARTH
ORPHEUM TOUR

Barrymore, Ethel, Colonial, N. Y. C.
Barney & Victoria, Proctor's 125th St., N. Y. C., 7-9; Proctor's 58th St., 10-12.
Barnes & Ben, Majestic, Cedar Rapids, Ia., 10-12.
Beverly & Mackey, Griffin Circuit, indef.
Berger, Edgar, Keith's, Cincinnati.
Bensey & Baird, Colonial, Logansport, Ind., 10-12.
Berks, Steffy, Keith's, Providence.
"Beauties, The," Orpheum, Sioux City, Ia.
Bernard, Sophye, Hammerstein's, N. Y. C.
Bell Boy Trio, Unique, Minneapolis.
Bernard & Harrington, Empress, San Francisco.
Bessie's Cockatoos, Loew's, Vancouver, Can.
Belling's, Gobert, Circus, Greeley Sq., N. Y. C., 10-12.
"Between Eight & Nine," Loew's, New Rochelle, N. Y., 10-12.
Bean & Hamilton, Loew's, Toronto, Can.
"Between Trains," Globe, Boston, 10-12.
Beyer, Ben, & Bro., Emery, Providence, R. I., 10-12.

EDGAR BERGER
U. B. O. TIME
BOOKED BY HARRY J. FITZGERALD

Belgian Refugees (4), Keith's, Jersey City, 10-12.
Beane, Geo. A., & Co., Grand, Minneapolis.
Berne Troupe, Talbot's Hipp., St. Louis.
Bell Ringers, Proctor's, Elizabeth, N. J., 10-12.
Bernard & Finnerty, Proctor's 23d St., N. Y. C., 10-12.
Berenguer, Mrs., Bijou, Boston.
Big City Four, Temple, Ft. Wayne, Ind., 10-12; Majestic, Springfield, Ill., 13-15.
Bickel & Watson, Orpheum, New Orleans.
Bissett & Scott, Bushwick, Bkln.
Birchland, Jack, Bowdoin Sq., Boston.
Black & White, Empress, Sacramento, Cal.
Black Bros., Howard, Boston.
Bobker, Henry, Proctor's 58th St., N. Y. C., 7-9.
Boland & Holtz, Orpheum, Duluth, Minn.
Bowers, Fred V., & Co., Orpheum, Winnipeg, Can.
"Bower of Melody," Orpheum, Spokane, Wash.
Bobbe & Dale, Empress, Sacramento, Cal.
Bouncer's, Billy, Circus, Grand, St. Louis.
Bogany Troupe, Orpheum, Bkln.
Bonita & Murphy, Lyric, Newark, N. J., 10-12.
Bonton, Harry, & Co., Wm. Penn, Phila.
Brown Bros., Montgomery & Stone, indef.
Brown & Hodges, G. O. H., Peterboro, Can., 10-12.
"Bride Shop, The," Temple, Rochester, N. Y.
Breen, Harry, Grand, Syracuse, N. Y.
Brunelle Sisters, Poli's, Scranton, Pa.
Brown & Rochelle, Orpheum, Portland, Ore.
Brown & Jackson, Empress, St. Paul.
Brady & Mahoney, Loew's, Vancouver, Can.

Louise and Grete Brunelle and Harry Stephens
in "FROM YESTERDAY TO TO-DAY"
UNITED TIME

Browning & Field, Greeley Sq., N. Y. C., 7-9; Loew's, Newburgh, 10-12.
Bryan-Sumner & Co., Loew's, Poughkeepsie, N. Y., 10-12.
Broadway Comedy Four, Plaza, San Antonio, Tex., 13-19.
Bruch, Fritz & Lucy, Orpheum, Bkln.
Brooks & Bowen, Prospect, Bkln.
Broche, Rae, & Co., Proctor's, Mt. Vernon, N. Y., 10-12.
Burns, Kilmer & Grady, Temple, Detroit.
Bush, Frank, Colonial, Erie, Pa.
Burr & Hope, Colonial, Norfolk, Va., 10-12.
Burkeholder, Howard, G. O. H., Petersboro, Can., 10-12.

PRICES ALWAYS THE SAME.
STEIN'S MAKE-UP
NO WAR PRICES
SOLD EVERYWHERE.

Burnham & Erwin, Orpheum, Los Angeles, Cal.
Burkhart & White, Orpheum, Sioux City, Ia.
Bush & Shapiro, Empress, Butte, Mont.
Burton & Hahn, Fulton, Bkln., 10-12.
Buchanan & Racey, Miles' Hipp., Minneapolis.
Burnham, Yant & Co., Proctor's 58th St., N. Y. C., 7-9; Proctor's 125th St., N. Y. C., 10-12.
Burke & Burke, Grand, Phila.
Byron & Langdon, Hipp, Baltimore.
Casad & De Verne, Dayton, O.
Camp, Grace, Hipp., N. Y. C., indef.
Carerra, Liane, & Co., Orpheum, Birmingham, Ala.
Campbell, Misses, Temple, Hamilton, O.
Cameron & Gaylord, Orpheum, Harrisburg, Pa.
Cardo & Noll, Temple, Rochester, N. Y.
Carlos Bros., Orpheum, Duluth, Minn.
Caupolican, Chief, Orpheum, Denver.
Cantor & Lee, Columbia, St. Louis.
Cantwell & Walker, Orpheum, Seattle, Wash.
Cartmell & Harris, Orpheum, San Francisco.

JOHNNY RETA CANTWELL and WALKER
In Under the Gay White Lights
Direction HARRY WEBER

Cassados, Lee, Babcock, Billings, Mont.
Calta Bros., Empress, Denver.
Cabaret Trio, Empress, Portland, Ore.
Canaris & Cleo, Empress, Sacramento, Cal.
Carbrey Bros., Delancey St., N Y. C., 7-9; American, N. Y. C., 10-12.
Caldwell, Madge, National, N. Y. C., 10-12.
Carroll-Gillette Four, Warwick, Bkln., 10-12.
Carr Twins, Alhambra, Phila., 10-12.
Carrolls, The, Family, Rochester, N. Y.
Conley & Webb, Colonial, Haverhill, Mass.
Cameron, Hugh, & Co., Keith's, Jersey City, 10-12.
Carillo, Leo, Orpheum, Bkln.
Carus & Randall, Prospect, Bkln.
Cabaret Dogs, Lyric, Newark, N. J., 10-12.
Carter, Great, Orpheum, So. Bend, Ind., 10-12.
Carmen, Zara, Trio, Shea's, Buffalo.
Chung Hwa Four, Maryland, Baltimore.
Champ, Delviccia, & Co., Majestic, Chattanooga, Mich.
Church Sisters, People's, Oshkosh, Wis, 10-12.
Chandler, Anna, Orpheum, St. Paul.
Chinko, Orpheum, Seattle, Wash.
Charlotte, Orpheum, Milwaukee.
Chiba, Lou, Princess, St. Paul, 10-12.
Chretienne & Louisette, Alhambra, N. Y. C.
Cheyenne Days, Casino, Washington.
Cheebert's Manchurians, Palace, N. Y. C.
Clintons & Beatrice, Brennan & Fuller, Australia, indef.
Clark & Turner, Rose Sydell's Co., indef.
Cladius & Scarlet, Maryland, Baltimore.
Clintons, Novelty, Orpheum, Birmingham, Ala.
Cleve, El, Babcock, Billings, Mont.
Clive, E., & Co., Empress, Seattle, Wash.
Cleveland, Claude & Marion, Empress, Seattle, Wash.
Clayton & Lennie, Emery, Providence, R. I., 10-12.

THE GIRLS BEHIND THE GUNS CLINTON AND BEATRICE
BRENNAN & FULLER, Australia, indefinite

Clark & Hamilton, Prospect, Bkln.
Claude, Toby, Alhambra, N. Y. C.
Clark & Bergman, Colonial, N. Y. C.
Clubroom Four, Proctor's, Mt. Vernon, N. Y., 10-12.
Clarion & Drew, Proctor's 58th St., N. Y. C., 10-12.
Clayton, Bessie, Palace, N. Y. C.
Cliff, Laddie, Victoria, N. Y. C.
Clark & Rose, Crystal, Milwaukee.
Cooper, Harry, & Co., Wm. Penn, Phila.
Coryl & Grtudell, Howard, Boston.
Cooper & Smith, Poli's, Hartford, Conn.
Colvin, Blanche, Lyric, Newark, N. J., 10-12
Cooper, Fitch B., Proctor's, Elizabeth, N. J., 10-12.

EDDIE FRANK CONRAD AND MARINO
"THE ITALIAN PIANO MOVERS"
Direction Aaron Kessler

Cotton, Lolo, San Diego, Cal., indef.
Colborn, Jennie, Billy "Swede" Hall & Co., indef.
"Colonial Days," Keith's, Boston.
Comfort & King, Keith's, Columbus, O.
Corelli & Gillette, Keith's, Cincinnati.
Cotter, Frank, Colonial, Logansport, Ind., 10-12.
Cooper & Smith, Poli's, New Haven, Conn.
Connelly & Wenrich, Shubert, Utica, N. Y.
Cooper, Joe & Lew, Orpheum, Lincoln, Neb.
Corradini's Animals, Orpheum, Memphis, Tenn.
Collins & Hart, Orpheum, Memphis, Tenn.
Corbett, Sheppard & Donovan, Orpheum, Oakland, Cal.
Collins, Milt, Columbia, St. Louis.
Cole & Denahy, Orpheum, St. Paul.
Coghlin, Gertrude, & Co., Orpheum, Salt Lake City, U.

WILL CONLEY
The Billy Sunday of Vaudeville
United Time Direction JOE HARRIS

Coombs & Aldwell, American, N. Y. C., 7-9; National, N. Y. C., 10-12.
Connors & Witt, Greeley Sq., N. Y. C., 10-12.
Corcoran & Dingle, Orpheum, Boston, 10-12.
Cook, Dr. Fred'k, Orpheum, Racine, Wis., 10-12.
Connelly & Naulty, Orpheum, Altoona, Pa., 10-12.
Cook & Stevens, Empress, Cincinnati.
Cook, Joe, Bushwick, Bkln.
Conroy & Le Maire, Orpheum, Bkln.
Courtney Sisters, Royal, N. Y. C.
Colton & Darrow, Priscilla, Cleveland.
Cressy & Dayne, Orpheum, Kansas City, Mo.; Orpheum, Omaha, Neb.
Creighton, Bertha, & Co., Poli's, Hartford, Conn.
Crouch, Fred, Family, Renfrew, Can., 10-12.
Creighton Bros., & Belmont, Orpheum, Sault Ste. Marie, Can.
Craig & Williams, Victoria, Charleston, S. C., 10-12.
Cross & Josephine, Hammerstein's, N. Y. C.
Cronin, Morris, & Co., Orpheum, Denver.
Crowell, Byrd Frost, Majestic, Milwaukee.
Crossman, Henrietta, & Co., Majestic, Milwaukee.
Crane, Mr. & Mrs. Douglas, Orpheum, Omaha, Neb.
"Criminal, The," Orpheum, Boston, 10-12.
Crossman & Stewart, Colonial, N. Y. C.
Cunningham & Marion, Orpheum, Madison, Wis., 10-13; Orpheum, Rockford, Ill., 14-16; Majestic, Waterloo, Ia, 17-19.
Curson Sisters, Keith's, Cleveland.
Curtis, Julia, Keith's, Louisville, Ky.
Cummings & Gladyings, Palace, Chicago.

EVELYN CUNNINGHAM
IN VAUDEVILLE

Cutler, Harry, Flatbush, Bkln., 10-12.
Cushman & Sunderland, Proctor's, Schenectady, N. Y., 10-12.
Dawson, Daniel, Hipp., N. Y. C., indef.
Davis, John, Hipp., N. Y. C., indef.
Darrell & Conway, Shea's, Toronto, Can.
Dainty English Trio, Orpheum, Portland, Ore.
Danubes (4), Orpheum, Winnipeg, Can.
Davis & Matthews, Empress, San Francisco.
Dark Knights (10), Delancey St., N. Y. C., 7-9; Shubert, Bkln., 10-12.
Dairy Maids, Delancey St., N. Y. C. 10-12.
Davis, Leila, & Co., Orpheum, Racine, Wis., 10-12.
Dancing Buds (3), Proctor's 125th St., N. Y. C., 7-9; Lyric, Newark, N. J., 10-12.
Davis, Josephine, Hammerstein's, N. Y. C.
Derkins' Animals, Keith's, Boston
De Haven, Mr. & Mrs. Carter, Keith's, Cincinnati.
De La Rose, Marga, Victoria, Charleston, S. C., 10-12.
De Voy, Emmett, & Co., Keith's, Phila.
De Michelle Bros., Poli's, Scranton, Pa.
De Coe, Harry, Orpheum, Kansas City, Mo.
De Haven & Nice, Orpheum, Portland, Ore.
De Winters, Grace, Orpheum, Ogden, U.
Delmore & Light, Empress, Seattle, Wash.
De Bourg Sisters, Proctor's 58th St., N. Y. C., 7-9; Proctor's 23d St., N. Y. C., 10-12.
De Leon & Davies, Proctor's 125th St., N. Y. C., 7-9; Proctor's, Elizabeth, N. J., 10-12.

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Deland, Chas., & Co., Flatbush, Bkln., 10-12
De Pluna, Mme., Proctor's 23d St., N. Y. C., 10-12.
Denetti, Adelina, & Co., Proctor's 125th St., N. Y. C., 10-12.
De Voe, Baker Trio, Proctor's, Troy, N. Y., 10-12.
De Bars, The, Proctor's, Schenectady, N. Y. C., 10-12.
Delafere, Academy, Buffalo.
Devine & Williams, Keystone, Phila.
Dennis Bros., Varieties, Terre Haute, Ind., 10-12.
Diamond & Brennan, Orpheum, Birmingham, Ala.
Diving Models (6), Lyric, Indianapolis.
Divinoff, Ida, Orpheum, Kansas City, Mo.
Dickinson, "Rube," Orpheum, Salt Lake City, U.
Dixon & Dixon, Royal, Vicoria, Can.
Diaebart, Allan, Royal, N. Y. C.
Dickson & Rambler Sisters, Proctor's 58th St., N. Y. C., 7-9.
Diamond, Charley, Trio, Lyric, Newark, N. J., 10-12.
Dorner, Nellie, Hipp., N. Y. C., indef.
Dooley & Rugel, Prospect Bkln.
Dots (2), G. O. H., Kingston, Can., 10-12.
Doyle & Dixon, Keith's, Providence.
Doranto, Bijou, Savannah, Ga. 10-12.
Dooley, Ray, Trio, Keith's, Toledo, O.
Dorio, Mlle., & dogs, Keith's, Washington.
Dolce Sisters, Loew's, Vancouver, Can.
Dott & Wallace, Family, Rochester, N. Y.
Dooley & Sayles, Hammerstein's, N. Y. C.
Donals (3), Crystal, Milwaukee.
Dodson & Gordon, Bijou, Jackson, Mich., 10-12.
Dohertys, The, Howard, Boston.
Donovan & Lee, Globe Phila.
"Drummer of the 76th," Orpheum, New Orleans.
Dupres, Fred., Pantages', Calgary, Can.; Pantages', Spokane, Wash., 14-19.
Duffett, Bruce, & Co., Keith's, Louisville, Ky.
Durkin, Kathryn, Orpheum, Des Moines, Ia.
Durfee, Josephine, Orpheum, Winnipeg, Can.
Duquesne Comedy Four, 7th Ave., N. Y. C., 7-9; Columbia, Bkln., 10-12.
Duval, Viola, Greeley Sq., N. Y. C., 10-12.
Duffy, Geisler & Lewis, Globe, Boston, 10-12.
Dupree & Dupree, Orpheum, Bkln.
Dublin Colleens (6), Olympic, Buffalo.
Dunbar, Chas. & Sallie, Miles, Cleveland.
Dunn & Dean, Nixon, Phila.
Duryea, May, & Co., Keystone, Phila.
Earl & Reed, G. O. H., Cobalt, Can., 10-12.
Eadie & Ramsden, Orpheum, New Orleans.
Earl & Curtis, Empress, Los Angeles, Cal.
Earl & Edwards, Grand, St. Louis.
Ecker, Jos. J., Bijou, Boston.
Eckert & Berg, Olympic, Buffalo.
Edna, Ruthe, Olean, N. Y., indef.
Edwards, Tom, London, Eng., indef.
Edwards Bros., Loew's, Vancouver, Can.
Edmonds & Basil, Boulevard, N. Y. C., 10-12.
Ellsworth, Harry, & Co., Lyric, Indianapolis, 10-12.
"Eloping," Orpheum, Montreal, Can
El Rey Sisters, Orpheum, San Francisco.
Elkins, Fay & Elkins, Roanoke, Roanoke, Va.; Piedmont, Charlotte, N. C., 14-19.
Ellmore & Williams, Prospect, Bkln.

A L ESPE & PAUL
JUGGLER OF ARTILLERY and COMEDIAN
LOEW'S WESTERN CIRCUIT

Emmy's, Carl, Pets, St. James, Boston, 10-12.
Emersons (3), Grand, Minneapolis.
Emmett, J. K., & Co., Crystal, Milwaukee.
Ental, Ora, Gay Widows Co., indef.
Engfords, The, Grand, St. Louis.
Equillo Bros., Loew's, Newburgh, N. Y., 10-12.
Errol, Bert, Maryland, Baltimore.
Eugene, Carl, Troupe, Hipp., N. Y. C., indef.
Evans, Billy & Clara, Gaiety, Chicago, indef.

HARRY—EVENS & SMITH—DAVE
Presenting "BETWEEN BATTLES"
Special Scenery & Effects. Playing U. B. O. Time

Falcons (3), Family, Lafayette, Ind., 10-12.
Fanton' Athletes, Flatbush, Bkln., 10-12.
Fairbanks, Douglas, & Co., Alhambra, N. Y. C.
Farber Girls, Palace, N. Y. C.
Farrell-Taylor Trio, Proctor's, Mt. Vernon, N. Y., 10-12.
Farrell, Edward, & Co., Portland, Portland, Me., 10-12.
Fanchere, Priscilla, Cleveland.
Fenton, Marie, Orpheum, Denver.
Felix & Barry Sisters, Proctor's, Troy, N. Y., 10-12.
"Fixing the Furnace," Keith's, Indianapolis.
Fiels, Winehill & Green, Family, Lafayette, Ind., 10-12.
Fisher & Edwards, Poli's, Springfield, Mass.
Fisher & Green, Keith's, Toledo, O.
Fitzgibbon, Marie, Keith's, Washington.
Finn & Finn, Orpheum, St. Paul.
Fitzsimmons, Boo, & Co., Orpheum, Milwaukee.
Fitzgibbon, Bert, Bushwick, Bkln.
Fletcher, Chas. Leonard, Royal, Victoria, Can.
Florenal, Lincoln Sq., N. Y. C., 10-12.
Flanagan & Edwards, Palace, N. Y. C.
Flynn's, Josie, Minstrels, Grand, Phila.

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Fonda, Mabelle, Troupe, Broadway, N. Y. C.
Ford, Max & Mabel, Keith's, Louisville, Ky.
Forde, Hal, Keith's, Providence.
Fox & Dolly, Keith's, Washington.
Foy, Eddie, & Family, Palace, Chicago.

EDDIE FOY
AND SEVEN LITTLE FOYS
Direction HARRY FITZGERALD

Fogarty, Frank, Palace, Chicago.
Forest, B. Kelly, Delancey St., N. Y. C., 10-12.
Force & Williams, Orpheum, Boston, 10-12.
Fowler, Bertie, Family, Williamsport, Pa., 10-12.
Fostell & Emmett, Cleveland.

HARRY FOX and YANCSI DOLLY
IN VAUDEVILLE

Francis, Kitty, & Co., Empress, Denver.
Frey Twins & Frey, Hipp., Baltimore.
Frear, Baggett & Frear, Grand, St. Louis.

MAE FRANCIS
THE FASHION PLATE GIRL
IN VAUDEVILLE

Friedland & Clark, Proctor's 58th St., N. Y. C., 10-12.
Franklin, Irene, Keith's, Boston.
Frey, Henry, Wm. Penn, Phila.
Frescott & Fraser, Globe, Phila.
"Fun Shop, The," Keystone, Phila.
Gardiner Trio, Temple, Detroit.
Gardner, Jack, Temple, Rochester, N. Y.
Gascoigne, Cleo, Orpheum, Duluth, Minn.
Gaudsmidts, The, Majestic, Milwaukee.
Gasch Sisters, Unique, Minneapolis.
Garden, Geo. & Lilly, Empress, Salt Lake City, U.
Gardner, Jack, & Co., 7th Ave., N. Y. C., 7-9; Lincoln Sq., N. Y. C., 10-12.
Gallagher & Carlin, Broadway, Phila.

SAM GILDER
The Original Lone Star Minstrel
U. B. O. TIME Direction HARRY RAPF

Gehan, Campbell & Fowler, Crystal, St. Joseph, Mo.; Princess, Wichita, Kan., 14-19.
George, Jack, Orpheum, Birmingham, Ala.
Gere & Delaney, Keith's, Indianapolis.
Gene & Arthur, Keith's, Tampa, Fla.
Geiger, John, Orpheum, Seattle, Wash.

GILMORE & CASTLE
UNITED TIME. Direction, PETE MACK

Genare & Bailey, Royal, N. Y. C.
Gillett, Lucy, Keith's, Providence.
Gilmore & Castle, Lyric, Richmond, Va., 10-12.
Gillingwater, Claud, Orpheum, Lincoln, Neb.
Gibbs, Chas., Proctor's, Troy, N. Y., 10-12.
Gilbert, Vesta, Boston.

CHARLES GILLEN
With GRACE LA RUE
UNITED TIME

Glocker, Anna, Family, Lafayette, Ind., 10-12.
Gordon, Wm. C., Hipp., N. Y. C., indef.
Gordon, John R., Temple, Rochester, N. Y.
Gould & Ashlyn, Poli's, Scranton, Pa.
Gordon, Kitty, Keith's, Washington.

GORDON AND MURPHY
WITH
BON TONS THIS SEASON

Gormley & Caffery, Majestic, Chicago.
Gouldings, The, Orpheum, Omaha, Neb.
Golden, Ethel, Warwick, Bkln., 10-12.
Gordon, Eldred, & Co., Poli's, Springfield, Mass.
Gormans, Musical (6), Keith's, Lowell, Mass.
Gordon's Dogs, Howard, Boston.

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NOVELTY, ACROBATIC, CONTORTIONISTS
Permanent Address, N. Y. CLIPPER

Gruber & Kew, Lyric, Beatrice, Neb., 10-12; Metropolitan, Watertown, S. D., 14-19.
Grant, Lawrence, Hipp., N. Y. C., indef.
Gregory, Frank, Troupe, Hipp., N. Y. C., indef.
Groom, Albert, Hipp., N. Y. C., indef.
Grey, Marie, Lyric, Indianapolis, 10-12.
Grey Duo, G. O. H., Kingston, Can., 10-12.
"Green Beetle, The," Majestic, Chicago.
Grant & Hoag, Orpheum, Minneapolis.
Grapewin, Chas., & Co., Orpheum, Omaha, Neb.
Grover & Richards, Orpheum, Portland, Ore.
Grazers, The, Orpheum, Sioux City, Ia.
Green, Ethel, Orpheum, San Francisco.
Grady, James, & Co., Babcock, Billings, Mont.
Gray & Graham, Empress, Los Angeles, Cal.
Grante, Maud, Victoria, Charleston, S. C., 10-12.
Green & Parker, Empress, Cincinnati.
Greater City Four, Varieties, Terre Haute, Ind.
Griffiths, Gordon's Olympia, Boston.
Gwynn & Gossett, Shubert, Bkln., 10-12.

Jack HALLEN AND BURT Vera
Direction JOSEPH R. SMITH

Hayward-Stafford Trio, Palace, Chicago; Colonial, Akron, O., 14-16.
Hart, Marie & Billy, Orpheum, Winnipeg, Can.; Majestic, Milwaukee, 14-19
Harris & Randall, Spring Lake, Mich., indef.

MARIE AND BILLY HART
In "THE CIRCUS GIRL."
Direction JAMES E. PLUNKETT.

Hanlon, Tom, Garrick, Morristown, Pa.
Haviland & Thornton, Grand, Syracuse, N. Y.
Hawthorne & Inglis, Keith's, Washington.
Hayes, Brent, Majestic, Chicago.
Haber, Eleanor, & Co., Orpheum, Duluth, Minn.
Hall, Billy "Swede," & Co., Orpheum, Lincoln, Neb.

Effie and Billy Hall
YALE STOCK CO.

Haydn, Burton & Haydn, Empress, Sacramento, Cal.
Hallen & Hayes, Greeley Sq., N. Y. C., 7-9; Delancey St., N. Y. C., 10-12.
Harvey Girls (3), Boulevard, N. Y. C., 10-12.
Halperin, Nan, Colonial, N. Y. C.
Hall, Al., Proctor's, Elizabeth, N. J., 10-12.
"Haberdashery, The," Hipp., Reading, Pa.
Hanlon Bros., Shea's, Buffalo.
Hayes, Edmund, & Co., Miles, Cleveland.
Haveland's Animals, Keith's, Boston.

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A NOVELTY IN MUSIC
Pm. addres, WHITE RATS. Booked solid 40 week.

Hawley, Haight & Co., Globe, Phila.
Helen, Baby, Shea's, Buffalo.
Hedders (3), Maryland, Baltimore.
Henshaw & Avery, Maryland, Baltimore.
Hennings, John & Winnie, Temple, Detroit.
Hess Sisters, Shubert, Bkln., 10-12.
Heaman Trio, Grand, Minneapolis.
Heron, Ed., & Co., Proctor's, Troy, N. Y., 10-12.
Hegyl, Lorna, Victoria, N. Y. C.
Hennings, Lewis & Co., Majestic, Cedar Rapids, Ia., 10-12.
Herbert's Seals, Majestic, Cedar Rapids, Ia., 10-12.
Herman, Lew, Landers, Springfield, Mo., 10-12.
Hanson & West, Keeney's, Newark, N. J.
Hillier, W. J., Pantages', Edmonton, Can.; Pantages', Calgary, 14-19.
Hickey Bros. (3), Orpheum, Kansas City, Mo.
Hippodrome Four, Empress, Salt Lake City, U.
Hillebrand, Fred, Empress, San Francisco.
Hill, Murray K., Grand, St. Louis.
Hickman, Robt., & Co., Proctor's 23d St., N. Y. C., 10-12.
Howatson & Swaybell, Majestic, Nevada, Ia., 10-12.

Mae Holden
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GAIETY GIRLS CO.

Holman, Harry, & Co., Hipp., Alton, Ill., 10-12; Academy, Chicago, 14-16; Apollo, Chicago, 17-19.
Houstan, Henry, Touring Australia, indef.
Hogan, Gus, Ernie Marks Co., indef.
Howard & Chase, Poli's, New Haven, Conn.
Hopkins Sisters, Dominion, Ottawa, Can.
Hoey & Lee, Keith's, Providence.
Houdini, Keith's, Phila.
Howard's Animals, Shea's, Toronto, Can.
Howard, Great, Garrick, Wilmington, Del.
Hoffmann, Gertrude, & Co., Orpheum, Los Angeles, Cal.

ADD HOYT'S MINSTRELS
Playing Marcus Loew-Sullivan-Considine Circuit

Howard, Chas., & Co., Orpheum, San Francisco.
Hoyt & Wardell, Empress, San Francisco.
Howard's Bears, Bijou, Bkln., 10-12.
Hollingshead & Sullivan, Loew's, New Rochelle, N. Y., 10-12.
Howell Sisters, Mus. Hall, Portsmouth, Mass., 10-12; Colonial, Haverhill, 14-16; Portland, Portland, Me., 17-19.
Howard & McCane, Orpheum, Phila.
Horelik Ensemble, Royal, N. Y. C.
Hopkins & Axtell, Varieties, Terre Haute, Ind., 10-12.
Eagyt, Lona, Hammerstein's, N. Y. C.
Hunter & Ross, Keynon, Pittsburgh, Pa.

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PLAYING WESTERN VAUDEVILLE TIME.
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Hughes, Mrs. Gene, & Co., Maryland, Baltimore.
Hunting, Lou & Molly, Keith's, Phila.
Hurst, Brandon, & Co., Keith's, Washington.
Hunting & Francis, Orpheum, Los Angeles, Cal.
Hutchinson, Willard & Co., Fulton, Bkln., 10-12.
Hussey & Boyle, Palace, N. Y. C.
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Ideal, Prospect, Bkln.
Imhoff, Conn & Coreene, Orpheum, Oakland, Cal.
Inge, Clara, Maryland, Baltimore.
"In Old Tyrol," Cosmos, Washington.
Ioleen Sisters, Dominion, Ottawa, Can.
Irwin, Flo, Shea's, Buffalo.
Ismed, Orpheum, Sioux City, Ia.
Isamu Japs, Nixon, Phila.
Italia Quartette, Academy, Buffalo.
Jackson, Harry, Hipp., N. Y. C., indef.
Jackson, Joe, Orpheum, Birmingham, Ala.
Jacob's Dogs, Orpheum, Jacksonville, Fla.
Jarrow, G. O. H., Pittsburgh.
Jarvis & Harrison, Poli's, Springfield, Mass.
Japanese Prince, National, N. Y. C., 7-9; Emery, Providence, R. I., 10-12.
Jerge & Hamilton, Proctor's, Albany, N. Y., 10-12.
Jerry, Little, Proctor's, Albany, N. Y., 10-12.
Jerome', Ben, Musical Review, Varieties, Terre Haute, Ind., 10-12.
Johnstons, Musical, Empire, Birmingham, Eng.; Empire, Glasgow, Scot., 14-19; Empire, Edinburg, 21-26; Empire, So. Shields, 28-Jan. 2; Empire, Sunderland, Eng., 4-9.
Johns (3), Grand, Syracuse, N. Y.
Johnston, Johnny, & Co., Orpheum, San Francisco.
Johnston, Johnny, & Co., Orpheum, San Fran.
Joyce & West, Empress, Butte, Mont.
Johnson & Deane, Orpheum, N. Y. C., 10-12.
John Troupe, Boulevard, N. Y. C., 10-12.
Jordan & Stanley, Knickerbocker, Phila., 10-12.
Jordan & Francis, Bowdoin Sq., Boston.
Juliet, Forsyth, Atlanta, Ga.
"Justice," Greeley Sq., N. Y. C., 7-9.
"Just Half Way," American, N. Y. C., 10-12.
Jundts, Les, Family, Williamsport, Pa., 10-12.
Kalmar & Brown, Orpheum, Lincoln, Neb.
Kaufman, Minnie, Orpheum, Seattle, Wash.
Kawana Bros. (3), Keith's, Jersey City, 10-12.
Kelly & Mack, Rosslay, St. Johns, Newfoundland, indef.

KELLY AND GALVIN
Direction HARRY SPINGOLD

Kelly & Galvin, Forsyth, Atlanta, Ga.
Kelso Bros., Majestic, Chattanooga, Tenn.
Kennedy, Nobody & Platt, Majestic, Chattanooga, Tenn.
Keno & Mayne, Orpheum, Montreal, Can.
Kelsey, Joe, Empress, St. Paul.
Kelly, Sadie, American, N. Y. C., 7-9.
Kelt & De Mont, Lincoln Sq., N. Y. C., 7-9; Delancey St., N. Y. C., 10-12.
Kelos (3), Boulevard, N. Y. C., 7-9; Loew's, Poughkeepsie, 10-12.
Kelly, W. J., National, N. Y. C., 10-12.
Keltons (3), Empress, Cincinnati.
Keane & Window, Palace, N. Y. C.
Kellermann, Annette, Palace, N. Y. C.
Keeley Bros. & Co., Nickel, Lawrence, Mass.
Kelly, Walter C., Palace, N. Y. C.
Kirk & Fogarty, Orpheum, Jacksonville, Fla.
Kingston & Ebner, Orpheum, Memphis, Tenn.
Kin Kaid Kilties, American, N. Y. C., 10-12.
King & King, Bijou, Battle Creek, Mich, 10-12.
Kinkaid Billy, Majestic, Cedar Rapids, Ia., 10-12.
Kirk, Hazel, Trio, Keith's, Boston.
Klass & Bernie, Orpheum, N. Y. C., 7-9; Alhambra, Phila., 10-12.
Kolb & Harland, Orpheum, Seattle, Wash.; Orpheum, Portland, Ore., 14-15.
Kremka Bros., Orpheum, Montreal, Can.
Kramers, The, Keith's, Toledo, O.
Kremolina & Darras Bros., Palace, Chicago.
Kronold, Hans, Orpheum, Omaha, Neb.
Kramer & Pattison, Orpheum, St. Paul.
Kunerfeld, Dora, Hipp., N. Y. C., indef.
Kurtis' Roosters, Keith's, Providence.
La Bonb & Scottie, Coburn's Minstrels, indef.

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A NIGHT ON THE BOULEVARD
DIRECTION HARRY WEBER

La Ford, Chas., Lumbee, Lumberton, N. C.; Dixie, Mooresville, 14-19.
Laurenze, Bert, King Ed., Montreal, Can.
La Crandall, Colonial, Norfolk, Va., 10-12.
Langdons, The, Shea's, Toronto, Can.
Lackaye, Wilton, & Co., Hudson, Union Hill, N. J.
Lambertl, Palace, Chicago.
Lai Mon Kim, Orpheum, Memphis, Tenn.
La France & Bruce, Orpheum, Seattle, Wash.
La Valls, Aerial, Orpheum, Spokane, Wash.
Landry Bros., Empress, Seattle, Wash.
Lavier, Empress, St. Paul.
Lane, Plant & Timmons, Lincoln Sq., N. Y. C., 7-9; Flatbush, Bkln., 10-12.
Lamb's Manikins, National, N. Y. C., 10-12.
Last Hope, 7th Ave., N. Y. C., 10-12.
La Titcomb Revue, Fulton, Bkln., 10-12.
Lambert & Ball, Alhambra, N. Y. C.
Lane & O'Donnell, Royal, N. Y. C.
Laurent Trio, Proctor's 58th St., N. Y. C., 7-9.
La Viva, Proctor's 23d St., N. Y. C., 7-9; Proctor's 125th St., N. Y. C., 10-12.
"Law of the Plains," Proctor's, Schenectady, N. Y., 10-12.
Larkin & Pearl, Academy, Buffalo.
"Lanky Bob," Poli's, Springfield, Mass.
Lang, Billie & Mae, Halsey St., Bkln., 14-16; 116th St., N. Y. C., 17-19.

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Leo, Prince, O. H., Ishpeming, Mich.
Lenard & Russell, G. O. H., Pittsburgh.
Lehar, Franz, Lyric, Richmond, Va., 10-12.
Leslie, Blanche, Empress, Los Angeles, Cal.
Leighton & Robinson, Orpheum, Ogden, U.
Le Roy & Harvey, Loew's, Waterbury, Conn., 10-12.

BESSIE LE COUNT

Leon Sisters & Co., Family, Rochester, N. Y.
Lesik & Anita, Olympic, Buffalo.
Ledegar, Chas., Empress, Cincinnati.
Le Grande, Virginia, & Co., Priscilla, Cleveland
Leon's Models, Hammerstein's, N. Y. C.
Lipinsky's Dogs, Keith's, Cincinnati.
Libby & Barton, Orpheum, Salt Lake City, U.
Lichter, Baron, Palace, Minneapolis.
Liebert, Sam, & Co., Proctor's 125th St., N. Y. C., 10-12.
Llonati, Orpheum, So. Bend, Ind., 10-12.
Livingston, Cora, Howard, Boston.
Lloyd, Rosie, Bushwick, Bkln.
Lloyd, Herbert, & Co., Majestic, Cedar Rapids, Ia., 10-12.
Loretta Twins, Temple, Detroit.
Loyal, Sylvia, & Partner, Poli's, Scranton, Pa.
"Lonesome Lassies," Poli's, Scranton, Pa.
Lorraine & Bark, Keith's, Washington.
Lockett & Waldron, Orpheum, Lincoln, Neb.
"Love in a Sanitarium," Empress, St. Paul.
Lorettas (3), Loew's, Vancouver, Can.
Love, Murray Trio, Princess, St. Paul, 10-12.
Lorraine, Oscar, Miles, Cleveland.
Lucca, Lucianna, Poli's, Scranton, Pa.
Lucas & Field, Bijou, Jackson, Mich., 10-12.
Lakens (4), Globe, Phila.
Lyres (3), Keith's, Boston.
Lytton, Le Roy, & Co., Grand, Syracuse, N. Y.
Lydell, Rogers & Lydell, Orpheum, Denver.
Lyrics, 7th Ave., N. Y. C., 10-12.
Mason, Wilbur & Jordan, Avenue, Chicago, 10-12; Wilson, Chicago, 14-16.

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Maxine Bros. & Bobby, Keith's, Cleveland.
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POP WARD

STILL MANOUVERING

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COY DE TRICKEY

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Book solid on MARCUS LOEW TIME. Direction IRVING COOPER.
JOHN BARTON ALLAN CAMPBELL

Martina (3), Majestic, Chattanooga, Tenn.
Markley, Frank, Colonial, Erie, Pa.
Mack & Orth, Keith's, Louisville, Ky.
Mayo, Louise, Poli's, Scranton, Pa.
Mack & Barton, Keith's, Toledo, O.
"Matinee Girls" (Edwards'), Orpheum, Duluth, Minn.

THE MAGLEYS

SPECIALTY DANCERS.
DIRECTION OF M. S. BENTHAM.

MacRae & Clegg, Orpheum, Sioux City, Ia.
Mack, Andrew, 7th Ave., N. Y. C., 7-9.
Macart & Bradford, Boulevard, N. Y. C.
Mann, Benn & Hazel, Loew's, Fall River, Mass., 10-12.
Marie & Trevette, St. James, Boston, 10-12.
Martells (5), Loew's, Toronto, Can.
Manhattan Trio, Loew's, Waterbury, Conn., 10-12.
Marks, A., & Co., Family, Rochester, N. Y.
Martini & Maximillian, Princess, St. Paul, 10-12.
Martin & Fabrini, Orpheum, Bkln.

Lottie Mayer

AND HER
GRACEFUL DIVING NYMPHS

Mario & Duffy, Alhambra, N. Y. C.
Mason & Dixon, Proctor's 58th St., N. Y. C., 7-9.
Marlow, Bud, Proctor's 23d St., N. Y. C., 7-9; Proctor's, Mt. Vernon, 10-12.
Manning & Sloane Co., Proctor's, Albany, N. Y., 10-12.
Marrons, Hines & La Mar, Family, Williamsport, Pa., 10-12.
May & Kilduff, Bijou, Battle Creek, Mich., 10-12.
Mayo & Kirk, Victoria, Charleston, S. C., 10-12.
Matthews, Shayne & Co., Shea's, Buffalo.
Makins Bros., Academy, Buffalo.
Mahoney & Tremont, Broadway, Phila.

PRODUCER

VIOLET MASCOTTE

Perm. add., The Bungalow, Randolph, Mass. Phone.

Mack & Williams, Poli's, Springfield, Mass.
Madden & Fitzpatrick, Hammerstein's, N. Y. C.
Majestic Musical Four, Bijou, Jackson, Mich., 10-12.
Martha & Sister, Bijou, Jackson, Mich., 10-12.
Mason & Murray, Miles, Cleveland.
McDermott, Billy, Forsyth, Atlanta, Ga.
McGreevy, Mr. & Mrs. Jack, Keith's, Columbus, O.
McCormack & Irving, Poli's, Hartford, Conn.
McLallan & Carson, Orpheum, Montreal, Can.
McDevitt, Kelly & Lucey, Dominion, Ottawa, Can.
McMahon, Diamond & Chaplow, Keith's, Washington.

The McNutts

"NUTTY McNUTTS"
Comedy Acrobatic Cyclists. Direction Frank Bohm

McMahon & Chapelle, Majestic, Chicago.
McGinn, Francis, & Co., Orpheum, Minneapolis.
McGoods, Chas, & Co., Columbia, St. Louis.
McLeans, Australian, Orpheum, Winnipeg, Can.
McKinley, Neil, Empress, Kansas City, Mo.
McClure & Leddy, Empress, Kansas City, Mo.
McNutts, Cycling, Orpheum, Ogden, U.
McIntosh & Maids, Empress, San Francisco.
McMillan, Lida, & Co., Loew's, Vancouver, Can.
McGivney, Owen, Loew's, Toronto, Can.
McLain, Caroline, & Co., Proctor's 23d St., N. Y. C., 7-9; Proctor's 58th St., 10-12.
McCauley, Inez, & Co., Empress, Cincinnati.
Meuther, Dorothy, Keith's, Lowell Mass.; Auditorium, Manchester, N. H., 14-16; Federal, Salem, Mass., 17-19.

TWO BOYS AND SIX TABLES

MENNETTI & SIDELLI

Those Ludicrous Acrobats Booked solid

Meyakos Trio, Keith's, Louisville, Ky.
Merkle Sisters, Star, St. Thomas, Can., 10-12.
Merrettis (5), Orpheum, Lincoln, Neb.
Merrill & Otto, Orpheum, Minneapolis.
Mercedes, Orpheum, St. Paul.
Meredith & Snoozer, Empress, Portland, Ore.
Menotte Twins, Orpheum, Spokane, Wash.
Mellor & De Paula, Royal, Victoria, Can.
Melody Trio, Wm. Penn, Phila.
Miller & Vincent, Orpheum, Los Angeles, Cal.; Orpheum, San Diego, 14-16.
Milton & De Long Sisters, Keith's, Cincinnati.
Minkel & Miller, Colonial, Norfolk, Va., 10-12.
Miles, Homer B., & Co., Keith's, Providence.
Mijares, Majestic, Milwaukee.
Miller & Lyles, Orpheum, Minneapolis.
Miller, Isabelle, & Co., Lincoln Sq., N. Y. C., 7-9.
Miller & Kresko, Proctor's 23d St., N. Y. C., 7-9.
Mills & Rhodes, Proctor's 125th St., N. Y. C., 7-9; Proctor's 23d St., N. Y. C., 10-12.
Miller & Tempest, Globe, Phila.

Morrell & Jaeger, Shrine, Rutland, Vt., 10-12; Bullock's, Providence, R. I., 14-19.
Monroe, Chauncey, & Co., Keith's, Columbus, O.
Montgomery, Marshall, Keith's, Cincinnati.
Mosher, Hayes & Mosher, Keith's, Indianapolis.

MORIARTY SISTERS

IN VAUDEVILLE

Moore, Geo., Lyric, Indianapolis, 10-12.
Moore & Yates, Orpheum, Montreal, Can.
Moran & Wiser, Temple, Rochester, N. Y.
Morton, Sam & Kitty, Shea's, Toronto, Can.
Moore & Littlefield, Orpheum, Denver.
"Motoring" (Tate's), Orpheum, New Orleans.
Morris, Elida, Orpheum, Oakland, Cal.
Montrose & Sydell, Empress, Denver.
Morris & Beasley, Empress, Denver.
Moore & Elliott, Unique, Minneapolis.
Morrell, Beatrice, Palace, Minneapolis.
Morocco Arabs (6), Talbot's Hipp., St. Louis.
Moneta Five, Orpheum, Altoona, Pa., 10-12.
Morton, Ed., Alhambra, N. Y. C.
Morse, Billy, Proctor's 23d St., N. Y. C., 10-12.
Montague's Birds, Proctor's, Albany, N. Y., 10-12.
Mott & Maxfield, Olympic, Buffalo.
Morton, James J., Empress, Cincinnati.
Morris, Mike, Temple, Cambridge, Mass., 10-12.
Mortimer, Lillian, & Co., Priscilla, Cleveland.
Moon Maids, Gordon's Olympia, Boston.
Morin Sisters, Grand, Phila.
Morris, Mr. & Mrs. Wm., Nixon, Phila.
Mullane, Frank, Shea's, Buffalo.
Mullen & Coogan, Grand, Syracuse, N. Y.
Murphy & Foley, Empress, Kansas City, Mo.
Mullen & Herbert, Orpheum, Altoona, Pa., 10-12.
"Mysterious Mr. Russell," Bushwick, Bkln.
Nana, Orpheum, Harrisburg, Pa.
Nash, Julia, & Co., Dominion, Ottawa, Can.
Nelusco & Herley, O. O. H., Pittsburgh.
Newhouse, Snyder & Co., Orpheum, Kansas City, Mo.
Nesbit, Evelyn, Royal, N. Y. C.
Newhoff & Phelps, Family, Williamsport, Pa., 10-12.
Newport & Stirk, Keystone, Phila.
Nichols-Nelson Troupe, Empress, San Francisco; Empress, Sacramento, 14-19.
Niblo's Birds, Colonial, Erie, Pa.
Nichols, Nellie, Majestic, Milwaukee.
Nip & Tuck, Orpheum, Spokane, Wash.
Nichols Sisters, Royal, Victoria, Can.
Niblo & Riley, Boulevard, N. Y. C., 7-9; Flatbush, Bkln., 10-12.
Nichols & Croix Sisters, Gordon's Olympia, Boston.
Nosses, Musical (5), Scipps, Kokomo, Ind., 10-12; Temple, Ft. Wayne, 14-16; Fox, Aurora, Ill., 17-19.
Nonette, Victoria, Charleston, S. C., 10-12.
North, Frank, Orpheum, Salt Lake City, U.
Nowlin & St. Claire, Loew's, Toronto, Can.
Norwood & Hall, Keith's, Lowell, Mass.
Nugent, J. C., & Co., Orpheum, Harrisburg, Pa.
Oakland, Will, & Co., Orpheum, Los Angeles, Cal.
Oakland Sisters, Broadway, Phila.
O'Brien, Bennett & Gosler, Hudson, Union Hill, N. J.
O'Brien, Havel & Co., Orpheum, Minneapolis.
O'Connor, Willing, Bentley & Willing, Princess, St. Paul, 10-12.
O'Donnell, Geo., Hipp., N. Y. C., indef.
Oddone, Empress, Denver.
Ogden Quartette, Crystal, Milwaukee.
Okabe Japs, Colonial, N. Y. C.
Olympic Champion Trio, Hipp., N. Y. C, indef.
Olivers (6), Empress, Butte, Mont.
Olivette Troubadours, Nickel, Lawrence, Mass., 10-12.
O'Neil, Doc., Keith's, Phila.
O'Neil & Dixon, Bijou, Bkln., 10-12.
"On the Riviera," Hipp., Baltimore.
Patrick & Otto, Bijou, Battle Creek, Mich., 10-12.
Parshleys, The, Lincoln Sq., N. Y. C., 7-9; Orpheum, N. Y. C., 10-12.
Parke, Rome & Francis, Colonial, Logansport, Ind., 10-12.
Patricola & Myers, Empress, Los Angeles, Cal.
Paul, Levant & Dobbs, Palace, Minneapolis.
Parillo & Frabito, Prospect, Bkln.
Palmer, Gaston, Proctor's 58th St., N. Y. C., 10-12.
Payne, Nina, Proctor's, Troy, N. Y., 10-12.
Parisian Trio, Proctor's, Schenectady, N. Y., 10-12.
Paull & Boyne, Wm. Penn, Phila.
Peterson & Arliss, Portland, Portland, Me., 10-12.
Pepper, Harry L., Wigwam, Muskogee, Okla., indef.
"Pekin Mysteries," Orpheum, Harrisburg, Pa.
Peppino, Majestic, London, Can.
Pederson Bros., Keith's, Phila.
Perea, Lusita, Keith's, Phila.
Pelletier, Pierre, Orpheum, Seattle, Wash.
Pearl & Roth, Orpheum, Racine, Wis., 10-12.
Pearl & Termini, Proctor's, Troy, N. Y., 10-12.
Pearl Bros. & Burns, Poli's, Springfield, Mass.
Phillips & White, Loew's, Fall River, Mass., 10-12.
Pinard, Al., Bijou, Lansing, Mich.; Majestic, Ann Arbor, 14-19.
Pierlot & Scofield, Keith's, Tampa, Fla.
Pisano & Bingham, Empress, Portland, Ore.
Pisano, Gen., & Co., Orpheum, Racine, Wis., 10-12.

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10 MINUTES OF THE HOUR
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WEBER AND EVANS PRESENT

MILTON POLLOCK AND CO.

In "Speaking of Father," by GEO. ADE

Pino, Joe, Proctor's 125th St., N. Y. C., 10-12.
Poyden & Reed, Lyric, Indianapolis, 10-12.
Potts, Ernie, & Co., Orpheum, St. Paul.
Polais Bros., Empress, Los Angeles Cal.
Pruett, Bill, Keith's, Indianapolis.
Primrose Four, Keith's, Phila.
Princeton & Yale, Orpheum, Spokane, Wash.
Primrose, Anita, Grand, Minneapolis.
Puck, Harry & Eva, Keith's, Columbus, O.
Purcella Bros., Empress, St. Paul
Quiroga, Manuel, Majestic, Milwaukee.
Quirk, Billy & Howard, Boston.
Ray, John & Emma, Orpheum, Memphis, Tenn.

GEO. RANDALL & CO.

In the Screamingly Funny Farce,
"ALL ON ACCOUNT OF A TITLE"

Rajah, Princess, Orpheum, San Francisco.
Randall, Geo., & Co., Orpheum, N. Y. C., 10-12.
Ramsey Sisters, Grand, St. Louis.
Ravens, Original (3), Orpheum, Milwaukee.
Raymond & Bain, Royal, N. Y. C.
Raymond & Rossello, Family, Williamsport, Pa., 10-12.
Ray & Hillard, Keith's, Lowell, Mass.
Raymond, Allen, Bijou, Boston.

BOB RAYMOND

ONLY E-FLAT YODLER
With Chas. Robinson's Carnation Beauties

Ramsay's Harmonists, Howard, Boston.
"Red Heads, The," Orpheum, Oakland, Cal.
Reisner & Gores, Orpheum, Sioux City, Ia.
Reardon Players, Colonial, Haverhill, Mass., 10-12.
Regals (4), Palace, Minneapolis.
Reed & Nelson, Proctor's 125th St., N. Y. C., 7-9; Lyric, Newark, N. J., 10-12.
Reenes (4), Proctor's, Elizabeth, N. J., 10-12.

CARRIE REYNOLDS

UNITED TIME

Readings (4), Proctor's 23d St., N. Y. C., 10-12.
Reading, Rose, Gordon's Olympia, Boston.
Rheil, Carl, Star, Sault Ste. Marie, Mich.
Rabierre, Jeanne, Hipp., N. Y. C., indef.
Rigoletto Bros., Poli's, Hartford, Conn.
Richards & Kyle, Keith's, Indianapolis.
Richard Bros., Orpheum, Jacksonville, Fla.
Richmond & Mann, Unique, Minneapolis.
Ring, Blanche, Bushwick, Bkln.
Rianos (3), Proctor's 125th St., N. Y. C., 7-9; Proctor's, Troy, 10-12.

EDNA RICHARDSON

THE SWEETHEART GIRL United Time

Richardinis (4), Proctor's 58th St., N. Y. C., 10-12.
Richard & Brandt, Proctor's 125th St., N. Y. C., 10-12.
Rice, Gordon, Keith's, Lowell, Mass.
Roeders (4), Keith's, Boston.
Rochester, Claire, Keith's, Columbus, O.
Roach & McCurdy, Keith's, Cleveland.
Ross, Chas. J., Keith's, Cleveland.
Robertson, Douglas, Casino, Ottawa, Can., 10-12.
Ross, Eddie, Temple, Rochester, N. Y.
Rooney & Bent, Majestic, Chicago.
Rogers, Will, Majestic, Chicago.
Royal's Dogs., Columbia St. Louis.

JOE—THE TWO ROEDERS—MAY

The "GYMNAST" and "THE NUT"
DIR. VIC. BLAUVELT FRANK EVANS Inc.

Romain & Orr Empress, Kansas City, Mo.
Robinson, Bill, Empress, Sacramento, Cal.
Ronair & Ward, American, N. Y. C., 10-12.
Rees-Fenton Players, Greeley Sq., N. Y. C., 10-12.
Robinson's Elephants, Flatbush, Bkln., 10-12
Rockwell & Wood, Loew's, Toronto, Can.
Robins, Royal, N. Y. C.
Romanis, The, Proctor's, Albany, N. Y., 10-12.
Romy & Bowman, Majestic, Cedar Rapids, Ia., 10-12.
Roy & Within, Crystal, Milwaukee.
Robinson, Blondy, Nickel, Lawrence, Mass., 10-12.

ROQUES and FINAU

Musical and Singing Novelty
Direction CHAS NELSON

Rogers & Gates, Keeney's, Newark, N. J.
Rogers & Hall, Portland, Portland, Me., 10-12.
Rose & Gates, Keeney's, Newark, N. J.
Romeros (5), Gordon's Olympia, Boston.
Root & White, Gordon's Olympia, Boston.
Rolland Bros., Bowdoin Sq., Boston.
Romany Girls, Bijou, Boston.
Rogers, Billy, Broadway, Phila.
Russell's Minstrels, Babcock, Billings, Mont.
Russells, Flying, Alhambra, Phila., 10-12.
Russell & Church, Palace, Minneapolis.
Ryan & Lee, Shea's, Buffalo.

BEN HARRIETTE

RYAN and LEE

"If you see us do it, it's ours"

Ryan & Tierney, Majestic, Milwaukee.
Ryan, Richfield & Co., Orpheum, Ogden, U.
Santley & Norton, Orpheum, Seattle, Wash.; Orpheum, Portland, Ore., 14-19.
Sale, Chick, Keith's, Boston.

MAURICE SAMUELS

—IN—
A DAY AT ELLIS ISLAND
Direction HARRY PINCUS

Samayoa, Columbia, Grand Rapids, Mich.
Salvaggis, Les, Orpheum, Des Moines, Ia.
Samuels, Ray, Columbia, St. Louis.
Sampson & Douglas, Babcock, Billings, Mont.
"Salvation Sue," Bijou, Battle Creek, Mich., 10-12.
Sami, Lady, Keystone, Phila.

SANTLY & NORTON

IN VAUDEVILLE

Scott & Marke, Savoy, Fall River, Mass., 10-12; O. H., Newport, R. I., 14-16.
"School Playground," Keith's, Indianapolis.
Schaffer, Sylvester, Keith's, Louisville, Ky.
Schwartz Bros., Orpheum, Des Moines, Ia.
"School Days," Empress, Los Angeles, Cal.
Schooler & Dickinson, Palace, N. Y. C.
Scamp & Scamp, Lyric, Newark, N. J.
Seymour & Dupre, Colonial, Erie, Pa.
"Serg't Bagby," G. O. H., Pittsburgh.
"Seminary Scandal," Lyric, Richmond, Va., 10-12.

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Tel. 5621 Bryant. SAM D. HYAMS, Columbia Theatre Bldg., N.Y.C.

Seman, Chas. F., Orpheum, Winnipeg, Can.
Seaton, Billie, Proctor's 125th St., N. Y. C., 7-9; Proctor's, Mt. Vernon, 10-12.
Shepherd, Burt, Hipp., N. Y. C., indef.

MABELL SHERMAN

Sherman & De Forrest, Proctor's, Albany, N. Y. 10-12; Proctor's 125th St., N. Y. C., 14-16.
Shannon & Annis, Keith's, Cleveland.
Shone, Hermine, Orpheum, St. Paul
Shriner & Richards, Empress, Kansas City, Mo.
Sherman, Sadie, American, N. Y. C., 7-9.

MAY SHELDON AND KEMP SISTERS

UNITED TIME

Shreck & Percival, American, N. Y. C., 7-9; 7th Ave., N. Y. C., 10-12.
Sherwood Trio, Orpheum, Boston, 10-12.
Sherman & Uttry, Bushwick, Bkln.
Sherman-De Forest Co., Proctor's, Albany, N. Y., 10-12.
Shaw, Lillian, Hammerstein's, N. Y. C.

Shrode and Chappelle

"DURING ONE'S LIFE"
LOEW CIRCUIT SOLID

Singer's Midgets, Hipp., N. Y. C., indef.
"Shleights," Empress, Portland, Ore.
Simms, Rouble, Empress, Seattle, Wash.
Sinclair & Griffith, Orpheum, N. Y. C., 7-9.
Simpson & Dean, Loew's, Waterbury, Conn., 10-12.
Siddons, Loew's, Waterbury, Conn., 10-12.
Skaters Bijouve, Prospect, Bkln.
Skipper, Aaita & Skipper, Calumet, Calumet, Mich., 10-12.
"Slave Ship, The," Hammerstein's, N. Y. C.
Smiths, Aerial, Touring Europe; indef.
Smythe, Daisy, Hipp., N. Y. C., indef.
Smith, Irene & Bobby, Colonial, Norfolk, Va., 10-12.
Snowden & Elphye, Orpheum, Oakland, Cal.
Snyder, Bud, & Co., Gordon's Olympia, Boston.
Soeman, Fred, Orpheum, Birmingham, Ala.
Song Birds, Little (6), Keith's, Providence.
Sorcho, Capt., & Co., Shubert, Utica, N. Y.
Solti Duo, Orpheum, Omaha, Neb.
"Song Festival, The," Talbot's Hipp., St. Louis.
Solis Bros. (4), Bijou, Battle Creek, Mich., 10-12.
Song & Dance Review, Broadway, Phila.
Spiegel & Jones, Keith's, Tampa, Fla.
Spinette Quintette, Orpheum, Portland, Ore.
"Spider & the Fly," Loew's, Newburgh, N. Y., 10-12.
Spolini, Jack, Bowdoin Sq., Boston.
Starrett, Howard S., Jr., Ziegfeld Follies of 1914, indef.

JESSIE JAMES

STIRLING and CHAPMAN

SCOTTISH VOCALISTS
Direction STOKER and BIERBAUER

Stetson & Huber, Republic, Los Angeles, Cal.; Clunes, Pasadena, 14-19.
Stickney's Circus, Orpheum, Jacksonville, Fla.
Stewart & Keeley, Hudson, Union Hill, N. J.
Stevens, Edwin, & Co., Orpheum, Des Moines, Ia.
Stantons, The, Empress, Salt Lake City, U.
Stage Struck Kids, Alhambra, Phila., 10-12.
Stewart & Dakin, Hipp., Baltimore.
Stone & Hughes, Alhambra, N. Y. C.
Stewart, Gail, Proctor's, Schenectady, N. Y., 10-12.
Stone & Hayes, Orpheum, So. Bend, Ind., 10-12.
Stevens, Paul, Miles, Cleveland.
Strand Trio, Orpheum, Boston, 10-12.
Sully & Phelps, O. H., Kittanning, Pa.

Sutton, McIntyre and Sutton

THE PUMPKIN GIRL
DIRECTION HARRY J. FITZGERALD

Suratt, Valeska, & Co., Columbia, St. Louis.
Svengali, Empress, Sacramento, Cal.
Swor & Mack, Orpheum, Los Angeles, Cal.
Swan & Bambard, Nixon, Phila.

WILBUR C. SWEATMAN

RAGTIME CLARIONETIST
Direction MAX HAYES

Sylvia, Family, Montreal, Can., 10-12.
Taylor, Lillian, Orient, Oskaloosa, Ia., 10-12.
Taylor, Eva, & Co., Keith's, Cincinnati.
Tasker Ann, & Co., Orpheum Los Angeles, Cal.
"Tangle, The," Loew's, Fall River, Mass., 10-12.
Tanguay, Eva, Orpheum, Bkln.
Talking Horse, Proctor's, Troy, N. Y., 10-12.

TAYLOR & HOWARD

THOSE KIDS FROM BRAZIL
PLAYING UNITED TIME

"Tamer, The," Nickel, Lawrence, Mass., 10-12.
Teddy, Alice, Maryland, Baltimore.
"Telephone Tangle, A," Grand, Syracuse, N. Y.
Thomson, Harry, Orpheum, Ogden, U.; Empress, Salt Lake City, U., 14-19.
Thornton, James & Bonnie, Hudson, Union Hill, N. J.
"Thro' the Skylight," Empress, Kansas City, Mo.
Thompson & Co., Keith's, Lowell, Mass.

THURBER & THURBER

MOST UP-TO-DATE COMEDY ACT
ORIGINAL FUTURIST DANCE

Thriller, Harry, Bijou, Boston.
Tighe, Harry, & Babette, Palace, Chicago.
Tiny Tot, Keeney's, Newark, N. J.
Toyo Troupe, Temple, Rochester, N. Y.
Trask & Montgomery, Priscilla, Cleveland.
Treat's Seals, Dominion, Ottawa, Can.
Trevitt's Dogs, G. O. H., Pittsburgh.
Tyavelo, Orpheum, Oakland, Cal.
Trans-Atlantic Trio, Columbia, St. Louis.
Trovollo, Unique, Minneapolis.
Trainer, Jack, & Co., Grand, St. Louis.
Tiuda, Harry, Orpheum, Omaha, Neb.
Tucker, Sophie, Empress, Butte, Mont.
"Twice a Week," Proctor's 58th St., N. Y. C., 7-9; Proctor's 23d St., N. Y. C., 10-12.
Tyles (3), Orpheum, Salt Lake City, U.
Urma, Hetty, Orpheum, Jacksonville, Fla.
Usher, Claude & Fanule, Keith's, Cleveland.
Vardelles, The, Moulin Rouge Girls, indef.
Vardaman, Sydney, Australia, indef.
Valli, Muriel & Arthur, Harris, Pittsburgh, Pa.; Lyceum, Canton, O., 14-16; Victoria, Wheeling, W. Va., 17-19.
Van Hoven, Keith's, Boston.
Vradinoff & Louie, Keith's, Columbus, O.
Vaughn, Olaser, & Co., Temple, Detroit.
Van & Schenck, Shea's, Toronto, Can.
Vadie, Mlle. Marven, & Co., Orpheum, Minneapolis.
Van, Billy B., & Co., Orpheum, Portland, Ore.
Van Bergen, Martin, Orpheum, Salt Lake City, U.
Van & Ward Sisters, Delancey St., N. Y. C., 7-9; Orpheum, N. Y. C., 10-12.
Van, Chas. & Fanule, Grand, Syracuse, N. Y.
Van Bros., Majestic, Cedar Rapids, Ia., 10-12.
Versatile Trio, Proctor's 58th St., N. Y. C., 10-12.
Vernon, Hope, Poli's, Hartford, Conn.
Vinton, Ed., & Buster, Bijou, Savannah, Ga., 10-12.
Violinsky, Orpheum, Portland, Ore.
Village Choir, Nixon, Phila.
Von Hampton & Jocelyn, Columbia, Bkln., 10-12.
Vox, Valentine, Orpheum, Milwaukee.
"Volunteers, The," Orpheum, So. Bend, Ind., 10-12.
Walters, Walter, Nixon, Phila.

WARD, BELL AND WARD

UNDER THE WHITE TOP
FEATURING ADELAIDE M. BELL

Water Lilies (6), Hammerstein's, N. Y. C.
Wayne, Chas., & Co., Varities, Terre Haute, Ind., 10-12.
Wallace, Vesta, Olympic, Buffalo.
Wallon & Vivian, Lyric, Newark, N. J., 10-12.
Ward, Marty, Girls from Happyland Co., indef.
Ward, Irene, Hipp., N. Y. C., indef.
Ware, Alice, G. O. H., Kingston, Can., 10-12.
Waldemer, Young & Jacobs, Majestic, Chicago.
Ward, Bell & Ward, Orpheum, New Orleans.
Warner, Genevieve, & Karla, Orpheum, San Francisco.
Ward Sisters, Babcock, Billings, Mont.
Warner & Corbett, Orpheum, Spokane, Wash.
Wanda, Royal, Victoria, Can.

SPENCER WARREN

TUMBLING WITH LEO ZARRELL TRIO.
TOURING ORPHEUM CIRCUIT.

Wally, Richard, 7th Ave., N. Y. C., 7-9; Shubert, Utica, 10-12.
Waterbury Bros. & Tenny, Bijou, Bklyn., 10-12.
Waring, Nelson, Loew's, Poughkeepsie, N. Y., 10-12.
Ward, Pop, Loew's, Waterbury, Conn., 10-12.
Ward, Prince, Family, Rochester, N. Y.
Ward, Will, & Girls, Orpheum, Bkln.
Wakefield, Willa Holt, Colonial, N. Y. C.
Warren & Francis, Colonial, N. Y. C.
Wahl & Abbott, Proctor's 58th St., N. Y. C., 7-9.

WARDELL and HOYT

LAUGH CREATORS
Watch them They do it

Walker & Ill, Proctor's, Elizabeth, N. J., 10-12.
Wells, Billy & Nellie, Hughes' Comedians, indef.
Weber & Capitola, Grand, Syracuse, N. Y.
Weston & Leon, Palace, Chicago.
Weber, Chas., Orpheum, Des Moines, Ia.
Weston & Clare, Orpheum, Omaha, Neb.

HAVE YOU SEEN

WEBER & ELLIOTT?

Welch, Joe, Orpheum, N. Y. C.
Weston & Keith, Delancey St., N. Y. C., 7-9.
Weston & Young, St James, Boston, 10-12.
West, Mae, Globe, Boston, 10-12.
Welsh & Burns, Alhambra, N. Y. C.
West, Hazel, Keeney's, Newark, N. J.
Weston, Willie, Globe, Phila.

WELLING-LEVERING TROUPE

Funniest Cycle Act in Vaudeville

"When We Grow Up," Miles, Cleveland.
Whiteside, Eth, Hipp., N. Y. C., indef.
Whitman, Frank, Keith's, Boston, 14-19.
Whipple, Huton & Co., Orpheum, Jacksonville, Fla.
White Hussars (9), Orpheum, Seattle, Wash.
White & Jason, Orpheum, Salt Lake City, U.
"When It Strikes Home," Empress, Butte, Mont.
"When Women Rule," National, N. Y. C., 10-12.
Whiteside, Ethel, & Co., Loew's, Toronto, Can.

W. E. WHITTLE

IN HIS NEW ACT
SUMMER MORN IN CENTRAL PARK

Wheeler, Burt, Proctor's, Albany, N. Y., 10-12.
Whittle, W. E., Grand, Phila.
Whittier, Inc. & Co., Gordon's Olympia, Boston.
Wilson, Chas. & Adelaide, Broadway, Phila.
Williams & Segal, Keystone, Phila.
Wilder, Marshall P., Sherman, Chicago, 7-15; Gaiety, Springfield, 17-20.
Wilbur, Crane, Poli's, Springfield, Mass.
Wilson & Aubrey, Orpheum, Madison, Wis.; Majestic, Cedar Rapids, Ia., 14-19.
Wilson, John P., Hipp., N. Y. C., indef.
Wilbur, Juggling, Gladstone, Gladstone, Mich., 10-12.

JAS. WILSON & AUBREY AL.

"World's Almost Greatest Wrestlers." Playing United Time. Direction GENE HUGHES

Wilde, Mr. & Mrs. Gordon, Keith's, Indianapolis.
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Wilson, Frank, Orpheum, Duluth, Minn.
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"Winning Widows," Lincoln Sq., N. Y. C., 7-9; Loew's, Poughkeepsie, 10-12.
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Wright & Albright, Tampa, Tampa, Fla.; Forsyth, Atlanta, Ga., 14-19.
Wynn & Elkins, Grand, Homestead, Fla.; Grand, Miami, 14-19.
Wynn, Bonnie, Keith's, Phila.
Wyatt's Lads & Lassies, Proctor's 23d St., N. Y. C., 7-9; Proctor's 125th St., N. Y. C., 10-12.
Xela Sisters, Portland, Portland, Me., 10-12.
Xylos, The, Bowdoin Sq., Boston.
Yates, Autrey, Proctor's, Schenectady, N. Y., 10-12.

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Anglin, Margaret—Ford's, Baltimore, 7-12.
Adams, Maude (Chas. Frohman, mgr.)—Evansville, Ind., 9, Lexington, Ky., 10, Louisville 11, 12, Atlanta, Ga., 14-16, Chattanooga, Tenn., 17, Birmingham, Ala., 18, 19.
"Alma, Where Do You Live?"—New Orleans 6-12.
"Adele"—Rochester, N. Y., 9.
"Appeal, The"—Montreal, Can., 7-12, Buffalo 14-19.
Barke, Billie (Chas. Frohman, mgr.)—Grand O. H., Cincinnati, 7-12, Nixon, Pittsburgh, Pa., 14-19.
Bernard, Sam—Springfield, Mass., 9.
"Bird of Paradise, The" (Oliver Morosco, mgr.)—Vancouver, Can., 9, Bellingham, Wash., 10, Tacoma 11, No. Yakima 12, Spokane 13, 14, Missoula, Mont., 15, Gt. Falls 16, Helena 17, Butte 18, Billings 19.
"Bringing Up Father," No. 1 Co. (Chas. Yale, mgr.)—Dayton, O., 7-12, Cincinnati 14-19.
"Bringing Up Father," No. 2 Co. (Chas. Foreman, mgr.)—Dallas, Tex., 9, 10, Ft. Worth 11, 12, Gainesville 14, Sherman 15, Denison 16, Durant, Okla., 17, McAlester 18, Muskogee 19.
"Bringing Up Father," No. 3 Co. (Archie MacKenzie, mgr.)—Des Moines, Ia., 9, Omaha, Neb., 10-13, Red Oak, Ill., 14, Aurora 15, Centerville, Ia., 16, Oskaloosa 17, Ottumwa 18, Washington 19.
"Beautiful Adventure, The" (Chas. Frohman & Klaw & Erlanger, mgrs.)—Blackstone, Chicago, 7-19.
"Billy, the Kid"—Harrisburg, Pa., 11.
"Ben-Hur"—Academy, Baltimore, 7-12, National, Washington, 14-19.
"Blue Bird"—Shubert, St. Louis, 6-12, Keokuk, Ia., 18.
Columbia Mus. Com. Co.—Ottawa, Can., indef.
Chatterton, Ruth—Gaiety, New York, indef.
Campbell, Mrs. Patrick (Liebler Co., mgrs.)—Wallack's, New York, 7-12.
Century Grand Opera Co. (Milton & Sargent Aborn, mgrs.)—Auditorium, Chicago, until Jan. 16.
Clemage, Arthur, Mus. Com. Co. (Claude H. Long, mgr.)—Fargo, N. Dak., 6-20.
"Candy Shop, The"—La Salle, Chicago, 7-12.
"Calling of Dan Matthews"—Gaskill & MacVitty's, Inc.—Urbana, O., 9, Greenville 10, Springfield 11, 12, Cambridge 14, Barnesville 15, Belaire 16, Wheeling, W. Va., 17-19.
"Calling of Dan Matthews," No. 2 Co.—Saline, Kan., 9, McPherson 10, Newton 11, Hutchinson 12, St. John 14, Stafford 15, Pratt 16, Anthony 17, Winfield 18, Arkansas City 19.
"Call of the Cumberlands"—Gaskill & McVitty's—Benson, Minn., 9, Herman 10, Morris 11, Milbank, S. Dak., 12, Aberdeen 13, Redfield 14, Watertown 15, Brookings 16.
"Conniess Coquette" (O. M. Paul, mgr.)—Punxsutawney, Pa., 9, Du Bois 10, Kane 11, Ridgway 15.
Dawn, Hazel (John C. Fisher, mgr.)—Knickerbocker, New York, 7, indef.
Drew, John (Chas. Frohman, mgr.)—Hollis, Boston, 7-19.
Dillon & King Mus. Com. Co.—Columbia, Oakland, Cal., indef.
Dressler, Marie—Geneva, N. Y., 11, Montreal, Can., 14-19.
"Dancing Around" (The Shuberts, mgrs.)—Winter Garden, New York, indef.
"Dummy, The"—Standard, New York, 7-12.
"Driven" (Chas. Frohman, mgr.)—Atlantic City 11, 12, Empire, New York, 14, indef.
"Damaged Goods"—Hudson, New York, 7-Jan. 2.
"Damaged Goods"—Peoria, Ill., 6-12.
"Don't Lie to Your Wife"—Burlington, Ia., 16.
Eltinge, Julian—Standard, New York, 14-19.
"Experience" (Wm. Elliott, mgr.)—Booth, New York, indef.
"Everywoman" (Henry W. Savage, mgr.)—Detroit, Mich., 7-12, Cleveland 14-19.
"Excuse Me"—Omaha, Neb., 9.
Faversham, Wm. (Leonard L. Gallagher, mgr.)—Maxine Elliott's, New York, indef.
Ferguson, Elsie (Chas. Frohman, mgr.)—Lyceum, New York, indef.
Forbes-Robertson (Percy Burton, mgr.)—Majestic, Los Angeles, Cal., 7-19.
"Fine Feathers" (E. H. Harrington, mgr.)—York, Neb., 16, Lincoln 18, 19.
"Fine Feathers" (F. A. Wade, mgr.)—Aberdeen, Miss., 9, Starkville 10, Yazoo City 11, Jackson 12, New Orleans 13-19.
"Fool There Was, A"—Pittsburgh, Pa., 7-12.
"Follies of 1914"—Ziegfeld's—Illinois, Chicago, 7-12.
"Forty-five Minutes From Broadway" (Fred Mayer, mgr.)—Watertown, Minn., 9, Montevideo 10, Ortonville 11, Wahpeton, N. Dak., 12, Aberdeen, S. Dak., 14, Huron 15, Pierre 16, Rapid City 17, Lead 18, Deadwood 19.
"Firefly, The" (Geo. A. Edes, mgr.)—Huntington, W. Va., 9, Charleston 10, Portsmouth, O., 11, Chillicothe 12, Hamilton 13, Dayton 14, Springfield 15, Lima 16, Findlay 17, Mansfield 18, Tiffin 19.
"Fallen Idol, The"—Belasco, Washington, 7-12.
Gillette-Bates-Doro Co. (Chas. Frohman, mgr.)—Empire, New York, 7-12, Broad, Phila., 14-26.
George, Grace (Winthrop Ames, mgr.)—Shubert, Newark, N. J., 7-12.
Gilbert & Sullivan Opera Co.—Milwaukee 7-12.
Goodwin, Nat C.—St. Cloud, Minn., 9, Mankato 10, Winona 11, La Crosse, Wis., 12, St. Paul, Minn., 13-19.
"Garden of Paradise" (Liebler Co., mgrs.)—Park, New York, indef.
"Girl of Eagle Ranch" (Geo. W. Alterbery, mgr.)—Birmingham, Ia., 9, Bloomfield 14, Bonaparte 16.
"Girl and the Tramp, The," Western—Fred Byers'—Pendleton, Ore., 9, Elgin 10, La Grange 11, Austin 12, Weiser, Ida., 14, Nampa 15, Boise 16, Mountain Home 17, Murphy 19.
"Girl and the Tramp, The," Eastern—Fred Byers'—Okalona, Miss., 9, Macon 10, Starkville 11, Tuscaloosa 12.
"Girl and the Tramp, The"—Fred Byers' (Willard Kimball, mgr.)—Richmond, Va., 10, Ashland 12, Doswell 13, Milford 14, Fredericksburg 15, Alexandria 16, Quantico 17, Lynchburg 18, Roanoke 19.
"Girl and the Tramp, The," Eastern—Beck & Robinson's (Wallace Wilson, mgr.)—Petersburg, Ind., 9, Albion, Ill., 10, W. Salem 11, Lawrenceville 12, Louisville 13.
"Georgia Troubadours"—Lismore, Minn., 9, Hardwick 10, Little Rock, Ia., 11, Larchwood 12.
"Governor's Boss"—Atlantic City 9.
Hodge, Wm. (The Shuberts, mgs.)—Wilbur, Boston, indef.
"Help Wanted"—Cleveland 7-12, Buffalo 14-19.
"Hanky Panky"—St. Paul, Minn., 6-12.
"High Jinks"—Nashville, Tenn., 12.
"High Jinks"—Lyric, Phila., indef.
"It Pays to Advertise" (Cohan & Harris, mgrs.)—Cohan's, New York, indef.
"Innocent" (A. H. Woods, mgr.)—Eltinge, New York, 7-12.
"In the Vanguard"—Rochester, N. Y., 10-12.
"Joseph and His Brethren" (Liebler Co., mgrs.) Omaha, Neb., 14-19.
Kolb & Dill—Gaiety, San Fran., Cal., indef.
"Kick In" (A. H. Woods, mgr.)—Republic, New York, indef.
"Kitty MacKay" (Wm. Elliott, mgr.)—Princess, Chicago, 7-12.
"Kitty MacKay" (Wm Elliott, mgr.)—Buffalo 7-12.
"Kitty MacKay" (Wm. Elliott, mgr.)—Toronto, Can., 7-12.
Leigh, Howard & Helene (C. H. Meior, mgr.)—Elizabeth City, N. C., 11, Williamston 12, Tarboro 14, Rocky Mt. 15, Fayetteville 16.
Lauder, Harry—Atlantic City 9, Scranton, Pa., 10.
Le Roy, Talma, Bosca Co. (Hugo Bros., mgrs.)—Cort, San Fran., 6-19.
"Law of the Land"—Forty-eighth Street, New York, indef.
"Life" (Wm. A. Brady, mgr.)—Manhattan O. H., New York, indef.
"Little Cafe, The"—Olympic, St. Louis, 6-12.
"Lilac Domino" (Dippel Opera Comique Co., mgrs.)—Forty-fourth St., New York, indef.
"Lost in Mexico" (Wallie Stephens, mgr.)—Palmer, Ia., 9, Pocahontas 10, Sac City 11, Clare 14, Gilmore City 16, Ayreshire 16, Laurens 17, Peterson 18.
"Little Lost Sister" (John Bernero, mgr.)—Majestic, Jersey City, 7-12.
"Lion and the Mouse" (Geo. H. Bubb, mgr.)—Arcadia, Wis., 9, Durand 10, Menomonie 11, Spring Valley 12, New Richland 14, Baldwin 15, Ellsworth 16, River Falls 17, Prescott 18, Lake City 19.
Montgomery & Stone (Chas. Dillingham, mgr.)—Globe, New York, indef.
McIntyre & Heath—Tulsa, Okla., 9, Bartlesville 10, Wichita, Kan., 11, Topeka 12, Kansas City, Mo., 13-19.
Melville, Rose—Victoria, Chicago, 7-12.
Maude, Cyril—Plymouth, Boston, indef.
"Miracle Man, The" (Cohan & Harris, mgrs.)—Astor, New York, indef.
"My Lady's Dress" (Joseph Brooks, mgr.)—National, Washington, 7-12.
"Mutt and Jeff in Mexico" (Joe Pettengell, mgr.)—Imperial, Chicago, 6-12, St. Louis 13-19.
"Midnight Girl"—Majestic, Bkln., 7-12.
"Mutt and Jeff," No. 2 Co. (C. H. Williams, mgr.)—Visalia, Cal., 9, Hanford 10, Coalinga 11, Fresno 12, Alcazar, San Fran., 13-19.
"Mutt and Jeff," No. 3 Co. (Griff Williams, mgr.)—Emporia, Kan., 9, Junction City 10, Manhattan 11, Kearney 12, Greeley, Colo., 14, Longmount 15, Loveland 16, Cheyenne, Wyo., 17, Laramie 18, Rawlings 19.
"Mutt and Jeff," No. 4 Co. (Harry Hill, mgr.)—Danville, Ind., 9, Urbana, Ill., 10, Charleston 11, Belleville 12, Alton, Mo., 13, Louisiana 14, Hannibal 15, Macon 16, Kirksville 17, Brookfield 18, Chillicothe 19.
"Modern Eve, A"—Hastings, Neb., 17.
"Missouri Girl, The," Northern—Merle H. Norton's—Bonesteel, S. Dak., 10, Colome 11, Winner 12, Gregory 14, Burke 15, Butte, Neb., 16, Fairfax 17, Spencer 18, Lynch 19.
"Missouri Girl, The" Western—Merle H. Norton's—Bulyea, Can., 9, Moose Jaw 11, 12, Medicine Hat 18, 19.
"Missouri Girl, The," Eastern—Merle H. Norton's—Corinth, N. Y., 9, Saratoga 10, Ballston 11, Cambridge 12, Salem 14, Granville 15, Poultney, Vt., 16, Fairhaven 17.
"Misleading Lady, The"—Powers', Chicago, 7-12.
"Million Dollar Doll" (Harvey D. Orr, mgr.)—Carterville, Ga., 9, Cedartown 10, Talladega, Ala., 11, Anniston 12, Tuscaloosa 14, Columbus, Miss., 15, Aberdeen 16, Greenwood 17, Clarksdale 18, Greenville 19.
"Man and His Mate"—Lemmon, S. Dak., 10.
New York Grand Opera Co.—Clinton, Ia., 15.
"Newlyweds, The"—Geneva, N. Y., 10, St. Catherines, Can., 12.
Olcott, Chauncey—Grand O. H., New York, 7-12.
O'Hara, Fiske—Majestic, Buffalo, 7-12.
"On Trial" (Cohan & Harris, mgrs.)—Candler, New York, indef.
"Only Girl, The" (Joe Weber, mgr.)—Lyric, New York, indef.
"Old Homestead"—Atlanta, Ga., 10-12.
"Ole Swanson" (Martin Bowers, mgr.)—Darlington, Wis., 9, Argyle 10, Blanchardville 11, Cobb 12, Soldiers Grove 14, Viola 15, Viroqua 16, Chaseburg 17, Cassville 18, Bloomington 19.
"One Girl in a Million"—Peoria, Ill., 10, Logansport, Ind., 16.
"One Day"—New Orleans 6-12.
Pallon, W. B., Co. (Frank B. Smith, mgr.)—Chillicothe, Mo., 9, Trenton 10, Ottawa, Kan., 14.
Princess Players (Ray Comstock, mgr.)—Princess, New York, indef.
Post, Guy Bates—Majestic, Boston, indef.
Pavlowa, Anna, Evansville, Ind., 12.
Petrova, Mme.—Shubert, Boston, 7-12.
"Polygamy" (Modern Play Co., mgrs.)—Playhouse, New York, indef.
"Phantom Rival, The" (David Belasco, mgr.)—Belasco, New York, indef.
"Pair of Silk Stockings, A" (Winthrop Ames, mgr.)—Little, New York, indef.
"Papa's Darling" (Klaw & Erlanger, mgrs.)—Montauk, Bkln., 7-12.
"Pair of Sixes, A" (H. H. Frazee, mgr.)—Cort, Chicago, 7-26.
"Pair of Sixes, A" (H. H. Frazee, mgr.)—Bkln., 7-12, Pittsburgh, Pa., 14-19.
"Pair of Sixes, A" Eastern (H. H. Frazee, mgr.)—Omega, N. Y., 9, Williamsport, Pa., 10, Pittston 11, Scranton 12, Freeland 14, Shamokin 15, So. Bethlehem 16, Elizabeth, N. J., 18, Easton, Pa., 19.
"Pair of Sixes, A," Western (H. H. Frazee, mgr.) Lewiston, Wash., 9, Colfax 10, Spokane 11, 12, Wallace 13, Missoula, Mont., 14, Anaconda 15, Helena 16, Gt. Falls 17, Butte 18, Bozeman 19.
"Pair of Sixes, A," Central (H. H. Frazee, mgr.)—Pt. Huron, Mich., 9, Saginaw 10, Bay City 11, Jackson 12.
"Peg o' My Heart" (Florence Martin) (Oliver Morosco, mgr.)—Cort, Boston, indef.
"Peg o' My Heart" (Peggy O'Neil) (Oliver Morosco, mgr.)—Garrick, Chicago, indef.
"Peg o' My Heart" (Dorothy Mackaye) (Oliver Morosco, mgr.)—Warren, O., 9, Akron 10-12, Wheeling, W. Va., 14-16, Cambridge, O., 17, Canton 18, Elyria 19.
"Peg o' My Heart" (Marion Dentler) (Oliver Morosco, mgr.)—Grand Island, Neb., 9, Hastings 10, York 11, Fremont 12, W. Point 14, Columbus 15, Plattsmouth 16, Neb. City 17, Beatrice 18, Concordia, Kan., 19.
"Peg o' My Heart" (Elsa Ryan) (Oliver Morosco, mgr.)—Detroit 7-12, Saginaw 13, Bay City 14, Pt. Huron 15, Flint 16, Lansing 17, Jackson 18, Ann Arbor 19.
"Peg o' My Heart" (Doris Moore) (Oliver Morosco, mgr.)—Memphis, Tenn., 6-12, Little Rock, Ark., 14, Texarkana 15, Shreveport, La., 16, Beaumont, Tex., 17, Galveston 18, Houston 19.
"Peg o' My Heart" (Rea Martin) (Oliver Morosco, mgr.)—Dublin, Ga., 9, Hawkinsville 10, Milledgeville 11, Americus 12, Fitzgerald 14, Bainbridge 15, Camilla 16, Tintman 17, Palatka, Fla., 18, Gainesville 19.
"Peg o' My Heart" (Virginia Carvel) (Oliver Morosco, mgr.)—Beaver Falls, Pa., 9, Kent 10, New Phila. 11, Coshocton 12, Wooster, O., 14, Loudonville 15.
"Potash & Perlmutter" (A. H. Woods, mgr.)—Olympic, Chicago, 7-12.
"Potash & Perlmutter" (A. H. Woods, mgr.)—Garrick, Phila., indef.
"Pinafore"—Forrest, Phila., 7-19.
"Prodigal Son, The" (Oscar Graham, mgr.)—Vivian, La., 9, 10, Oil City 11, 12, Kerns, Tex., 14, Mt. Calm 15, Colledge 16, Groesbeck 17, Bryan 18, Giddings 19.
"Prince of Pilsen" (Percy J. Kelly, mgr.)—Muscatine, Ia., 9, Burlington 10, Keokuk 11, Quincy, Ill., 12, St. Louis 13-19.
"Passing of Hans Dippel"—Grand, Cincinnati, 13, 19.
"Printer of Udell's, That"—Gaskill & MacVitty's Inc.—Leon, Ia., 9, Humeston 10, Van Wert 11, Osceola 12, Afton 14, Creston 16, Bedford 16, Burlington Jct., Mo., 17, Stanberry 18, Elmo 19.
"Poor Little Rich Girl"—Oakland, Cal., 14-19.
"Passing Show of 1914"—Teck, Buffalo, 7-12.
"Polly of the Circus"—Greenfield, N. C., 9, Wilson 10, Raleigh 11, Durham 12, Danville, Va., 14, Greensboro, N. C., 15, Winston-Salem 16, Obermarle 17, Salisbury 18, Asheville 19.
"Queen of the Movies"—Grand O. H., New York, 14-19.
"Rosary, The" (Geo. V. Holliday, mgr.)—National, Chicago, 6-12, Crown, Chicago, 13-19.
"Round-Up, The"—Walnut, Cincinnati, 6-12.
"Rebecca of Sunnybrook Farm"—Grand, Toronto, Can., 7-12, Hamilton 14, St. Catherines 15.
Stahl, Rose (Henry B. Harris' Estate, mgr.)—Columbia, Washington, 7-12.
Sanderson-Brian-Cawthorn Co. (Chas. Frohman, mgr.)—Colonial, Boston, 7, indef.
Skinner, Otis (Chas. Frohman, mgr.)—Jackson, Tenn., 9, Nashville 10, Evansville, Ind., 11, Terre Haute 12, Olympic, St. Louis, 13-19.
St. Denis, Ruth, Co. (R. St. Denis, mgr.)—Alcazar, San Fran., 6-12.
Starr, Frances (David Belasco, mgr.)—Broad, Phila., 7-12, Wilkes-Barre 14, Glens Falls 17, Albany 18.
Scheff, Fritzi (Oliver Morosco, mgr.)—Lyric, Cincinnati, 13-19.
"So Much For So Much" (H. H. Frazee, mgr.)—Longacre, New York, indef.
"Suzi" (Lew Fields, mgr.)—Shubert, New York, indef.
"September Morn," Circuit Co.—Rowland & Clifford's—Toledo, O., 6-12, Lyceum, Pittsburgh, Pa., 14-19.
"September Morn," Central—Rowland & Clifford's—Charleston, Ill., 9, Paris 10, Urbana 11, Bloomington 12, La Salle 13, Peru 14, Dixon 15, Morrison 16, Anamosa, Ia., 17, Savanna, Ill., 18, Clinton, Ia., 19.
"September Morn," Eastern—Rowland & Clifford's—Hornell, N. Y., 9, Olean 10, Salamanca 11, Bradford, Pa., 12, Johnsonburg 14, Du Bois 15, Punxsutawney 16, Kittanning 17, Franklin 18, Oil City 19.
"September Morn," Coast Co.—Rowland & Clifford's—Winnipeg, Can., 7-12, Jamestown, N. Dak., 14, Bismarck 15, Miles City, Mont., 16, Helena 18, Gt. Falls 19.
"Seven Hours in New York" (O. E. Wee, mgr.)—Oil City, Pa., 9, Meadville 10, Andover, N. Y., 11, Hornell 12, Corning 14, Penn Yan 15, Clyde 16, Oneida 17, Amsterdam 19.
"Shepherd of the Hills"—Gaskill & MacVitty's—Biloxi, Miss., 9, Pascagoula 10, Montgomery, Ala., 11, Shellman, Ga., 12, Andalusia, Ala., 15, Pensacola 16, Quincy 17, Bainbridge, Ala., 18, Jacksonville, Fla., 19.
"Shepherd of the Hills"—Gaskill & MacVitty's—Needles, Cal., 14, Kingman, Ariz., 16, Williams 16, Flagstaff 17, Winslow 18, Gallup, N. Dak., 19.
"Story of the Rosary, The"—Albany, N. Y., 8-12.
"Sunny South" (J. C. Rockwell, mgr.)—Watford, Can., 9, Ingersoll 10, Paris 11, Ayr 12, Preston 14, Hespler 16, Milton 16, Streetsville 17, Georgetown 18, Acton 19.
"Sapho"—Orpheum, Phila., 7-12.
Tempest, Marie (The Shuberts, mgrs.)—Comedy, New York, indef.
Thurston, Howard (Jack Jones, mgr.)—Columbus, O., 7-12, Indianapolis, Ind., 14-19.
Trentini, Emma—Cleveland 7-12.
"Twin Beds" (Wm. Harris Jr., mgr.)—Fulton, New York, indef.
"To-Day"—Adelphi, Phila., indef.
"Third Party, The" (The Shuberts, mgrs.)—Bronx O. H., New York, 7-12.
"Trail of the Lonesome Pine"—American, St. Louis, 6-12.
"Under Cover" (Selwyn & Co., mgrs.)—Cort, New York, indef.
"Under Cover" (Selwyn & Co., mgrs.)—Cohan's, Chicago, 7-26.
"Uncle Tom's Cabin" (Wm. Kibble, mgr.)—Omaha, Neb., 9, Lincoln 10-12, St. Joseph, Mo., 13-15, Hannibal 16, Louisiana 17, Jacksonville, Ill., 18, Alton 19.
"Uncle Tom's Cabin" (C. B. Harmount, mgr.)—Mayville, N. Y., 9, Sonsboro, Pa., 10, Meadville 11, Greenville 12.
"Uncle Tom's Cabin" (Thos. L. Finn, mgr.)—Phillips, Me., 9, Lisbon Falls 10.
"Uncle Tom's Cabin" (E. C. Jones, mgr.)—Edgar, Neb., 9.
"Virginian, The," No. 3 Co. (A. H. Sherwood, mgr.)—Osborne, Kan., 12, Beloit 15, Clyde 18.
"Virginian, The," No. 4 Co. (E. J. Kadow, mgr.)—Grundy Centre, Ia., 12, Corwith 16.
Warfield, David (David Belasco, mgr.)—Columbia, San Fran., 7-19.
Wilson, Al. H.—Charleston, S. C., 11.
"Watch Your Step" (Chas. Dillingham, mgr.)—New Amsterdam, New York, 8, indef.
"Whirl of the World, The"—Lyric, Cincinnati, 6-12.
"While the City Sleeps" (C. H. McKenney, mgr.) Peru, Ind., 9, Marion 10, Muncie 11, Ft. Wayne 12, Lyceum, Toledo, 13-19.
"Winning of Barbara Worth, The"—Walnut, Phila., 7-12.

All Matter Intended for Publication in THE CLIPPER dated Dec. 19 must reach this office by FRIDAY, DEC. 11 to insure insertion.

"Whip, The"—San Diego, Cal., 7-9.
"Was She to Blame?"—Cedar Rapids, Ia., 13.
"White Squaw, The"—Orpheum, Phila., 14-19.
"Way Down East"—Racine, Wis., 9.
"When Dreams Come True"—Oakland, Cal., 9-12.
"When Dreams Come True"—Cedar Rapids, Ia., 12, Burlington 14, Keokuk 16.
"Yellow Ticket, The"—Scranton, Pa., 9.
"Yellow Ticket, The"—Denver 7-12.
"Yellow Ticket, The"—Tremont, Boston, indef.

STOCK AND MUSICAL COMEDIES.
Permanent and Traveling.

Academy Players—Academy, Haverhill, Mass.
American Stock—American, Phila.
Angell Stock (Joe Angell, mgr.)—Winburne, Pa., 7-12.
Browneil-Stork Stock—Lyric, Buffalo, indef.
Bunting, Emma, Stock—Lyric, Atlanta, Ga., indef.
Barrett Players—Orpheum, Wheeling, W. Va., indef.
Burbank Stock—Burbank, Los Angeles, Cal.
Bryant, Billy, Stock—Springfield, Ky., 7-12, Central City 14-19.
Bijou Stock—Bijou, Fall River, Mass.
Beaton, Margot, Stock—Bemidji, Minn., indef.
Barrow-Howard Players—Council Bluffs, Ia., indef.
Bishop Players—Liberty, Oakland, Cal., indef.
Byers, Fred, Stock (Byers & Ingram, mgrs.)—Paducah, Ky., indef.
Baker Stock—Auditorium, Spokane, Wash., indef.
Brown, Louise (Edward Doyle, mgr.)—Olean, N. Y., 7-12, Royersford, Pa., 14-19.
Broadway Stock—Broadway, Denver.
Bijou Stock—Bijou, Atlanta, Ga.
Bainbridge Players—Bainbridge, Minneapolis.
Comstock-Terry Stock—Schenectady, N. Y., indef.
Craig Stock—Castle Square, Boston, indef.
Chester Wallace Players—Majestic, Ashtabula, O., indef.
Crescent Stock—Crescent, Bkln.
Carroll Comedy Co.—Beryville, Va., 7-12, Shepherdstown, W. Va., 14-16, Sharpsburg, Md., 17-19.
Colton, Jessie, Co. (J. B. Richardson, mgr.)—Milford, Ill., 7-12.
Cornell-Price Players—Lewiston, Pa, 7-12, Pottsville 14-19.
Denham Stock—Denham, Denver.
Empire Stock—O. H., Augusta, Me., indef.
Empress Players—Empress, San Diego, Cal.
Forsberg Players—Orpheum, Newark, N. J., indef.
Folly Mus. Stock (Harry Turberville Jr., mgr.)—Folly, Peoria, Ill.
Felber & Shea Stock—Grand, Akron, O., indef.
Fisig & Beall Players—Bicknell, Ind., 9, 10, Brazil 11, 12, Indianapolis 14, 16, Logansport 16, 17.
Fields, Marguerite, Stock—Glens Falls, N. Y., 7-12.
Grand Stock—Grand, Cleveland.
Geyer, Agnes, Stock—Arkansas City, Kan., 14-19.
Gotham Players—Gotham, Bkln.
Grand Opera House Stock—Grand, Bkln.
Gayety Players—Gayety, Hoboken, N. J.
Gibney, Sarah, Co.—Goderich, Ont., Can., indef.
Gordinier Bros.' Stock—Decatur City, Ia., 9, Bethany, Mo., 10-12, Grant City 14-16, Lamont, Ia., 17-19.
Grahame, Ferdinand, Stock—Latrobe, Pa., 7-12, Greensburg 14-19.
Graut, Walter, Stock (Edgar E. Mason, mgr.)—Harrisville, R. I., 17-19.
Holden Players—Cleveland, Cleveland, indef.
Horner Comedy Co.—Kanawa, Ia., 7-12, Goodel 14-19.
Hall's, Eugene J., Associate Players—American, Pittsburgh, Pa., indef.
Hall's, Eugene J., Associate Players—Steubenville, O., indef.
Hall's, Eugene J., Associate Players—Braddock, Pa., indef.
Hall's, Eugene J., Associate Players—Newark, O., indef.
Howard, Grace, Stock—Willard, Chicago, indef.
Himmelein Players—Waco, Tex., indef.
Harrison Theatre Co.—Hillsboro, Tex., 7-19.
Hackett, Norman, Co.—Orpheum, Nashville, Tenn., indef.
Keith Players—Keith's, Toledo, O.
Keith Stock—Keith's, Portland, Me.
Keyes Sisters Stock—Empress, Wichita, Kan., indef.
Keith Players—Bronx, New York, indef.
King & Sylvester Stock (Geo. S. Grennell, mgr.)—Deposit, N. Y., 7-12.
King-Lyon Stock (L. B. King, mgr.)—Degraff, Minn., 10-12, Murdock 14-16.
La Roy Stock—Lexington, O., 7-9.
Logan Square Stock—Chicago, indef.
Leonard Players—Minburn, Ia., 9, Madrid 10-12, Van Horn 14, 15, Melbourne 16, Hudson 17-19.
Little Stock—Little, Phila.
Long, Frank E., Stock—Fennimore, Wis., 7-12.
Lorraine Mus. Com. Co.—Majestic, So. Bend., Ind., indef.
Lonergan, Lester, Players—Lynn, Mass., 6-12.
Lewis Stock—Meridian, Miss., 7-12.
Maylon Stock (Wm. E. Maylon, mgr.)—Phelps, N. Y., 7-13.
Mack's Associate Players—Monessen, Pa., indef.
Morosco Stock (Oliver Morosco, mgr.)—Morosco, Los Angeles, Cal.
Malley-Dennison Stock—Colonial, Lawrence, Mass., indef.
Mortimer, Henry, Players—Park, Manchester, N. H., indef.
Majestic Stock (G. K. Brown, mgr.)—Freeport, Ill., 7-12, Rockford 14, indef.
Marks, May Bell, Stock—Grand, Hamilton, Can., 7-12.
Metropolitan Players—Metropolitan, Cleveland.
Merk. Sq. Players—Merk. Sq., Lowell, Mass.
Montgomery & Wood Players—Kennett, Mo., 7-12.
Marks, Ernie, Stock—Berlin, Can., 7-12, Galt 14-19.
Marks, R. W., Stock—St. Catherines, Can., 14-19.
Metropolitan Stock—Metropolitan, Okla. City.
Northampton Players—Academy, Northampton, Mass., indef.
New Empress Stock—New Empress, Tacoma, Wash.
Orpheum Players—Orpheum, Reading, Pa.
Oliver Drama Players (Otis Oliver, mgr.)—American, Davenport, Ia., indef.
Pringle, Della, Stock—Pinney, Boise, Ia., indef.
Poli Players—Poli's, Washington.
Poli Players—Auditorium, Baltimore, indef.
Poli Players (Kendal Weston, mgr.)—Hyperion, New Haven, Conn., indef.
Poli Players—Academy, Scranton, Pa., indef.
Pearl Stock—Jefferson, Hamilton, O., indef.
Perry, Augusta, Stock—Lowell, Mass., 7-12, Athol 14-19.
Princess Stock—Des Moines, Ia., indef.
Payton, Corse, Stock—Lee Ave., Bkln., indef.
Peruchi-Gypzene Stock—Lyric, New Orleans, indef.
Park Opera Co.—Shenandoah, St. Louis, indef.
Players Co.—Park, St. Louis, indef.
Shubert Stock—Shubert, Milwaukee.
Sherman Stock Co.—De Kalb, Ill., indef.
Sutherland Stock—Muscoda, Wis., 9, Spring Green 14-16, Cross Plains 17-19.
Schenley Players—Schenley, Pittsburgh.
Sherry's Mus. Com. Co.—Davenport, N. D., 14, Chaffee 15, Mooreton 17, De Lamere 18, Givener 19.
Taylor, Albert, Stock—Princess, Hot Springs, indef.
Thomson-Woods Co.—St. John, Can., indef.
Turner-Hammond Players—Colonial, Providence, R. I., indef.
Van Dyke & Eaton Co. (F. Mack, mgr.)—Joplin, Mo., indef.
Washington Stock—Detroit, indef.
Worth, Josephine, Players (Gordon Hamilton, mgr.)—Dubuque, Ia., indef.
Woodward Stock—Boyd, Omaha, Neb., indef.
Whitney Stock—Petoskey, Mich., 7-12, E. Jordon 14-19.
Williams Stock—Palace, Macon, Ga., indef.
Wright-Huntington Players—Minneapolis 6-12.
Yale Stock—Milford, Mass., 14-19.

COMPANIES IN TABLOID PLAYS.

Bloom, Max—Bay City, Mich., 9.
Carter, Susann, Mus. Com. Co.—Muskogee, Okla., indef.
"Masqueraders, The" (A. H. McAdam, mgr.)—Danville, Ill., 7-12, Kalamazoo, Mich., 13-16, Battle Creek 17-19.
"Night at Maxim's, A"—Elgin, Ill., 9.
Osman's, Billy D., Mus. Com. Co. (Thomas McCracken, mgr.)—Youngstown, O., indef.
Southern Beauties—Spartanburg, S. C., 7-12.
Thomas' Mus Com. Co.—Portland, Me., 7-19.
"This Is the Life"—Jackson, Mich., 9.

MINSTRELS.

Dandy Dixie (Johnson & Black, mgrs.)—Bridger, Mont., 9, Fromberg 10, Columbus 11, Helena 13-15, Townsend 16, Three Forks 17, Belgrade 18, Pony 19.
Field's, Al. G. (Edward Conrad, mgr.)—Paducah, Ky., 9, Paris, Tenn., 10, Union City 11, Jackson 12, Tupelo, Miss., 14, Sheffield, Ala., 15, Huntsville 16, Decatur 17, Columbia, Tenn., 18, Bowling Green, Ky., 19.
Guy Bros.'—Dansville, N. Y., 9, Canton, Pa., 10, Sunbury 11, Shamokin 12.
O'Brien, Neil (Oscar F. Hodge, mgr.)—Parkersburg, W. Va., 9, Clarksburg 10, Wheeling 11, Zanesville, O., 12, Cleveland 14-19.
Powell's, Tom (Lew Briggs, mgr.)—Nashville, Tenn., 7-12.
Primrose & Wilson's (Earl Burgess, mgr.)—Charlotte, N. C., 9, Asheville 10, Morristown, Tenn., 11, Knoxville 12.
Richards & Pringle's (Holland & Filkins, mgrs.)—Trail, Can., 9, Rossland 10, Grand Forks 11, Phoenix 12, Greenwood 14, Republic, Wash., 15, Oroville 16, Okanagan 17, Brewster 18, Chelan 19.

BANDS AND ORCHESTRAS.

Chandler, Nellie B., & Harmony Maids (Chas. W. Goetz, mgr.)—Boston, Mass., indef.
McSparron's Band—Elle-Sha-Co., indef.
Neel's, Carl, Band—Logan, W. Va., indef.

MISCELLANEOUS.

Bragg & Bragg Show (Geo. M. Bragg, mgr.)—Frankfort, Mich., 7-12, Big Rapids 14-19.
Becque Picture Shows—New City, N. Y. (Fridays), Congers, N. Y. (Saturdays), indef.
Bunny, John—Grand Rapids, Mich., 6-12.
"Damon & Pythias," No. 2—Ft. Wayne, Ind., 10.
"Damon & Pythias," No. 3—Lynchburg, Va., 9, Roanoke 10, 11, Bedford City 12.
"Damon & Pythias," No. 4—New York, New York, indef.
"Damon & Pythias," No. 5—Easton, Pa., 9, So. Bethlehem 10, Pottstown 11, Harrisburg 12.
"Damon & Phythias," No. 6—Fine Arts, Chicago, indef.
McGinley, Bob & Eva—Langdon, N. Dak., 9, 10, Inkster 11, 12, McCanna 14.
Murdock Bros.' Show (Al. Murdock, mgr.)—Fries, Va., 7-12.
Smith, Mysterious—Spring Valley, Minn., 9, Minn Lake 10, 11, Manchester 12, Bricelyn 14, 15, Vernon Center 16, 17, Wells 18, 19.
Seward, Fred & Minnie (J. S. Southwick, mgr.)—Everly, Ia., 14-16, Mapleton 17-19.
Thompson, Frank H., Moving Pictures—Shirland, Ill., 7-12.
Walden, Dana—Cherokee, Okla., 9, May 10, Buffalo 11, Miami, Tex., 12, Gage, Okla., 14, Pratt, Kan., 16, Haviland 17, Minneola 18, Plains 19.

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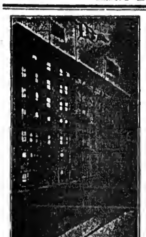

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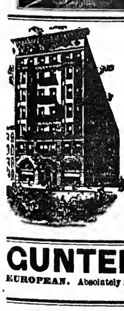

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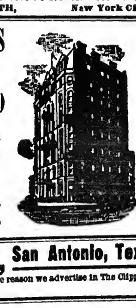

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PERCY TYRRELL

MRS. CLYDE FITCH, widow of the late Clyde Fitch, has brought a copyright suit in the Federal District Court of New York against Sallie Underhill of Louisville, Ky., and Courtland H. Young, of this city, on the ground that Miss Underhill's story, "The Liar," published in *Young's Magazine* in October last year, was a direct infringement upon Mr. Fitch's play, "The Truth."

Vaudeville.

JACK LORD writes: "Dave Newman's 'Tabarin Girls' opened on the Greenwood time Nov. 23, at Birmingham, Ala. Find things better down here than we expected, and are booked for the season in Alabama, Georgia, Florida and Mississippi. We had a double celebration Thanksgiving night in the form of a banquet given to the members of the company by Mr. and Mrs. Newman in honor of their sixth wedding anniversary. The present roster: Dave Newman, Jack Lord, Lew Gordon, Walter Wright, Carrie Hawley, Babe La Porte, Dolly De Varne, Gussie Vernon, Ruth Brown and Isla Tolliver. Carrying special scenery, and the managers say the best tab. ever down here. Regards to all friends."

ROBERT J. GILLIS engaged for Hickman Bros.' act in vaudeville.

BERT LESLIE writes: "The Waring-Leslie Big Medicine Show went up in smoke Nov. 20, when the Opera House at Juliette, Idaho, burned. This company carried probably the biggest stock of medicine and gift goods of any show on the road. D. B. Waring lost all his magical apparatus, B. Leslie lost his famous Whyte Layde banjo. Trunks stock, wardrobe all burned, nothing saved."

HENRY BOBKER, the Man Behind the Suit Case, is the father of a baby boy.

LEWIS AND GORDON'S production of "Veleana," headed by Harry Ferns, with six people, opened at Easton, Pa., last week. It is a comedy sketch by John B. Hymer.

GEORGE P. MURPHY AND BONITA will be seen in Mr. Murphy's sketch.

CLAYTON AND DREW have just written and copyrighted two new travesty acts, entitled "When Rome Howls" and "When Cæsar Marks Antony." The latter they are rehearsing now, and will produce in two weeks, with five people, with elaborate scenery and wardrobe. The cast includes: Jules Cæsar, by Murray Clayton; Mark Antony, by Dellbert Benn; Calliphurnia, Lillian R. Drew; Tom and Jerry, noble Roman warriors, by Patsy Casey and Gus Shultz.

HORACE B. KERLIN writes from Columbia, Pa., Dec. 1: "I heard recently that some of my friends think that my recent illness last February proved fatal, but, as has been said before, 'the reports of my death are greatly exaggerated.' To the contrary, I have received more bids for companies than I can handle, and find no fault with the condition of the country, that so many people are howling about. I have already contracted for several companies for the coming Summer season, and will be kept busy as can be all year."

MRS. JOHN B. WILLS reports that "The Raw Recruit," featuring her brother, Ralph Halston, who is an extremely clever little black face comedian, has proved a successful vaudeville act. It is a comedy sketch with four people, and a laugh from start to finish.

JUNIE McCREE'S sketch, "Neighbors," is a big hit with Leroy and Lytton.

MRS. AL. LEWIS is recovering from a severe illness in a New York hospital.

HICKMAN AND WILLS are on the Proctor Circuit.

ROBERT EMMETT KEANE will be seen in vaudeville.

HARRY FOX and Yansci Dolly will be with the new Wintergarden Show.

BELLE BLANCHE goes with "Hello, Broadway."

GERTRUDE BARNES opens on the Loew circuit Dec. 14.

THE MARDO TRIO are resting in Akron, O., for two weeks, after closing their season with the Ringling Shows. They open in vaudeville Dec. 7, at Lafayette, Ind., on the U. B. O. time, with their comedy act, "Casey on Guard."

BREEZY BITS.

BY SID.

I. KUHN, who has been for the past few years assistant manager of Loew's Greeley Square, is now manager of the Fulton, Brooklyn. He is making things buzz around Fulton Street and Nostrand Avenue.

A BABY boy was the Thanksgiving gift of Mrs. Jack Inglis to her husband, Jack Inglis, of the well known vaudeville act of Hawthorne and Inglis. The little fellow weighed nine pounds, and can make more noise than his celebrated father. Both mother and child are doing fine.

GERTIE MACKEY is now doing the maxixe and Russian dances with "The Passing Show of 1914."

BILLY W. WATSON AND COMPANY are making their first appearance in Greater New York in their new vaudeville act, at the Bushwick, Brooklyn, this week.

ASK McDermott, of McDermott and Wallace, how long it takes to get from One Hundred and Sixteenth Street and Broadway to the Fulton, Brooklyn.

BEN KAHN, manager of Keith's Union Square, mourns the loss of his father, who died in Cincinnati.

LE ROY AND CAHILL are working the Western vaudeville time and going big all over. They write that they will be in New York shortly.

HARRY ABBOTT, the big fellow ahead of the Prize Winners, has placed his two daughters with his show.

THE Electric Spark has returned to Broadway after an absence of four months. May Holden, in all her glory, is seen at the Columbia this week.

FLO TALBOT, of the Million Dollar Dolls, stopping at the Yates Hotel, Syracuse, several weeks ago, she had twenty dollars stolen from her room, and it was the real coin, too; no stage money.

BOSS FRANK ABBOTT, of the Empire, Albany, keeps a big man-eating Boston bull in his office during the day, to guard the bank roll taken in by "get 'em quick" Oscar Parrin. Unless you're on friendly terms with said beast, don't go in the office while he is there. A little friendly advice.

EMILY MILES is with the Passing Show of 1914.

BON SCOTT, a brother of Chas. Robinson, was operated on, Nov. 30, for appendicitis, at the General Hospital, Portland, Me. Mr. Scott was with "Potash & Perlmutter" company which was playing Portland, at the time he was stricken.

MAX SPEIGEL'S new burlesque house, the Grand, at Hartford, is most certainly a winner in looks. It is one of the prettiest on the circuit playing this class of entertainment.

CARL HENRY, who died at Saranac Lake, Nov. 30, was a brother-in-law of James Francis, who is this season with Charles Robinson's Carnation Beauties.

MAY WARD'S SHOW was closed last Monday in Hartford. It was billed to appear at the Parsons Theatre.

MARTIN J. WIGERT, who is now ahead of "September Morn" Co., writes from Grand Forks, N. D., that his show is doing big business. It is headed for the Coast. Wigert was ahead of Gus Fay's Gayety Girls early in the season.

MAX SPIEGEL'S staff at the Grand, Hartford, is: Moe Messing, resident manager; Harry Thompson, treasurer; John Olt, assistant treasurer; O. Brock, stage carpenter; H. W. Legeyt, electrician; J. J. Jerry, property man; Louis Frank, advertising agent, and Louis E. Trayar, press agent.

GEORGE N. BROWN, the noted pedestrian, closed a ten act bill last week, at the Maryland, Baltimore, and held audience to the finish of his act.

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"A MODERN PRIMA DONNA"
By EDGAR ALLAN WOOLF
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VALERIE BERGERE
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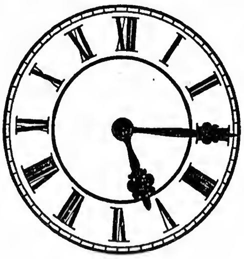

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On the 5.15. Your Ingersoll is slow,
On the 5.15. Down the Track she's going,
Bang! goes the Gate on the 5.15.

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OUT OF TOWN NEWS

CINCINNATI.

Old Jack Frost has not been on the job, and the past week has been more like Spring than early Winter. Theatrical business continues so-so, although there are indications of a box office revival cheerful to managerial hearts.

GRAND OPERA HOUSE (John H. Havlin, mgr.)—Billie Burke is coming Dec. 7, in "Jerry." Last week "The Little Cafe," a Klaw & Erlanger attraction, enjoyed a fair run of real prosperity. All the critics laid down their hammers and praised it as the very best musical offering of the year. And that helped. C. S. M. McLellan and Ivan Caryll are responsible for the English version, and their adaptation is fine. John E. Young had the role of the lucky waiter, and he plays the part far away from the stereotyped. Tom Graves is a regular Eddy Foy-like conspirator, and he has a good companion in Maurice Cass, the cafe owner. Alma Francis, Marjorie Gateson and Edna Munsey are chief among the women. The chorus is large, possesses some beauties and a large share of vocal quality. "The Passing of Hans Dippel" follows, 13.

LYRIC (Carl Hubert Heuck, mgr.)—"The Whirl of the World" comes 7, after a week of Elsa Ryan, the winsome, in "Peg o' My Heart." This was Cincinnatians fourth introduction to J. Hartley Manners charming little character. They are quite in love with "Peg." The company was new but capable. Thomas Holding is breezy as Jerry, and Agnes Herron Miller wins distinction as Ethel. Fritzi Scheff comes 13.

WALNUT STREET (George F. Fish, mgr.)—"The Round-Up" is coming 6, after a week of Cosmo Hamilton's problem play, "The Blindness of Virtue." Louise Bergeen is a charming daughter of the vicar. Paul Griffith makes good as Archibald Graham. F. Gatenby Bell, Gladys Hopetoun and Arline Wiseman are all acceptable. The George McManus cartoon play, "Bringing Up Father," follows 13.

B. F. KEITH'S (John F. Royal, mgr.)—Mr. and Mrs. Carter De Haven are the headliners 6, in "The Masher." Others include: Lipinski's dogs, Marshall Montgomery, Eva Taylor, in "Taking a Chance;" Milton and the De Long Sisters, in "At Alfalfa Junction;" Marga de la Rose, and Edgar Berger. Johnston's Journeys, a travelogue, closes the bill.

EMPRESS (George A. Boyver, mgr.)—James J. Morton comes 6, hailed as "The Original Nut." Jerry McCauley and company are coming to put on "The Girl from Child's." Others: The Musical Trio, Three Keltons, Green and Baker, Charles Ledegar, and Cook and Stevens. The Chinaman and the Coon. Motion pictures.

MUSIC HALL.—Anna Pavlowa, Divinity of the Dance, is coming for two matinee performances 5 and 6. She will be assisted by her Russian ballet, and a number of solo dancers, including Alexander Volinine, Ivan Christine, Stephanie Plaskolewska, Stacie Kuhn and Warslay Wassinka.

OLYMPIC (W. F. Jackson, mgr.)—The Watson Sisters are "due" 6, in "Morocco Land." Last week, Daisy Harcourt was the headliner of the Winning Widows, and she was played up like a general fire alarm. This English concert hall singer had not been seen here since 1906, when she was on the opening vaudeville bill at this house, when John J. Ryan shied his castor into the theatrical ring. Ben Holmes and Mark Hart were the comedians, and they set a lively pace in the fun stakes. Emilie Benner, a girl with the voice of a man, did an unusual singing specialty. Walter Johnson, Al. Mack, Blanche Benton and Leona Fox were brilliant in the constellation of burlesque. The Beauty Parade comes 13.

STANDARD (Chas. B. Arnold, mgr.)—Frank Calder's High Life Girls are coming 6. Last week Taylors Tango Girls made things pretty lively at the house on the banks of the canal Gladys Sears was featured. She was effective as ever, and surrounding her were such bright lights as Lucie Arnold, Bertha Rich, George Milton, Sam Hawley, Lee Allen, Chas. Collins, Sam Bochen and Jennie Delmar. An excellent chorus was heard. Cabaret Girls are due 13.

EMERY AUDITORIUM.—The Cincinnati Symphony Orchestra, directed by Dr. Ernst Kunwald, introduced Eleanor Spencer as the soloist, 4, 5.

STRAND, HEUCK'S OPERA HOUSE and ORPHEUM, motion picture plays.

DECEMBER DOINGS.

THELMA SPRING, cashier of the Empire, a Vine Street photoplay house, was one of the victims of the epidemic of robberies now occurring in Cincinnati. A thief snatched Sunday's receipts as she was going home, and the loss was $200.

ERNA EVANS, one of the dancers in "The Little Cafe," stumbled down stairs behind the scenes at the Grand Opera House, and sprained her ankle and arm. She was removed to the Hotel Havlin.

WILLIAM O'GRADY, vaudeville actor, from Huntington, W. Va., is in trouble. He was fined for using red peppermint drops as ammunition in hitting pedestrians along Fountain Square.

A THOUSAND red fezzed Nobles of the Mystic Shrine, with Imperial Potentate Frederick R. Smith at their head, marched from the Oasis of Syrian Temple after their last ceremonial, and filled Loew's Empress Theatre. The actors were all liberally applauded, and Lew Shank, ex-Mayor of Indianapolis, made a regular home run with the bases full.

SYLVESTER SCHAFFER, the genius of entertainment, proved a good card at B. F. Keith's. He came fully up to "the specifications," and held the stage an hour.

HARRY BREEN, heralded as the real nut, was a regular scream at B. F. Keith's.

ELSIE GILBERT, with her Romping Girls and collies, was quite the hit of the Loew's Empress bill. Her aides were Misses Chester, Brunner and Jordan. Jud Brady got a big hand for his hit as Sergeant Dooley.

AT THE Little Playhouse, on Walnut Hills, "The Bribe" was presented 4, by the Schuster Players, directed by Boyd Agin.

THE Cincinnati School of Expression is to present "Snow White and the Seven Dwarfs" at the Grand Opera House, matinees 29 and 31. Karl L. Dietz is directing rehearsals. It will be a typical holiday affair by and for the children.

"THE LOTTERY GIRL" is to be presented 14, 15, at the Evanston Auditorium by Mr. and Mrs. William Smith Goldenburg and a cast of thirty-five. George Talbott is painting new scenery for the musical play.

KARL L. DIETZ lectured on Tolstoi and his play, "The Power of Darkness," before the Cincinnati School of Expression.

REED MILLER, Erwin Meyer and Edward Weidinger were soloists at the first concert of the Orpheus Club, at Emery Auditorium, 8.

CARMEN BLOW, a graduate of Cincinnati College of Music, and known as Marion's Sweet Singer, became the bride of John D. Sage, of this city, Nov. 28. The wedding occurred at Marion, O.

PEOPLE'S THEATRE, famous old gold mine, where the foundation of the Heuck fortune was laid, is now being used for boxing bouts by the Harlem Athletic Club.

FLO ZIEGFELD is coming to see his wife—Billie Burke—during her Cincinnati engagement. She will not open Sunday night.

THE GERMAN THEATRE CO. introduced Helene Koch, in the German version of "Cousin Kate."

THE Y. W. C. A. Choral Club, directed by Maud A. Sacket, presented Paul Bliss' cantata, "Mid-Summer Night," and Alice Williams Brotherton's poem, "Seven Ages of Woman," 3, at their own auditorium.

FLORENCE HARDEMAN, at her recital in Memorial Hall, 2, played Rudolph Wurlitzer's new acquisition—the Duncan Guanarius violin, valued at $5,000. Florence Larrabee, pupil of Carreno, assisted Miss Hardeman.

OLD-TIME constitutents of the Chester Opera Co. were glad to see John E. Young in the cast of "The Little Cafe."

THE Strand, Cincinnati's new picture house, has introduced a free check room—a popular idea.

SOUVENIR bottles of perfume were given at Keith's on Monday evening.

ELSA RYAN reached the five hundred mark in her presentation of the role of "Peg," at the Lyric, 1. "Peg o' My Heart" staid for an extra night, 6, because "Whirl of the World" could not arrive from Baltimore in time to open.

LADY GLADYS HOPETOUN, of "The Blindness of Virtue," has completed an American flag, which she has given to the Panama-Pacific Exposition.

ELIZABETH GOODALL, of "The Whirl of the World," is a Cincinnati girl.

TOM REYNOLDS, of the old Pike Stock Co., will receive a warm welcome when he arrives with "Jerry."

AT THE social session of the Cuvier Press Club, artists of the Cincinnati Symphony Orchestra received an ovation. Others taking part were: Horace Williamson, poet and humorist; Harry Breen, John E. Young, Fred Welsman and the Police Quartette.

GENE GREENE, the Emperor of Ragtime, created a wonderful hit at Loew's Empress.

GEORGE W. MILTON AND JENNIE DELMAR, in "Uncle Cy's Visit," were the stars of the olio put on by the Tango Girls.

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STARS OF OTHER DAYS.

BY ALBERT DAVIS.

I dreamt of stars the other night,
Who played in bygone days;
We'll never see their like again
In comic or tragic plays.

Slumb'ring, I saw Billy Scanlan
Sing "Sweet Molly, O;"
And the great play, "Davy Crockett"
With its famous Frank Mayo.

I saw Edwin Booth play "Hamlet,"
As 'twas never played before;
And genial Harry Kennedy
Singing "Au Revoir."

Just then came Jack Haverly,
With his colossal minstrel band,
"40—Count 'Em," on the mammoth drum,
And songs and music grand.

Evans and Hoey, in "A Parlor Match,"
And the French Twin Sisters, too;
And funny Billy Courtwright
In his famous "Flewey Flew."

James Lewis and old Charles Fisher
Were stars with Daly for years,
In "As You Like It" and "Twelfth Night"
They brought much laughter and tears.

Lester Wallack, I remember,
I saw him in many a part,
His acting in "Rosedale" alone
Was, indeed, a work of art.

Frank Girard and Billy Barry
In "Learning How to Act,"
Also the great change artists,
Sheridan and Mack.

Dion Boucicault wrote "Colleen Bawn,"
And played the leading role;
John McCullough played "Othello"
With all his heart and soul.

Here came John T. Raymond,
"There's Millions In It," he cried;
When Maurice Barrymore came on the stage
The girls would not be denied.

"Sally Scraggs," "Leah," "The French Spy,"
Were all played in one night
By Fanny Herring—"Old Bowery" star,
With much applause and delight.

"Our German Cousin," J. K. Emmett,
With "Cuckoo" and "Lullaby" song,
And Johnny Thompson played "On Hand"—
Will be remembered long.

Mr. and Mrs. George S. Knight,
In "Over the Garden Wall,"
And George L. Fox, the famous clown,
Had many a funny fall.

I saw Delehanty and Hengler
With songs and dances grand;
And the "Hitch and Backus" Minstrels
Were the funniest in the land.

I heard dear old Pat Rooney
Sing "O'Reilly, You're N. G.,"
And also Daughter Katie
Warbling "Tim Flaherty."

Willie Edonia and Lydia Thompson
In the burlesque of "Robinson Crusoe,"
And the old "Plantation Pastimes"
Performed by Johnson and Hemo.

Charley Diamond's song and dance,
Accompanied by his harp;
Kelly, known as "The Rolling Mill Man,"
A success from the very start.

Penny Davenport, in "La Tosca,"
Packed 'em to the doors;
And Coulduck, playing "Hazel Kirke,"
Came in for great encores.

"The Watermelon Man," McAndrews,
With the loud crack of his whip;
"Little Mack's" "Essence of Old Virginia,"
His acrobatic dances and flip.

"The Romance of a Poor Young Man,"
Harry Montague as his star;
The "Lambs Club" organizer,
Known both near and far.

Kate Fisher, Adah Isaacs Menken,
Both with "Mazeppa" came,
Bound to the Wild Horse of Tartary,
Mounted the pinnacle of fame.

Billy Florence's "Mighty Dollar,"
For him a gold mine won;
"For Goodness Sake, Don't Say I Told You"
Sung by Kate Castleton.

I saw Charles Fechter, in "Claude Melnotte,"
His equal was never known;
Adelaide Neilson, in "Lady of Lyons,"
As "Pauline"—deserving a throne.

Billy Emerson—Bobby Newcomb—
The finest in their class;
Dan Bryant, Kyle Hom and Christy,
Now memories of the past.

Frank C. Bangs, as "Julius Cesar;"
"Richard the Third," with Forrest;
Lawrence Barrett—"Francesca Da Rimini;"
And the wonderful "Black Crook" chorus.

Then came "Cordelia's Aspirations,"
With Harrigan and Hart;
Tony Pastor, Baker and Farron—
They all gladden the heart.

Lotta, "Bright Eyes," in "Musette;"
"Solon Shingle," with John E. Owens;
Yokes Family, in "Helen of the Kitchen,"
And "Neise Seymour" with Imako and horns.

We miss our Maggie Mitchell,
Famous in "Fanchon, the Cricket;"
Also "Pretty As a Picture"
As only Aimee could sing it.

Lester and Allen, burnt-cork stars;
"Our American Cousin" with Laura Keene;
Charlotte Cushman playing "Macbeth"—
Only a memory, no more to be seen.

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CHRISTMAS NUMBER

NEW YORK CLIPPER

DECEMBER 1914

ESTABLISHED 1853

THE GOLDEN DAYS OF MINSTRELSY.

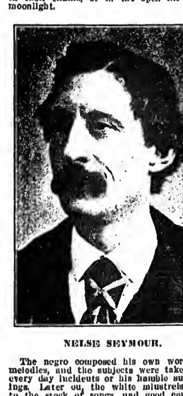
THE MUSINGS OF AN OLD TIMER.

(BY FRANK DUMONT.)

This is *not* a history of minstrelsy. In a short review of this kind it would not be possible to enumerate all the troupes or individuals comprising them to the present time. This is the musing of an old timer, recalling the golden days of minstrelsy from 1843 to 1864. Between those years the negro slave of the Southern States, toiling in the fields of cotton, cane or corn, created an interest and a sympathy. His songs and peculiar dances appealed to all classes, and the white man began to imitate him in his mannerisms.

His queer antics and style of vocalism sprang into popularity. His melodies were purely American, easily understood, and better suited to the American taste than the high flown Italian opera patronized, but really not understood, by the richer classes.

The songs were simple, reached the heart, and were of our own soil and its institutions. The instruments used by the slaves were very primitive. The banjo, bones, tambourine and violin. The banjo was borrowed from the guitar and the tambourine from Spanish sources—also the bones to imitate the castanets of the Spaniards and Mexicans. With these, the plantation hands regaled visitors to the planter's home or amused themselves in their cabins, or in the open air in the moonlight.



NELSE SEYMOUR.

The negro composed his own words and melodies, and the subjects were taken from every day incidents or his humble surroundings. Later on, the white minstrels added to the stock of songs, and good composers entered the field of minstrelsy and furnished songs that will never die, notably the compositions of Stephen C. Foster. The white performers were quick to note the melodies of the negroes on the plantations, river fronts or levees, where darkies were employed as roustabouts and deck hands.

One of the most popular negro melodies came from the river darkies. It was called "Shoo Fly, Don't Bodder Me." But this was after the war, and the firemen of New Orleans gave it its first popularity, and then it found its way North.

Before 1843 each circus had one or two "negro singers," as they then designated them. They performed on the banjo or violin, with bones or tambourine, and imitated the negro in all his peculiarity of dance or shouting songs. Notably among those circus singers were "Frank Brower," Dick Pelham, Billy Whitlock, old Dan Emmett, Wash. Donaldson, George Washington Dixon, Ben Mallory and Joe Sweeney.

So, in fact, minstrelsy as we know it was born in the circus ring, and first presented by circus "negro singers." It remained for Frank Brower, Billy Whitlock and old Dan Emmett to join together in a benefit performance to be given to Dick Pelham in the Chatham Theatre, Jan. 31, 1843. The four circus negro singers appeared together for that event and created a sensation.

This is a copy of their program, and the first bill of a minstrel troupe and performance in America.

CHATHAM THEATRE.
Pit, 6¼ cents; second and third tier boxes, 12½ cents; first tier, 25 cents. Second night of the splendid pantomime called
THE BLACK RAVEN
of
THE TOMBS
(This Pantomime is best known as "Mazulme, the Night Owl.")
BENEFIT OF R. W. PELHAM.
The best darkey artists have volunteered their services. Dan Emmit, Frank Brower, Billy Whitlock, Dick Pelham.
THE OLD VIRGINIA MINSTRELS.
TUESDAY EVENING, JAN. 31, 1843.
The performance begins with the drama of
THE BLIND BOY
(Characters by the dramatic company.)
After which the
OLD VIRGINNY MINSTRELS
Will appear in a
GRAND CONCERT
"Prince Albert and Victoria Looking on All de Time," "Old Dan Tucker," "Gwine Over de Mountain," "Nebber Do to Gib It Up So," "What Would Uncle Gabriel Say?" "Why, Don't Forget !!" "Miss Lucy Long."
De whole to conclude wid "Tearing up de stage—knocking all de putty out o' de cracks"—Piney-wood heart breakers—Knockin' de breff out o' bards, aunt-sa-fowth—by
DICK PELHAM AND FRANK BROWER
Accompanied by de music ob dose King Fusishnners
DAN EMMIT and BILLY WHITLOCK
(The spelling of this program is copied verbatim.)

It will be noticed that Dan Emmett's name is spelt Emmit on this program, and later on it was "Emmett." Their second performance was given at the Bowery Amphi-Theatre, and they announced themselves as the *"Virginia Minstrels."*

Also the following lines are on this little poster, which is about two feet long and eighteen inches wide:

The triumphant hit of THE ETHIOPIAN MINSTRELS last evening, at the Chatham Theatre, has called forth the most tumultuous cheers of the public, and a general call for a repitition.
THE NIGGER BAND
will give another exhibition of their science
THIS EVENING AT THE BOWERY
AMPHI-THEATRE.
Tickets, 50 cents, 25 cents and 1 shilling.
(Harrison, Printer, 465 Pearl St., cor. Chatham.)

On this poster they call themselves "THE VIRGINIA MINSTRELS," "THE ETHIOPIAN MINSTRELS" and "THE NIGGER BAND." The two bills here introduced are correct copies of the originals in spelling, etc., etc.

These four circus minstrels rehearsed in Prower's boarding house, No. 37 Catharine Street. This building can be truthfully called the cradle of minstrelsy. The only purely American entertainment we can point to. The four above mentioned performed for a short time in New York, then sailed with their "novelty" to England. They performed in conjunction with Anderson, the magician, in London. They were enthusiastically received everywhere in England. Pelham withdrew and remained in England, and Old Joe Sweeney took his place as the banjoist of the troupe.

From 1843 to 1850 the minstrel bands multiplied rapidly under the following titles: Virginia Minstrels, Virginia Serenaders, Ethiopian Serenaders, Ethiopian Minstrels, "Kitchen Minstrels," and Kentucky Minstrels.

Many of them advertised they were the oldest bands. For instance, the "Virginia Serenaders," in Philadelphia, claimed to have organized in 1840. They had with them: Jim Sanford, Eph Horn, Old Bull Myers, Ed. Deaves, Tony Winnemore and F. Solomons (accordeon). There are no bills extant to prove the claim that they were before the public in 1840.

The Christy's claimed they were organized in 1842, but their earliest program is in August, 1843, and then they were called "The Virginia Minstrels." The Buckleys, as the "Congo Melodists," claimed to have organized in 1841, but their earliest bills are about 1843.

This troupe was composed of the Buckley Family (right name Barke), James, the father; Swaine Buckley, R. Bishop Buckley and little Fred Buckley, called Master Ole Bull Buckley. Ole Bull, the Norwegian violinist, was in America at the time, and almost anyone who could perform upon a violin added the name of "Ole" to his name. The Buckleys were a grand troupe of skilled musicians and singers. One of their comedians was billed as S. Samuels, who afterwards adopted the name of Sanford, and then his name on the bills appears as *S. Samuel Sanford*. He gave many good songs and innovations to this company.

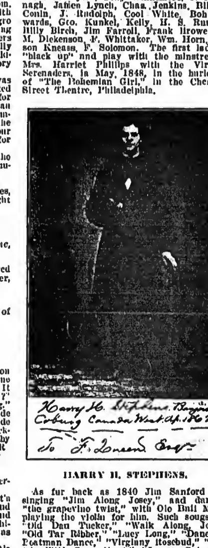
They were popular in the South, and after locating in New Orleans they called themselves "The New Orleans Serenaders." They located in various halls in New York and Boston. Sometimes in the Chinese Assembly Rooms, 539 Broadway, then in 444, and finally built a new opera house opposite Niblo's, at 585 Broadway, but did not long remain there. They visited Europe several times, went to California in the "Days of '49," and performed in all the mining camps and along the Pacific Coast. Their last location was in Boston, during the Civil War, and in this location E. N. Catlin was their leader, Fred Buckley having died.

When the Virginia Minstrels, in 1843, sailed from Boston for England, they did not remain abroad very long, for early in 1844 they were back in America again, leaving Pelham in England, where he opened a public house (saloon).

In 1845, Barney Williams, Dan Rice, J. P. Carter, Howard and Jones appeared in Tryon's Bowery Circus, under the title of "The Negro Band." In 1843 E. P. Christy still called his troupe the "Virginia Minstrels"

In 1844 Whitlock and Donaldson appeared in Barnum's Museum, as the Kentucky Minstrels. The Great Western was one of the troupe. He was the father of Helen and Lucille Western, and, bye the way, the *first female* minstrels were presented by the Western Sisters in their play of the "Three Fast Men," in which they presented a first part, March 9, 1857, at the Boston National Theatre.

Almost the same names appear on the bills of the Virginia Serenaders or Ethiopian Troupes or Virginia Minstrels up to 1849, such as Eph Horn, Jim Sanford, Ed. Deaves, Ole Bull Myers, Tony Winnemore, J. Kavanagh, James Lynch, Chas. Jenkins, Bill La Conln, J. Rudolph, Cool White, Bob Edwards, Geo. Kunkel, Kelly, H. S. Rumsey, Billy Birch, Jim Farrell, Frank Brower, E. M. Dickenson, F. Whittaker, Wm. Horn, Nelson Kneass, F. Solomon. The first lady to "black up" and play with the minstrels is Mrs. Harriet Phillips with the Virginia Serenaders, in May, 1848, in the burlesque of "The Bohemian Girl," in the Chestnut Street Theatre, Philadelphia.



HARRY H. STEPHENS.

As far back as 1840 Jim Sanford was singing "Jim Along Josey," and dancing "the grapevine twist," with Ole Bull Myers playing the violin for him. Such songs as: "Old Dan Tucker," "Walk Along, John," "Old Tar Ribber," "Lucy Long," "Dance de Boatman Dance," "Virginny Rosebud," "Cudjo's Wild Coon Hunt," "Jenny, Get Your Hoe Cake Done," "Clar de Kitchen," "Sich a Getting Up Stairs," "Jump, Jim Crow," "Pickayune Butler," "Long Tailed Blue," "Dandy Jim ob Caroline" and "Old Zip Coon" were the popular darkey songs of that time. Old Daddy Rice (T. D. Rice) sang many of them, also. Daddy Rice's last appearance upon the stage was in the Art-Union Concert Hall, 497 Broadway, in 1860, while performing in "The Mummy," he was taken ill and died Sept. 19, 1860.

On Oct. 7, 1844, an *"Ethiopian Band"* appeared in the Bowery Circus—Dan Emmett, Frank Brower, Evans and W. Donaldson. They claimed to be the only original and legitimate band of minstrels. After all it is a question of the word *"minstrels,"* for on June 15, 1842, at the Walnut Street Theatre, Philadelphia, *five* performers took part between the acts, and called it on the bill "Negro Oddities, by Five of the Best Niggers in the World." This is given for the benefit of Master Diamond. The players are Jim Sanford, Master Diamond, Ole Bull Myers, Pickaninny Coleman and Master Chestnut, in a grand trial dance

"Lucy Long," by Jim Sanford; "Piney Woods Jig," by Master Diamond."

On June 18, 1842, the same party produced "Oh Hush," and added Fulton Myers to the troupe as Dinah Rose. They do not call themselves *minstrels*, but antedate Brower, Emmett, Whitlock and Pelham at the Chatham Theatre, Jan. 31, 1843.

The "Serenaders" and Minstrels performed in the following places in Philadelphia: Temperance Hall, Third Street, near Green; Walnut Street Theatre, Arch Street Theatre, Old Chestnut Street Theatre, Peale's Chinese Museum, Barnum's Museum, corner Seventh and Chestnut Streets; Welch's National Circus, Melodeon, Concert Hall, Franklin Institute, Southwark Hall, Jayne's Hall, Continental Theatre, Masonic Hall, Washington Hall, Long's Varieties, Olympic, Race, near Sixth, and a hall next to the Arch Street Theatre.

In New York City the minstrels appeared in Society Library Rooms, Minerva Rooms, Pinteaux's Saloon, 307 Broadway; Barnum's Museum, Chatham Theatre, Bowery Theatre, Tryon's Circus, Hope Chapel, Perham's, 663 Broadway; Niblo's Saloon, Olympic, 442 Broadway, 444 and 472 Broadway, St. Nicholas Exhibition Rooms (under hotel), Chinese Assembly Rooms, Stuyvesant Institute, opposite Bond Street; Novelty Hall, Centre and Pearl Streets; Convention Hall, Rutger's Institute, Franklin Theatre, Old Park Theatre, Bleecker Building, Wood's, Broadway near Prince; 514 Broadway, Stadt Theatre and Onderdonk's Hall.

In 1846 the celebrated "Ethiopian Serenaders," comprising: Harry Pell, Moody Stanwood, G. C. Germon, Harrington and White, attracted a great deal of attention. They went to England and appeared before the queen, and were very popular throughout England. T. D. Rice (Daddy Rice) had paved the way for darkey songs, and his singing of "Jump, Jim Crow" made a terrific hit in England. Rice's memory is still kept green by calling some cars down South "Jim Crow Cars." At one time Daddy Rice's wooden figure stood before many cigar stores. T. D. Rice was a wood carver and carved the first statue of himself—and hence the "Jim Crows," Indians and Highlanders displaced him to some extent.

UNSWORTH.

About 1844 E. P. Christy formed a small band in Buffalo. They performed in a hall near the canal, kept by the widow Harrington. She had a son named George who, under E. P. Christy's tutelage, became one of the most talented and popular minstrels in this country.

They first called themselves the "Virginia Minstrels," but early in 1847 assumed the title of *"Christy's Minstrels."* Their first leader was R. M. Hooley, a noted violinist. His place was taken late in 1847 by Charles Abbott. The company then comprised E. P. Christy, Earl Pierce, Geo. V. Christy, T. Vaughn, C. Abbott and W. Porter. This is their ad. in *The N. Y. Herald* of March 17, 1847:

SOCIETY LIBRARY,
Corner of Broadway and Leonard Street.
ONE WEEK LONGER!
CHRISTY'S MINSTRELS.
Admission 25 cents. Concert will commence at half past 7 o'clock. Change of programme every evening.

And this notice of their performance:

CHRISTY'S MINSTRELS continue to attract crowded audiences, composed of the *elite* and fashion of the city.—They are decidedly the best band of minstrels in America; and who can but admire their singing, it is so well harmonized, and never approaches vulgarity. Their conundrums are witty, and their burlesque inimitable.—Julius, the great bone castanet player, is a genius in himself, and rattles off the most difficult piano forte passages with a taste and precision which would do credit to the first order of musicians. The burlesque on the Swiss Bell Ringers is a novelty, in which the characteristic wit of the Southern negro is well displayed; but the burlesque ball room Polka is incomparable. Go see them, and you will spend a joyous night. They are highly respectable, and use every effort to please their patrons.

Monday, March 22, 1847, they removed to Mechanics Hall, 472 Broadway, and issued the following card in *The Herald* of that date:

MECHANICS' HALL,
472 Broadway, between Grand and Broome Streets,
EVERY NIGHT THIS WEEK,
WITH THE EXCEPTION OF THURSDAY EVENING,
CHRISTY'S
MINSTRELS,
RESPECTFULLY announce, that for the better accommodation of their numerous audiences, they will give their inimitable concerts, every night this week, at the above popular and elegant Hall. Admission 25 cents. Doors open at 7—Concert to commence at 8 o'clock. Change of programme every evening.

MECHANICS' HALL, 472 Broadway, between Grand and Broome Streets. Crowded to overflowing with the BEAUTY and FASHION of New York. OPEN EVERY NIGHT. UNABATED SUCCESS. Ninth Week of the Original CHRISTY'S MINSTRELS. The Oldest Established Band in the United States. E. P. CHRISTY, E. PIERCE, G. N. CHRISTY, C. ABBOTT, J. RAYNOR, T. VAUGHN, whose original and inimitable concerts are nightly honored with crowded and highly respectable audiences, and universally admitted to excel every amusement of a similar character offered in this city. Admission 25 cents. Children under 10 years, half price. Doors open at 7; concert will commence at 8 o'clock.

Near the end of the year they added Tom Briggs and Sam Wells to the company. About November they had the opposition of the following troupes, who came into New York lured by the remarkable success of E. P. Christy's company. These cards are included to show how many minstrel companies were on Broadway within a short time in that year.

VAUXHALL GARDEN CONCERT SALOON—CAMPBELL'S ETHIOPIAN OPERA SERENADERS—On Monday Evening, June 7th—A GRAND CONCERT of Vocal and Instrumental Music, consisting of Songs, Solos, Refrains, Chaunts, Glees, Dances, &c., peculiar to the Southern Negro.

The Band is composed of the following artists: —Messrs. H. Mestnyer, Violin; J. P. Carter, First Banjo; Raymond, Second Banjo; J. Bryant, Castanet; W. Donaldson, Tamborine; James Sanford, Congo Drum.

Tickets admitting a Gentleman and Ladies, 25 cents.

Concert to commence at 8 o'clock.

Jerry Bryant and the great dancer, Jim Sanford are with the above troupe.

GREAT ATTRACTION.—PEEDEE ETHIOPEAN OPERA TROUPE.—This unrivalled troupe, composed of six performers, viz.:—T. Backus, Violin; F. Sanford, Banjo; G. De Bake, Celestial Chimes; W. Price, Triangle; L. A. Wilson, Tambourine, and W. Suydam, Bones—will give a series of Concerts at the Apollo Rooms, 410 Broadway, every evening this week.

For further particulars see small bills.

AMERICAN MUSEUM, corner Broadway and Ann Street—Splendid performances both Afternoon and Evening.
CAMPBELL'S ETHIOPIAN SERENADERS!
ORPHEAN FAMILY, OR KENNEBECK VOCALISTS.
Moving Panorama of the City of London!
Pete Morris, Miss Bernard, &c.
SANTA ANNA'S WOODEN LEG,
OURANG OUTANG—ANATOMICAL VENUS.
Mrd. ROCKWELL the famous Fortune Teller.
Admission 25 cents—Children under ten, one shilling.

MINERVA ROOMS—Broadway—Admission 25 cents.—First appearance in this city of the ORIGINAL VIRGINIA SERENADERS, Messrs. J. R. Myers, A. F. Winnemore, D. Kelly, F. Solomon, J. Sanford, and E. Horn, from the Chestnut Street Theatre, Philadelphia, respectfully announce to the citizens of New York, they will give a series of their Classic and Pleasing Concerts. Commencing
MONDAY EVENING, Aug. 16, 1847.
And every evening during the Week—When they will introduce a variety of new SONGS, DUETTS, GLEES, PARODIES, CHORUSES, &c.
The evenings entertainments will conclude with a new Burlesque founded on the Opera of Saffo, called
STUFFO!—Characters by the Company
For particulars see bills of the day.
Doors open at 7 o'clock—Performance to commence at 8.

PALMO'S—Monday, October 4th, 1847.—Open every night. First week of the celebrated
ETHIOPIAN SERENADERS.
Germon, Stanwood, Harrington, Pell, White and Howard, since their return from Europe, where they had the distinguished honor of appearing before Her Majesty the Queen, H. R. H. Prince Albert, the Royal Family, and Nobility and Gentry of England.
The Serenaders respectfully announce to the ladies and gentlemen of New York that they will commence a series of entertainments at the above house on Monday, Oct. 4th, which were received with enthusiastic applause by thousands who visited their performances at the St. James's Theatre, London, during a period of 14 months, consisting of songs, glees, choruses, &c., accompanied with their unique instruments.
For particulars see small bills.
Under the direction of Mr. J. A. DUMBOLTON.
Admission 25 cents. Doors open at 7½ o'clock. Concert at 8 o'clock.

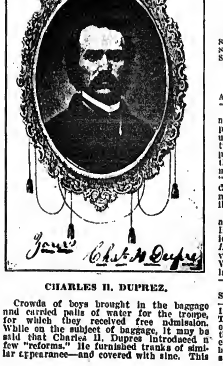
N. Y. Herald, Nov., 1847.
NEGRO MINSTRELSY.—It would seem that this is the age of Negro minstrelsy, for when one company announces its departure, another of a similar character immediately succeeds. On Monday evening next a band called Youngson's Sable Harmonists, commence at the Minerva Rooms. They consist of two violin players, two banjos, guitar, bone castnets, and tambourine. When we hear them we shall be better able to speak of their abilities.

BROADWAY ODEON—Entrance through Pinteux's Saloon—Under the management of Mr. E. G. GREELY—this Evening, December 23, 1847—The GREEK SLAVE will be presented this evening. Part 1—The ETHIOPIAN HARMONISTS, who will appear in a variety of Songs, Glees, Refrains, Solos, and Dances. Part 2—New TABLEAUX VIVANTS, or Living Male and Female Figures, by the Model Artists, including, among other groupings, "Massacre of St. Bartholomew," "Morning Star," "Neptune Rising from the Sea," "The Maypole Dance," and a Grand National Tableau in Honor of the United States. Orchestra Box, 50 cents. Parquett, 25 cents; Boxes, 12½ cents.

And Charley White's "Sable Sisters and Ethiopian Brothers"—sometimes at 53 Bowery and at one time 49 Bowery.

These were the golden days sure enough. The troupes were small, comprising about seven or eight, including the agent, who traveled ahead, hired the halls and posted the bills, and the manager, who took the tickets at the door. Very often the end man formed one of the quartette. The salaries were moderate, traveling by stage coach or railways was cheap, and hardly any baggage to haul. The baggage often consisted of a few battered trunks, champagne baskets and carpet bags. The minstrels made their own wigs—principally of curled hair from mattresses or sofas. A few corks, burned at gas jets or incinerated in an old tin pail, furnished the make-up. Sometimes they "blacked up" with burnt paper.

The halls were bare of scenery, so each troupe carried curtains which they arranged at each side of the stage and dressed behind them. The footlights were of gas, camphene or kerosene lamps. Their wants were very few, and they performed to "packed houses," and the profits were enormous for those days. Minstrelsy was a craze, as there was no other entertainment to compete with it. All the jokes and songs were brought to town by them, and for days afterwards were the topic of conversation. The halls of Albany, Troy, Syracuse, Rochester, Buffalo, Oswego, and, in fact, everywhere, had no scenery. You simply hired the bare hall.



CHARLES H. DUPREZ.

Crowds of boys brought in the baggage and carried pails of water for the troupe, for which they received free admission. While on the subject of baggage, it may be said that Charles H. Dupres introduced a few "reforms." He furnished trunks of similar appearance—and covered with zinc. This created quite a lot of comment as this baggage was hauled to and from the hall. Jealous rivals poked fun at this, but they fell in line. This was just before the Civil War. Duprez also uniformed his troupe with high hats and coats with chinchilla material around the collars and cuffs. He was the first manager to introduce the brass band in conjunction with his troupe, and consequently the parade from depot to hall. Later on he had a spotted coach dog that joined in the parade, receiving its share of attention.

The brass band performed in front of the hall or upon its balcony—nearly all the troupes had fine bands, though small in numbers. Everybody performed on some instrument, and the comedians had charge of the snare drum, cymbals or bass drum.

John Campbell, who kept a small hotel on the Bowery, corner of Bayard Street, organized the first Campbell's Minstrels in 1846. Matt Peel, Luke West, Joseph D. Murphy, Jack Herman and several others were the members. From this troupe sprang all the "Original Campbell Minstrels," first under one manager, then another, with some of the members of the original party to give it a "Campbell" flavor.

JERRY BRYANT.

In the late forties the programs were very simple, consisting of songs, solos on the banjo or violin, "Essence of Old Virginny," champion jigs, double polka, solo on a comb, jewsharp, snare drum, or kitchen bellows. The bill was divided into two parts. Part first, as "Dandy Negroes of the North," attired in black swallow-tail coats, with brass buttons; white vest, tight black pants with straps that passed under the shoes. This was supposed to be the refined part of the bill. Part second was called "Plantation Darkies of the South." They were attired as field hands, checked shirts, with large collars, striped pants and big shoes. This consisted of plantation songs grotesque dancing, banjo songs, "Lucy Long," "Old Bob Ridley," "The Cachuca" dance, "Banjo Lesson," and wound up with a festival dance for the whole troupe, called a *"walk around."*

In 1849 Earl Pierce left Christy, and with J. B. Fellows, organized Pierce and Fellows' Minstrels, and opened in the "Society Library Rooms." They removed to Mitchell's Olympic Theatre, 442 Broadway. Fellows had a building next door (444) re-constructed, and Pierce retiring, he opened 444, and called it Fellows' Opera House and *Fellows Minstrels*. In 1850, Eph Horn, Tom Briggs, Sam Wells, Luke West, J. B. Donniker, Jack Herman, Ill Rumsey, Billy Birch, and later the entire Buckley Family, appeared on their bills. Henry Wood succeeded J. B. Fellows in 1852. George Christy, who had a misunderstanding with E. P. Christy, joined forces with Henry Wood late in October, 1853, and the troupe was then called Geo. Christy and Wood's Minstrels. In 1857, Henry Wood removed to a new opera house he had built on Broadway near Prince Street. Wood retired from business in this year. E. P. Christy retired from the field in 1854. The secession of Geo. Christy had created havoc with his business, although he had tried the best of performers to take George's place—the public simply adored him and bestowed their patronage upon him wherever he appeared.

Everything was a close imitation of the negro, his dialect being one of the essential points necessary for a comedian to possess. Grimaces, contortions, shuffling walks, very comic and ragged garments, large shoes, small hats or battered high hats and old umbrellas, with queer looking carpet bags, were absolutely part and parcel of the comedian's outfit. In the middle fifties he added grotesque female garments for a lecture on "Woman's Rights," or old military clothes to show the return from the Mexican War, which began in 1846. He also became an orator on the questions of the day as a stump speaker. This enabled the comedian to get off lots of local allusions. One of the funny sketches was *"The Railroad Smash-up."*

On Feb. 23, 1857, the Bryants' Minstrels opened Mechanics' Hall, 472 Broadway, Jerry, Dan and Neil Bryant, managers. By the way the Bryants' Minstrels is the *first* theatrical advertisement that can be found in THE NEW YORK CLIPPER.

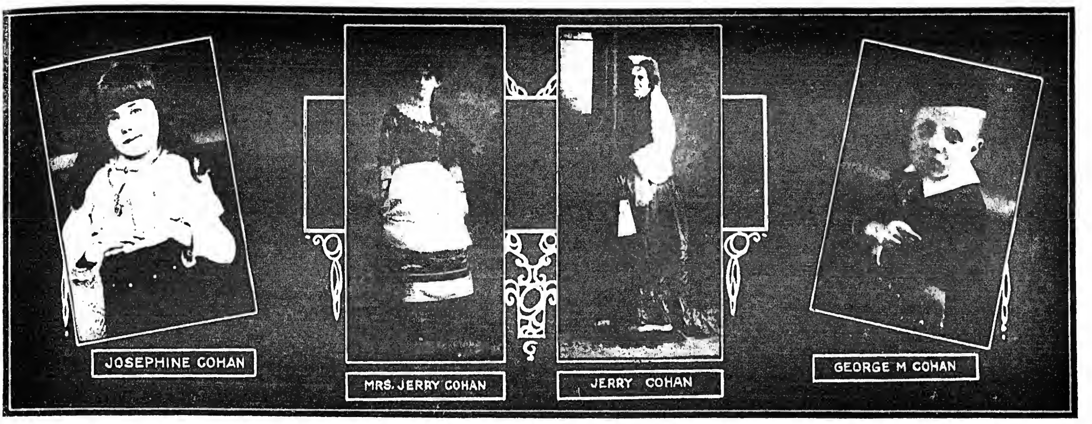
This is shortly after they began operations in the old hall where Christy reigned and amassed a fortune. Here is their card.

BRYANT'S MINSTRELS.
MECHANICS' HALL, 472 BROADWAY, ABOVE GRAND STREET,
Open every night during the week.
THE CELEBRATED AND ORIGINAL
BRYANT'S MINSTRELS,
COMPRISING THIRTEEN TALENTED PERFORMERS,
Introducing a new variety of
SONGS, DANCES, BURLESQUE SAYINGS,
SHAKESPERIAN READINGS, HORSE COMBAT,
SAW DUST ACROBATS CHALLENGE DANCE,
ESSENCE OF OLD VIRGINNY, &c., &c.
JERRY, NEIL AND DAN BRYANT,
In a variety of Comicalities
Doors open at 7—Concert commences at 8.
Admission 25 cents.

When one looks at THE CLIPPER nowadays and sees the massive advertisements—whole pages, with big letters—every space taken and its columns crowded for room, with twenty-four pages and sometimes more; fine portraits and beautiful type, it almost takes the breath away from an old timer who used to pore over its *eight pages*. The above "ad." was supposed to be large type for those days of the young CLIPPER, which was beginning to attract show folks in all walks of life to its columns.

About 1845 *"The Harmonicans"* began to attract attention. Marshall S. Pike, L. V. H. Crosby, John and James Power, were the leading spirits. In the same year the *"Sable Harmonists"* became very popular, and visited all the cities North, South, East and West. This is their card when in New York, late in 1846 and early in 1847.

NIBLO'S SALOON, No. 559 Broadway, between Spring and Prince Streets.—Undiminished success —Fourth week.—The Original SABLE HARMONISTS—Messrs. W. G. Plumer, J. B. Farrell, J. Tichenor, T. F. Briggs, Wm. Roark, R. M. Hooley, and S. A. Wells, have the honor of announcing that they will continue one week longer their chaste and amusing Soirees, which are nightly honored by highly respectable audiences. Admission, 25 cents. Change of Programme every



"THE ROYAL FAMILY." *(Photos Loaned by Harry O'Lynn.)*

night. Concert to commence at eight o'clock. Under the direction of THOMAS SPROULE.

Tom Prendergast, who became very popular with the Bryant's Minstrels, joined this company in the early fifties. It will be seen that Hooley, Briggs and Wells are with this troupe at the time, although later in 1847 they are ensconced with E. P. Christy's company. Nelson Kneass, a fine singer and pianist, was also a member of the "Sable Harmonists," about 1845.

In the early days of minstrelsy the "orchestra," or what few instruments were deemed an orchestra, performed upon the stage for the various acts, and did not occupy the pit or orchestra space down front. The "Bryants" kept up this formula almost to the end of their stay at 472 Broadway. "Living Statuary," on a revolving platform, was presented in March, 1859, by Morris Brothers, Pell and Trowbridge, in the Boston Museum. About this time P. S. Gilmore, who was celebrated as the conductor of Gilmore's Band, was with the Morris Brothers, Pell and Trowbridge, and on one bill he is performing a "Tambourine Solo." He was the author of many popular songs, also. Late in the fifties there was a steamboat called *The Banjo*, with a troupe of minstrels to play the Mississippi River towns. Ben Cotton, Jim Woodruff, Frank Cordelle and Joe Mairs were the principal members.

Charley White was a very prominent figure in the early days of minstrelsy, and was the manager of "White's Serenaders." He was located in two different places in the Bowery, 49 and 53. He introduced both Dan and Jerry Bryant to the public, and the great dancing negro boy, "Juba," also the two Diamonds, as there were two Master John Diamonds. Master Marks (Dick Carroll) began his career there also. Old Dan Emmett and Dick Sweeny were members of his company. "The Sable Brothers and Sisters" appeared in Convention Hall, Wooster Street, opposite the school, in 1847. "The Virginia Serenaders" were an institution in Philadelphia.

In this company Eph Horn first appeared with Jim Sanford as his *vis-a-vis* on the end as "bones." By the way, in the old days the bone player was the dandy coon of the troupe. He assumed the female character and appeared in the then famous "Lucy Long" specialty, or the "Cachuca" dance. Jerry Bryant was great in this delineation, and so was George N. Christy. Both were fine as the dusky belle "Lucy Long," at the soiree.

Some troupes introduced a wench in the first part circle, and called this person "*Miss Fanny.*" The best known and most popular one was, undoubtedly, "Master Floyd," Tom Moxley, of Baltimore. He was the whole show down South when he traveled with "Kunkel's Nightingale Minstrels." Everybody would ask for Master Floyd, and his "Lucy Long" was a great feature of the bill. With this troupe was: Harry Lehr, a fine comedian, and Wm. Penn Lehr.

Later on Nelse Seymour was one of the "Nightingales." John T. Ford, who managed the Holliday Street Theatre in Baltimore, Md., was the agent of this troupe. Late in the fifties Kunkel and Floyd left minstrelsy and managed the Richmond, Va., Theatre until the Civil War began. Ford until his decease managed the theatres in Baltimore. "Kunkel's Nightingales" were exceedingly popular down South, and, in fact, was regarded as the great Southern troupe.

George Kunkel was the basso of the Virginia Serenaders, who were located in the old Chestnut Street Theatre, Chestnut Street, above Sixth, Philadelphia. In this troupe, Eph Horn, Jim Sanford, Cool White, Tony Winnemore and others were exceedingly popular. It must be recollected that about this time the slavery agitation placed the Southern slaves prominently before the Northern public, and his sighs for freedom and his lost love sold into slavery to other cotton

J. EDWARD GREEN.

States, created a sympathy or romance, and made minstrelsy a little more attractive as the "under dog" in the then gathering controversies fanned by agitators, North and South.

The Campbells had a large poster announcing the "Campbells are coming." A few camels were on this poster, also several large bells, and the legend above them the "*Camp-Bells*" are coming. Luke West, Matt Peel and Joseph D. Murphy managed the best known Campbell Troupe. Luke West dying, left Matt Peel finally in possession of the trade mark. At one time W. W. Newcomb, Jack Herman, Max Zorer, Tom Briggs, Master T. J. Peel, Max Irwin, Mert Sexton, John Adams and Jack Huntley were of the "Campbells." Matt Peel died in 1859 and Mrs. Matt Peel continued the business, with J. H. Huntley as manager. For years they conducted a hotel at Catskill Landing and later at Mamaroneck, N. Y. Mrs. Matt Peel is still alive and a fine looking woman, active and lively as ever.

GUSTAVE BIDAUX.

About 1845 J. P. Ordway organized "Ordway's Aeolians" in Boston. Ordway kept a music store and was quite a composer. His "Twinkling Stars Are Laughing Love" and "Home Again" are popular to this day. About 1850 Ordway leased the Old Province House, opposite the Old South Church, on Washington Street, and, remodelling the interior, called it "Ordway Hall." He sat behind the black faced circle and performed upon the piano. Johnny Pell, Warren White, Jack Huntley, the Morris Brothers, Al. Jones, Edwin Kelly, Ambrose Thayer and others held forth until the Morris Brothers, Pell and Huntley began operations in 1857. Later Huntley retired, and J. T. Trowbridge became a partner.

This company also called themselves the "Cow-bell-o-gians," burlesquing the Swiss bell ringers, who had created a furore throughout the country, and especially in Boston. The minstrels performed tunes on the cowbells. After Pell's death the troupe became known as the "*Morris Brothers' Minstrels.*" It was with this troupe that Fred Wilson introduced the clog dance, for the *first time with a minstrel troupe.* Dick Sands, Tim Hayes, Dick Carroll and Ben Goldsmith introduced the clog dance with the minstrel troupes, also. For a long time, with the early troupes, the jig dancer was monarch of all he surveyed.

He posed about attired in a velvet coat, flashy, flowing necktie, glazed cap, tight pants, patent leather shoes, with old copper pennies fastened to the heels. He was the star of the troupe. If he signified his intention of quitting the show the entire troupe would almost upon their bended knees beg him to remain and not leave them to their fate. Without the champion jig dancer the minstrel show was a ship without a rudder.

Dick Sliter, John Diamond, "Juba" (a colored boy), Jim Sanford, Billy Birch, Pete Lane, Dick Carroll, Mickey Warren, Hank, the Mason; Tommy Peel, Joe Brown, Williams and a few others were the great jig dancers of the early troupes. The clog dancer finally displaced him and pulled him "off his pedestal."

Sam Sanford's Minstrels located in Philadelphia in 1853, corner of Twelfth and Chestnut Streets. Here he was burned out, and he took the Eleventh Street Opera House, which then (1855) was called Carter's Lyceum. He continued there until 1862, when Carncross and Dixey's Minstrels began their career. With few changes of ownership the house finally passed under the control of Frank Dumont, who remained there until 1911, and then removed to the Museum, corner Ninth and Arch. This building was first intended to be a minstrel home for Carncross, Dixey and Simpson. After years of vicissitude it finally became the minstrel house it was first intended to be.

All the famous stars of minstrelsy appeared upon the stage of the old Eleventh Street Opera House during its great career. There as: George Christy, Cool White, Kelly and Leon, Billy Birch, Charley Backus, Dave Wambold, Archie Hughes, Sam Sanford, J. L. Carncross, E. F. Dixey, Ira Paine, Charles Campbell (Templeton), James W. Glenn, alto singer; Jim and Bill Budworth, Unsworth and Eugene, Billy Manning, Frank Moran, Lew Simmons, E. N. Slocum—Hughey Dougherty (for many years), Byron Christy, Sam Wells, Eph Horn, John Mulligan, W. W. Newcomb, Bobby Newcomb, Gustave Bideaux, the Buffalo Boys, George Charles, John Dutley, Sam Sharpley, Ben Cotton, Dick Sliter, Signor Rafael Abecco, Francis Wilson, Carroll Johnson, George Powers, Carl Schwicardi, a noted basso; Charles Henry, a tenor, and, in fact, everybody and anybody noted in minstrelsy, trod those historic boards.

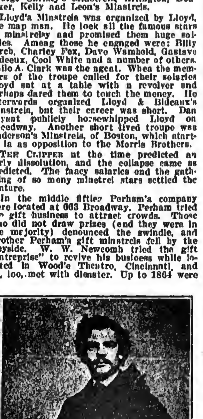
In later years from its stage graduated Weber and Fields, Eddie Foy, Chauncey Olcott, Lew Dockstader, Press Eldridge, Tom Lewis, John C. Rice and many others now famous and prosperous.

When the Civil War began in 1861 there were numerous troupes traveling, more or less successful. Rumsey and Newcomb's Minstrels, Dupres, Corle, Shorey and Green's Minstrels, who changed to Dupres and Green, and later to Dupres and Benedict. There was Sam Sharpley's *Ironclads* and "Cal" Wagner's "*Pontoons.*" There was Skiff and Gaylord's Minstrels, organized by Johnny Steele (Coal Oil Johnny), who spent thousands buying hotels, diamonds, race horses, etc., etc., but the troupe long survived the spendthrift that organized it. There was George Christy's Minstrels, Arlington, Donniker, Kelly and Leon's Minstrels.

Lloyd's Minstrels was organized by Lloyd, the map man. He took all the famous stars of minstrelsy and promised them huge salaries. Among those he engaged were: Billy Birch, Charley Fox, Dave Wambold, Gustave Bideaux, Cool White and a number of others. Philo A. Clark was the agent. When the members of the troupe called for their salaries Lloyd sat at a table with a revolver and perhaps dared them to touch the money. He afterwards organized Lloyd & Bideaux's Minstrels, but their career was short. Dan Bryant publicly horsewhipped Lloyd on Broadway. Another short lived troupe was Anderson's Minstrels, of Boston, which started in as opposition to the Morris Brothers.

THE CLIPPER at the time predicted an early dissolution, and the collapse came as predicted. The fancy salaries and the gathering of so many minstrel stars settled the venture.

In the middle fifties Perham's company were located at 663 Broadway. Perham tried the gift business to attract crowds. Those who did not draw prizes (and they were in the majority) denounced the swindle, and brother Perham's gift minstrels fell by the wayside. W. W. Newcomb tried the gift "entreprise" to revive his business while located in Wood's Theatre, Cincinnati, and he, too, met with disaster. Up to 1864 were



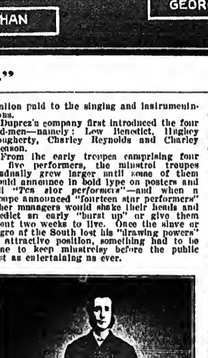
HARRY STANWOOD.

the golden days of minstrelsy—as a picture of negro life in the South. With the end of the war or emancipation of the slaves, the negro lost his pathetic or attractive position as an object of interest. The draft riots in New York were levelled at the negro.

The slave songs and other bits of negro life underwent a great change, and minstrelsy had to be practically renovated on different lines—but it was still as amusing, and the war songs and home ballads superseded the slave songs. We saw the negro in a new light, and important innovations were made in the way of special acts or more attention paid to the singing and instrumentations.

Duprez's company first introduced the four end-men—namely: Lew Benedict, Hughey Dougherty, Charley Reynolds and Charley Gleason.

From the early troupes comprising four or five performers, the minstrel troupes gradually grew larger until some of them would announce in bold type on posters and bill "*Ten star performers*"—and when a troupe announced "fourteen star performers" other managers would shake their heads and predict an early "burst up" or give them about two weeks to live. Once the slave or negro of the South lost his "drawing powers" or attractive position, something had to be done to keep minstrelsy before the public just as entertaining as ever.



HAYWARD, BROWN and EUSTIS.

In 1850, the "variety" entertainment became quite popular in New York, and halls formerly used by minstrel companies were leased for variety shows, notably 663 Broadway (Mozart Hall), where Perham's troupe had been located. This was called *The Canterbury Music Hall.*

The Chinese Assembly Rooms, 539 Broadway, was also given over to variety entertainments. When 663 burned out Fox and Curran took 585 Broadway (built by the Buckleys), and called it the New Canterbury. Most of the minstrel performers were drawn into this new form of entertainment. Then 444 became the American Music Hall. Here Charley White, Lew Simmons, Bob Hart, Harry Leslie, Tony Pastor, Billy Arlington and all the noted minstrels, appeared. At the other houses, Tony Hernandez, Moffit and Bartholomew, Andy Leavitt, Dan Gardner, Dick Sands, Mike McKenna. During the war the pretty waiter girls flourished in most of the variety places. Old timers will probably remember "The Dew Drop In" and the "Art Union." It was while performing in the "Art Union" (1861) that Daddy Rice was taken ill, and in a few days died, lamented by the whole minstrel profession.

Some grand troupes flourished after the war, on different lines, of course. The crude songs of the slaves had been laid aside for ballads of home and mother. New posters and ideas came forth. Troupes were augmented. Fortunes were made even after the negro was no longer a trump card as in former years. Many troupes would meet on the New York Central Railroad, some coming in as others were going out of a town. Everybody had money, and all were prospering. Several troupes were located at the same time in New York City. Wood's, Bryant's, San Francisco Minstrels, Sharpley & Cotton, and late in 1866 Kelly & Leon joined the throng.

From time to time dwarfs have appeared with the troupes and excited attention, notably Japanese Tommy, a colored dwarf, who was quite funny as a "prima donna," and in the "Essence of Old Virginny." Bryant's Minstrels had another dwarf, called "Little Mac."

After the war Jack Haverly began to loom up as a minstrel manager. He managed "Cal Wagner's Minstrels" for a while, then the first Haverly Minstrels. In later years he organized the "Forty, Count Them, Forty," went to England with them, and then began the gradual disintegration. Imitators had organized large troupes, and the novelty was done as a big money maker. The old time troupes and most of the old timers have passed away, and with them the real negro burlesque and mannerisms with the broad dialect. Their mantle has not fallen on the shoulders of many of the present generation.

Fortunes are still gathered in by such clever men as Al. G. Fields, Neil O'Brien, George Evans, Lew Dockstader, Geo. H. Primrose, John W. Vogel, J. A. Coburn and Guy Brothers. These still uphold the banner of minstrelsy, and do a land office business, especially in the South.

With closed eyes, musingly, I see the great procession of the early minstrels passing by. The great and famous men of those days, each and every one a grand artist in his line.

The Photos from which above cuts are made are in THE CLIPPER *collection.*

A FAMOUS CIRCUS CLOWN.

BY TOWNSEND WALSH.

One of the wittiest and most original of the old-time circus jesters was Johnny Patterson, the self styled "Rambler from Clare," who was a true son of the "Land of the Shamrock" and racy of the old sod. He was not a tumbling clown, a knockabout, or a pantomimic buffoon; but he was a talking and singing jester who relied upon his fund of natural humor and glib gift of repartee to excite the hilarity of his listeners.

Patterson came to this country, direct from Ireland, about 1870, under contract to the Cooper & Bailey Great London Show, and after remaining one season with that organization he joined the forces of John R. Doris and toured for four seasons with the Doris Inter-Ocean Show. Although "blessed with the curse of conviviality"—as they say in Ireland, Patterson managed to accumulate a tidy sum out of his weekly wage, and with this he returned to his native land and bought a half interest in a small circus managed by a man named Keely.

The show was re-christened the Keely & Patterson Shows, and enjoyed deserved popularity, playing the small Irish towns and cities. After the death of his partner, Patterson married Mrs. Keely. He continued to delight his countrymen with his songs and witticisms until he was laid low with quick consumption after a brief illness. He died in August, 1880, at the small town of Tralee, in the South of Ireland, while the rain poured in torrents upon the canvas roof of the dressing tent. Despite the pleadings of his faithful wife he refused to be moved to the hotel or local hospital, declaring with the true circus spirit that if death was coming to meet him he would meet him "on the lot."

Johnny Patterson was one of the first clowns to impress himself on my juvenile memory. As a youngster I saw him with the Doris Show, and many years after I had an interesting talk about him with the late John R. Doris. What made Patterson so unique a figure among the clowns of his day was the spontaneity of his wit and his fresh and unconventional humor. He did not peddle around a stale bag of hackneyed jokes. Often, as Mr. Doris told me, he would bound into the ring and take the ringmaster by surprise with a batch of unpremeditated jokes that sprang from his Celtic imagination on the spur of the moment, and as fast as he could utter them. Possessed of a fine light baritone voice that would not have been amiss in romantic opera, he sang with excellent effect such songs of his own composition as "Bridget Donoghue," "The Rambler from Clare," "The Garden Where the Praties Grow" and "There Never Was a Coward Where the Shamrock Grows."

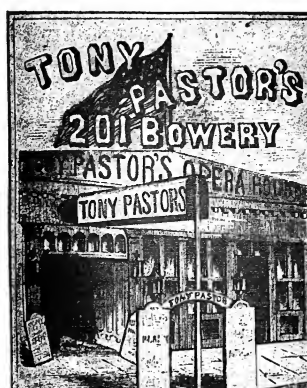
JOHNNY PATTERSON.
(Photo Loaned by Herbert S. Renton.)

Even when death was staring him in the face Patterson retained his flow of fun and philosophy. He was in very truth the Sir Lucius O'Trigger of the circus arena. The doctor who attended him in the dressing tent the night that he died, remarked: "Well Patterson, I'll be around and see you in the morning."

"Ah, yes, Doctor, you'll see me," said Johnny, "but will I see you?" The dying clown's words were prophetically true, for when the doctor came to the circus lot in the morning Johnny Patterson's eyes were closed in the eternal sleep.

THE DAYS OF TONY PASTOR.

BY AL. FOSTELL.



(Photo from Al. Fostell's Collection.)
TONY PASTOR'S OPERA HOUSE.
Opened July 31, 1865. The cradle of present day vaudeville. (Next July it will be fifty years.) After Pastor's it became Paul Falk's Volks Garden.

In reading Frank Dumont's beautiful and interesting article in the columns of THE CLIPPER a short while ago, in regards to the old-time minstrels who are still in existence, in and out of the profession, it gave me an idea. Why not look over the field of the old variety days—"The Days of Tony Pastor"—and see who of them were still in existence? Those of the sixties to the early eighties—the days of real show business.

I will begin at the foundation of the present-day vaudeville. In the good old days gone by, and never to return, it was called variety, the foundation-stone of which was laid by Tony Pastor, the Father of Vaudeville, at 199 and 201 Bowery, New York, July 31, 1865, and was called Tony Pastor's Opera House. Mr. Pastor was the first man to put into practice a theory, that of giving a clean performance, eliminating all objectionable and obscene language and action, so that the ladies and children could attend, and without offending the most fastidious.

Variety entertainments were given as far back as the eighteenth century, as I have a bill in my collection of 1728 of a variety entertainment given in England, consisting of singing, dancing, character impersonations, with musical accompaniment; rope walking, acrobatic feats, etc. I also have some bills of similar performances given in New York in the early '20s, and in Philadelphia in the early '30s. There were a number of concert gardens (now called cabarets) and free and easies running in New York in the '50s and '60s, which were frequented by men only, and from that rut Mr. Pastor (the father of them all) brought it up to a clean and respectable level, for men to bring their wives and daughters, without the fear of reproach. To Mr. Pastor also belongs the credit of organising the first vaudeville road show, with which he went on tour every Summer, playing the leading theatres and opera houses, from New York to San Francisco. Mr. Pastor was also the first manager to import foreign talent. He brought over some of the most celebrated artists of the English music halls. The name of Tony Pastor signed to a contract was a sure guarantee, and his word was as good as a bond.

There are many to-day who miss him, and still in all, when he laid down his work, few of the writers of the daily press gave him credit to the title he so richly deserved, gained by years of struggle and toil, in cleaning up the variety shows of the free and easy days and bringing them to the present day level, so it would appeal to the better class of women and clean-minded men. And I hope to live to see the day that there will be a monument unveiled in honor of Antonio Pastor, the father of vaudeville.

The variety stage has been a grand school, from which some of our most prominent stars have graduated to the field of opera and drama, in the past and present. A few are still with us, but the majority have gone to the Great Beyond, and I won't be amiss to mention a few of those who rose to eminence from the variety stage to gain wealth and fame: Nat Goodwin, Henry E. Dixey, Lillian Russell, Francis Wilson, May Irwin, of the Irwin Sisters, May and Flo; Gus Williams, Tim Murphy, John W. Ransome, Lotta Crabtree, one of the richest women of the stage; Dave Warfield, Ward and Vokes, Joe Murphy, of "Kerry Gow" fame, the richest man of the stage; Sam Bernard, Fay Templeton, Weber and Fields, Montgomery and Stone, Willis P. Sweatman, the four Cohans, Sol Smith Russell, Geo. S. Knight, the Worrell Sisters, J. K. Emmett, Wm. J. Scanlon, of Scanlon and Cronin; Harrigan and Hart, and numerous others.

To begin with, of those who are still with us from the old variety school, are: Nick Norton, the dean of vaudeville, who has spent over fifty years of his life in the show world. Mr. Norton began his theatrical career in '63. His first love was the banjo, after which he took to the trapeze, which he discarded to join Gus Lee, a black face comedian. They opened in Toledo, and went to Cleveland, and after several weeks separated, Mr. Norton going to Buffalo to join Bill Emmett to do a double Dutch act as Norton and Emmett. They opened at Carr's Melodeon, on Main Street, Buffalo, the early part of 1864. They opened their act as two comedy Dutch soldiers, and sang for their song, "Going to Fight Mit Sigel." Then Emmett dressed, as a woman and Norton in Dutch. The sang "Shoony Smoker," and did an organ duet, and finished with a rough wooden shoe song and dance. The act was a tremendous hit. As they were the first Dutch team in the profession, which naturally created quite a sensation.

After playing all the leading variety theatres throughout the country, they separated, and Nick again took up juggling, and as Nicholas Norton, juggler and plate spinner, became famous, traveling with circuses in the Summer season as juggler and ring master, and in the Winter season played the halls. Later Bill Emmett became proprietor of the Academy of Music, in Chicago, one of the leading variety theatres in America. In '76 Mr. Norton became a full-fledged manager, and as performer and manager since then has managed the Academy of Music, the Coliseum, Wood's Museum, the Park Olympic, Epstein's and others, in Chicago; the Grand Opera House, Standard and Hyde & Behman's, in Brooklyn, where he was for a number of years. Mr. Norton is one of the most versatile persons the variety stage ever had, in any capacity. He was always earnest and dependable, and the place vaudeville holds to-day in the amusement world owes much to his hard work and untiring efforts to popularize it by eliminating from it everything that might offend. Mr. Norton for the past several years has been representing the Harris theatres in Pittsburgh and Detroit, and can be found at his desk in the United Booking Offices in New York, rain or shine.

Mr. Norton spends his vacation in Mt. Clemens, where he has a beautiful Summer home, and where he enjoys to reminisce with his friends. Long may he live to enjoy the fruits of his successful life of toil.

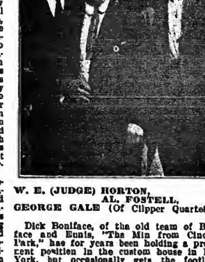
Another old stager, Sam K. Hodgdon, one of the pillars of the U. B. O., used to be a real trouper, 'way back, a whole show by himself, on the order of Comical Brown, a one man show, when the gutter snipes (as dogers of to-day were called in the early days), would read "Town Hall to Nite, Don t Fail to see that Comical Brown unload a Barrell of Fun. He will make a Hoss Laff. Come one, come all. Rain or Shine. Don't forget the date."

Cumings and Hines (Frank and Billy) began their career as a team in 1878. After their separation it became Hines and Blossom, and Frank Cumings joined Dick Mack, as Cumings and Mack. Cumings is at present working with his wife, as Cumings and Knight. Nat Blossom has settled on his farm in Kansas near Topeka. Billy Hines, who has of late been doing sketches with his clever wife, Daisy Remington, and I am pleased to state that they are comfortably situated in their own beautiful home in Harrison, N. Y. Danny Mann, that clever portrayor of the Down East Farmer, one of the most natural in his line in the profession, plays the circuits with his wife during the Winter months, and from early Spring till late in Fall, Dan and Dolly can be found on their farm (Mandyland Springs), Bellgrade Lake, Me., between Oakland and Waterville. Ed. Martin, formerly Martin and Lonsdale, character sketch artist, has at present charge of the door at the Majestic Theatre, Boston, Mass. Minnie Dupree, the clever dancer, is still there with her clogs, now Eckel and Dupree.

John Saunders, formerly of Saunders and Dean, has drifted into the legitimate. With his wife, Rena Saunders, are this season with the "Polly of the Circus" Co.

Frank D. Baker, of the old team of Fox and Baker, comedian and banjoist, under his right name of Marlow, is conducting a furniture store in Chelsea, Mass.

Master Martin, that clever all 'round comedian, pantomimist and knockabout song and dance artist, the only survivor of the Big Four, Smith, Waldron, Morton and Martin, has become a feature screen actor with a New York film company. His early variety school training stands in well at this time. Ed. M. Favor, of the team of Favor and Shields, "The Lackawanna Spooners," has been working with his wife, Edith St. Clair, for years, in "A Box of Cash" and other musical comedies.



W. E. (JUDGE) HORTON,
AL. FOSTELL,
GEORGE GALE (Of Clipper Quartette).

Dick Boniface, of the old team of Boniface and Ennis, "The Min from Cincible Park," has for years been holding a prominent position in the custom house in New York, but occasionally gets the footlight fever. The three Milo brothers, John, James and Francis, a clever acrobatic trio, formerly of the Goodwin and Milo Bros.' Circus, have quit the game. John and Jim are settled in Boston, and Francis holds a position in the Charlestown Navy Yard. Harrington and Johnson, a well known song and dance team, who later, with their own show, the Harrington, Johnson, Booker and Leigh Combination, toured the country. The former team are still here. Jack Harrington of late years has been appearing in musical comedies, and A. J. Johnson, as Rev. Johnson, has been preaching the gospel for a number of years near Harrisburgh.

Filson and Erroll have settled down in Los Angeles, where Al. Filson has become a real estate broker.

W. E. (Judge) Horton, actor, author, musician, agent and manager, and only survivor of the opening of Tony Pastor's Opera House, where the present day vaudeville originated, 199 and 201 Bowery, which opened July 31, 1865. After his return from the war as drummer boy in the Veteran Hawkins Zouave Regiment, he went back to the stage, and later doubled with Bobby Jones, who after became one of that favorite team of Sheehan and Jones, "The Ash Barrel Inspectors." Horton and Jones took their dancing lessons from the famous John Bogan, teacher of dancing and banjo of those days, and one of THE CLIPPER'S most faithful advertisers. The Judge had been with such shows as Tony Pastor's, Pat Rooney's, the Comedy Four, Murphy-Shannon, Murphy and Mack, and many minstrel organizations. He has left two beautiful monuments to the theatrical world for future generations in the form of two interesting books, of which he is the author, which have become very rare among theatrical collectors. One, "Driftwood of the Stage," and the other, "About Stage Folks." The Judge is still very much in evidence, and can be seen every day, rain or shine, at the Hotel Berghoff, Detroit, where he greets and welcomes all his old-time friends of the profession from all branches of the show world with that good natured smile that never wears off, and a welcome right from the heart, and what he doesn't know of the good old variety days isn't worth knowing. An ornament to the profession—long may he live.

A few others who have settled in and near Detroit: Hugo Lowande, the strong man, and John Donaldson, the cannon ball tosser; Lillie White, a clever serio-comic, former wife of Chas. O. White, has settled in Mt. Clemens; Addie Le Brun, song and dance artist, a great favorite at Tony Pastor's Bowery Opera House, is retired in Detroit; De Witt Cooke, the well known and clever club manipulator, is proprietor of the cigar and souvenir stands in the Clementine Hotel, in Mt. Clemens.

Sadie, of the old time black face team of Billy and Sadie Hasson, has also settled in Mt. Clemens. E. S. Goodwin, of the old Volk's Garden, on the Bowery, formerly Pastor's, where Harry Miner began his career, is living in retirement in Mt. Clair, N. J. Tom Bollas, the oldest living Dutch comedian, is settled down to a simple life in Flushing, L. I. Mike Nibbe, of the old team of Hettinger and Nibbe, and later Campbell and Nibbe, is still delivering the goods, with his wife, as Nibbe and Bordeaux. They have a beautiful home in Chicago, with a hennery on the side. No cold storage eggs for Mike.

Charley West, of Musical Moke days, formerly Bryant and West, and later Sharpley and West, is retired and living on Easy Street on the East Side in New York, where he collects his own rent. Ada Boshell, of the famous Boshell Family, has been with repertoire shows for years. "Naoni," the old time clever juggler and plate manipulator, who was so fortunate in capturing the capital prize in the New Orleans lottery in 1882, while with the Barlow, Wilson, Primrose and West's Minstrels, a short while after the Fostell and Naoni variety troupe dissolved in New Orleans. Mr. Naoni, now N. Taylor, has become a wealthy real estate owner and broker in Los Angeles. Jessie Boyd, formerly Dave Oaks and Boyd, for a number of years at Pastor's, and later Cook, Oaks and Boyd, is retired in New York. El Nino Eddie, the dean of the high wire, who, back in the fifties, was known as the child wonder of the bounding tight rope, is still bounding and turning somersaults in the air. Charley Edwards, of the clever Dutch singing team of Clark and Edwards, has settled down in Chicago. That clever and versatile little lady, Ada Wray, former wife of that Harrigan and Hart favorite comedian, Johnny Wild, who did serio-comic and banjo turns at Tony Pastor's in '70, has settled down in Troy, N. Y.

John Burton began his career with the well known Holman Opera troupe, in '65, composed of Mr. and Mrs. Holman, Sallie, Julia, Allie and Bennie; Allie is the only survivor of the family, a drummer in London, Can. Wm. H. Crane made his debut with this same company. John Burton, after leaving the company, joined his brother, and as the Burton Bros., John and Clarence, in a double banjo, song and dance, until '74, when John joined his wife in a black face singing and comedy banjo act, as John and Lottie Burton, and are at present touring the West. They spend their Summers on their farm and orchard, near Fennville, Mich. Dora Hart, the clever songstress, is managing a furnished rooming house, in Washington.

J. M. (Circus Jim) Leishman, old time black face song and dance man and banjoist of the '70s, later identified with Tom Galvin, a clever clog and soft shoe dancer, is at present located in Detroit. Andy Adams, the Dutch comedian, is still at it, as Andy and Jennie Adams. Chicago is their home, where they own a nice place at Oak Park. Bill Goldie, the Musical Moke of old, is still picking the banjo, when away from his farm, at Wandell, Mass. Jennie Lamont, of the one time clever and favorite Lamont Trio, gymnasts, is as spry as ever, has been with Chauncey Olcott's shows for a number of years, playing the leading character parts. She makes the big village her home.

John Phillips, of Phillips and White, as the Albany Boys, began their career in '68, at Trumble's Opera House, in Albany, in a blackface song and dance and clog, in the concert hall scene in "The Lottery of Life," after which Master Petitt joined them, and as Phillips, Petitte and White, joined McLear Bros.' Star Aggregation, in a triple clog, one of the first, which created a sensation. The following season Geo. Turner joined them in a four clog. After they separated Phillips joined Frank Hawley. In '74 he joined his brother, Charlie, and worked together for a number of years, and later, as the Phillips Bros., Nina Bach and Grace Sherwood (of the Sherwood Sisters) as the Novelty Four, joined Pastor's stock, at the Metropolitan Theatre, 585 and 587 Broadway, and the following season went out with Pastor's road show, of which Dick Fitzgerald was manager, and the four famous Nautch dancers were the feature. After John left the four he later, at different times, worked with Chas. W. Young, R. G. Knowles and Charley Frey, after which he went to Boston and for fifteen years, between the Howard and Bowdoin Square, was in stock as comedian, after which he joined Al. G. Field's Minstrels as principal comedian, and the following season he joined Frank Dumont's Minstrels, in Philadelphia, for a season, and since then he has been working with his clever little wife, Ida Bergen, in a sketch. They spend their Summers on their farm at Cherry Vale Drive, East Jordan, Mich., where they own the Mostmorency Bungalow.

Fred Wenzel, of the old Dutch and Irish team of Wenzel and Barton, and later Wenzel and Morris, who for many years were with "Peck's Bad Boy" Co, as the German grocer and Irish policeman, still does the vaudeville in the Winter, and during the Summer months you can find Fred sitting behind his desk taking in the quarters and halves at his boat and bathing pavilion, which fronts on Flushing Bay, L. I. Fred says, I should worry while I have for a neighbor Jim Dixon, formerly of Dixon and Lang, who owns a nice cottage there and a beautiful steam launch tied at his dock at the foot of his grounds, and during the Summer enjoys taking his friends out on fishing and crabbing excursions. Barry and Bannon, one of the old time favorite Irish character teams, are still on the globe.

James L. Barry has for years been the business representative of the Actors' Union, at 8 Union Square, while his partner, Bannon, is still playing the big time. The past few seasons he has been featuring his hilarious creation, "The Battle of Too Soon."

Cliff Ryland, of that well known team of comedians and dancers, Sweeney and Ryland, has settled in England, where he has been a favorite for years. Has sent over to America his offspring, Laddy Cliff, an exceptionally clever singing and dancing comedian, who, at the present time is creating quite a sensation over the United time. Another of the old variety days, Harry Blake, of that favorite comedy team of Harry and Flora Blake (the original Two Bees), has become a top notcher single turn on t'other side. He makes his home in Harlesden, Eng., where he owns a beautiful villa, "The Hiawatha." Joe Cheevers, of the well known favorite team of Cheevers and Kennedy, "The Buffalo Boys," who, a short while ago returned from England after the war started, has been for years a great favorite in Europe, is at present doing a comedy sketch with his wife. Dutch Daly and his concertina, who for years has been in Europe, is still holding his own.

CHEEVER. WEST.
KENNEDAY. MAJOR BURK.

This reproduction of picture taken in Liverpool, Eng., July 4, 1876, shows Cheever and Kenneday American song and dance artists (well known as the Buffalo Boys), engaged at the Star Music Hall, Liverpool, Eng.; Mr. West, their business manager, and Major Burk, lightning musket and bayonet drill act, with Hague's Minstrels, Liverpool, Eng.

(Contributed by Major Burk for the Christmas Number of THE NEW YORK CLIPPER.*)*

Can you remember the Wonderful Majiltons, Charles, Frank and Marie, who created such a furore in the "Black Crook" during its long run at Niblo's Garden, in New York, in their grand act, "Diabolique," eccentric leg mania dancers, the first to introduce an act of that kind in America. After their long run at Niblo's they played the leading variety theatres, and later toured the country with their own show, an eccentric musical comedy specialty, "Around the Clock," after which they brought out "Farlago" and "Gabriel Grub." Frank Majiltou later left his brother and sister to do a single eccentric comedy juggling act, which he did for a number of years, and with it had a run of over a year at the Eden Musee, New York. The three Majiltons are at present in England in a big musical comedy act.

Ed. Lang, of Lang and Rosa, has a theatrical agency in Los Angeles, and Viola Rosa is the owner of a large hotel in San Antonio, where she makes her home. Mason and Titus were in Val Love's Theatre Comique Orchestra, in Kansas City, in '78 and '79, after which they joined the Dan Rice Floating Theatre, the first boat show to give a show. Aboard the boat they did a double shadowgraph act, which was a big novelty, as they were one of the first to do a double act of that kind, and they both played in band and orchestra. Frank Titus, who after became known as Frank La Tona, in a single musical act, is still at it. He makes his home in Jackson, Mich. Geo. Wilson, of Barlow, Wilson and Primrose & West, began his career at Welch's Theatre Comique, Detroit, in '65. He is this season back with his old partner, Geo. Primrose, and touring the States with their own Primrose & Wilson Minstrels. Charley Orville, another Detroit boy, who began at Welch's Theatre Comique in the early '70s, in a trapeze act, is still in the ring as Orville and Frank, in a wonderful gymnastic balancing act, which is playing the good time. Charles makes his home in Brooklyn.

Charles Osborn, of the Osborns, Chas. and Minnie, has become a favorite movie actor with one of the New York film companies, he also resides in Brooklyn. Clark Hillyer, of the old musical team of Hillyer and Ballinger, still acts out. His home is in Bensonhurst, where he owns a fine cottage. Andy Amann, the well known character comedian, is still in the lime light in a clever comedy character skit, with Miss Hartley, and when the weather gets above blood heat Andy hikes to his quiet home on his farm, near Cos Cobb, Conn. Will Vidocq and Frank Evans are doing a black face singing and talking act. Vidocq, formerly with Lottie Gilson, and later Haines and Vidocq. Franklin and Marlow have settled down in Allegheny, and opened a bird and animal pet store. Bill says it beats trouping. All Dotty does is watch the cash register. Sidney J. Eustin, of that one time well known team of burlesque comedians, Flynn and Eustin, has turned to a Christian Science doctor, in Chicago.

Matt Flynn's wife, Mlle. Zittella, the clever male impersonator, has retired and settled in Brooklyn. Dick Hume, the well known comedian of the old song and dance team of Hume and Barry, after which it was Thatcher and Hume, and then Hume and Lindsey. John Barry is now one of the Four Huntings. Jennie Lindsey has settled in Brooklyn, and Dick Hume has of late been out with musical comedies.

Maggie Cline, of "Throw Him Down McClusky" fame, needs no introduction or any comments, as she is still holding her own as in the days of yore. Makes her home in Red Bank, N. J. Carrie and Aggie La Varnie are still here. Aggie is managing a furnished room house in Chicago, and Carrie, late Mrs. Sid France, is doing an act with her son, young Sid France. Dora Bishop, one of the oldest of the serio comics living, is also managing a rooming house in Chicago. Latta, of the old time Irish team of Lynch and Latta, "The Tad and the Cop," has risen from the stage cop to a real policeman, and for years has been doing duty in Niles, O. Crumley, of Crumley and De Forest, of the old blackface song and dance punch in the jaw team, is in business in Boston.

Gibson and Binney, those two clever dancers, who danced their way into the variety business in the early '70s, are still here. Gibson has settled in Boston, and Frank Binney has been working with his wife for years as Binney and Chapman. Prof. Fredericks, the well known magician and illusionist, has been at it up to a few years ago, since the '70s, has settled on his farm outside of Concord, N. H. Andy Collum, the black face comedian and banjoist, who goes back to the later '60s, is managing a pool room in Delanco, N. J., with a farm on the side.

Billy (Monk) Robinson, the old black face comedian, has settled in Chicago. Mike Kelley, of the old team of Kelley and Murphy, the first to do a boxing act in vaudeville, has a position in the Yonkers Hospital.

Arthur Christie, of the well known team of the Christie Bros., has been in the legitimate for a number of years. Matt Green, of Green and Rowe, one of the first to do a double contortion act of their kind, is still doing the frog on the tomato can. Joe Hayden, of Gerrin and Hayden of old, is doing an act with his talented daughter, as Joe and Ollie Hayden. Frank Gerrin is managing a picture house in Minneapolis. Lon Sanford, the one time favorite serio-comic artist, is residing in New York. Charley King, the old time banjo comedian, has settled in Milwaukee, with his red vest. Malt Wheeler has settled in Philadelphia. Two clever droll comedians, Sam and Wash Dreane, from Drainsville, are both going it single now. John P. (Deafy) Carroll, of the old team of Carroll and Verona, has of late years been following the fairs through the West and South, has charge of the concessions. Prof. A. J. Martyne, the clever character impersonator and humorist on the Sol Smith Russell order, is still holding his own and more than making good. He makes Detroit his home. Beeson and Fox, who did "Cloe's Wedding Day" quite some moons back, are still in the front. Fox is managing tabloids down through Texas. Tom Beeson, father of that clever dancer, Lulu Beeson, this season produced burlesque at the Avenue Theatre, Detroit, and is now with one of Hugh Shutt's shows.

Little Will H. Mack, the only survivor of the Muldoon Quartette (Wills, Mack, Harris and Green), made his first appearance in '70 with Jim McIntyre, in Kate Putnam's Co. Will has been managing one of the Harris houses in Pittsburgh.

Do you remember Florence Bindley when it was Prof. and Baby Bindley, the musical prodigy? What a clever little artist, and is still keeping up her reputation. She starred for a number of years in "The Street Singer," but has gone back to her first love, vaudeville.

Holmes and Waldron are still intact in their high class comedy musical skit. James Coyne, of the Coyne Bros., is still the same old rube he was years ago. The Clipper Quartette are the only four act of old who are still in the land of living (Ward, Gale, Campbell and Howard). Frank T. (Pop) Ward, for years Ward and Curran; Jim, "The Judge;" Geo. Gale, the silver toned tenor, has quit the glare of the footlights this past season and gone in the cigar business at 52 Grand River Avenue, Detroit. Geo. F. Campbell has a fruit and vegetable stand in the new market in Newark, and Frank Howard is managing a cafe in Hoboken Heights, N. J.

Who can forget of the old time theatregoers, of the antics of that versatile, clever Carroll Family. Mr. and Mrs. R. M. Carroll, Master Edwin, the General and little Dick, in their comedy sketches, "The McFaddens" and the "Italian Padrone." The two survivors, R. M. (Dick) Carroll Sr. and Jr. Dick Carroll Sr. began his career as Master Marks, as a dancer, back in the '40s, and later became famous through his character song, "Me Father Sould Charcoal and That Was the Cause of It." He has retired and is residing in Jersey City. R. M. Carroll Jr. (the little Dick) has for a number of years been the principal comedian in the Whitney Opera Co., but this season is back in vaudeville. Joe Allen, of the old team of Leggett and Allen, pedestal clog dancers, and later with his wife, as Mr. and Mrs. Joe Allen, did a singing act, has settled on his farm near Jackson, Mich.

Chas. O. and Gertie Seamon are still living, the latter retired in Pittsburgh. Edna Vidocq, formerly John and Edna, now of Gordon and Vidocq, is settled in Cleveland, where Mr. Gordon holds a position in the Post Office. Tom Stirk, of the Stirk Family of bicycle riders, has an athletic school in Boston. J. P. Sullivan, formerly of Sullivan and Cronin, is with the Fiske O'Hara Co.; Bill Cronin later was of the team of Scanlon and Cronin, who became famous in "Life in a Tenement House."

Wm. J. Scanlon gained a world-wide reputation in his great song hits of "Peek-a-Boo" and "My Molly Oh." Fox and Ward, the record minstrel and vaudeville team of the world, who began their career as a team in January, 1868, at Woods' Theatre, Cincinnati, with the Worrell Sisters, in "The Field of the Cloth of Gold," in which they introduced their silver statue clog, and the same season introduced their marble pedestal clog, which created quite a sensation, after which they joined Dupres & Benedict Minstrels, and with them went to the Coast, the first minstrel organization to travel over the Union Pacific Railroad. Frank Dumont was manager, and since then they have been with most all of the leading minstrel and vaudeville companies, besides at different times having their own company. Previous to '68 Joe Fox was with A. J. Atkinson, who is at present managing a large furniture establishment in New York City. Fox and Ward are touring in the South on their forty-seventh lap as company partners, and still making good. Certainly a wonderful record.

Another record team of the good old variety days—Jeppe and Fanny Delano, who were with the famous Peak Family of Bell Ringers back in the early sixties, and later with the Berger Family, of which Sol Smith Russell was a member; after which they toured the country with most all the leading variety and musical comedy companies on the road at that time, and what favorites they were for years with the Tony Pastor's road shows and all the leading variety theatres from Maine to 'Frisco, and at different times had out their own shows. I can see them now in their neat and classy song and dance—the quintessence of refinement, and beau ideal fashion plates of the vaudeville stage. They have settled down to the simple life in their own beautiful home, built for two, in Niles, Mich., where they live like two peas in a pod, to enjoy the real comforts of home life. Flora Moore wrote them a short while ago: "God bless you, my children. May you both enjoy health, live long and prosper."

Of the original Six Berger Family of bell ringers and musicians, who later gained a world-wide reputation, were originally brought out by the Peak Family, were composed of Fred, Henry, Bernard, Anna, Louisa and Elta. Fred, Anna and Elta are still alive. Fred Berger is at present manager of the Columbia Theatre, in Washington, D. C., where his sister, Anna, lives in retirement. His sister Elta is retired and lives in Jackson, Mich. Dick Gorman, with Charley Sutton, did a black face song and dance and shower clog in '69 with the Arlington Minstrels.

After several years they separated, and it became Gorman and Romer. Sutton, now of the team of Bunt and Rudd, joined Mor-

ARMOND WRIGHT and HENRIETTA LANE

IN A

TERPSICHOREAN COCKTAIL

TOURING PANTAGES CIRCUIT

MERRY XMAS AND HAPPY NEW YEAR TO ALL OUR FRIENDS

ton, formerly Walters and Morton. In '77 Dick Gorman joined Dan Collyer and went to England, where they were a big success in a quick change act from white to black and black to white face. They were the first team to do an act of that kind. After they played all the leading halls in Europe they returned to America, after which Dick Gorman starred for a number of years in Frank Dumont's successful comedy drama, "Conrad; or, the Hand of a Friend," in which Mr. Gorman impersonated a number of different characters which was a big success. He later joined Den Howe, in a vaudeville act. After their separation he appeared in different Broadway productions, and later went to Australia with Andrew Mack, and toured through Australia and New Zealand, and since his return to America has been in vaudeville, in a comedy character sketch, with Nellie Bell. Dan Collyer has retired and settled on his farm on Long Island. The *Baltic*, on which Gorman and Collyer returned from England, was in charge of Capt. Smith, who went down on the ill-fated *Titanic*. Frank Herbert, of the Three Herbert Bros., clever gymnasts, late of Caron and Herbert, is residing in Fair Haven. Of Blocksom and Burns, Blocksom is at Fair Haven, while Burns at last account was in England. Annie Hart, another one of the old-time favorites, who made the Mulligan Guards Chowder Party popular, is appearing this season with the Gay Morning Glories.

Lidia Gardner, a clever singer and dancer, who became identified with early burlesque shows, is retired in New York. Lon, of Bill and Lon Hale, two of America's greatest dancers, is the master mechanic in the Kansas City Fire Department. Charles Hoey, a well known club swinger in the '70s, has settled in the drug business in Natic, Mass. Molly Thompson, the talented daughter of Johnny Thompson, of Thompson's "On Hand" fame, is living in retirement in Mt. Vernon, N. Y., while her father, Johnny Thompson, of the old song and dance team of Thompson and Kerns, back in '70, is still on the road in a one man show, "Ninety Minutes Around the World." Sophie Worrell, of the one time great favorites, the Worrell Sisters, Sophie, Irene and Jennie, who became the wife of George S. Knight, one of the best of German comedians, is retired and resides in Lima, O. John C. Rice, another one of the old variety day favorite song and dance men, of the well known team of Griffin and Rice, has, for years, been doing sketches with his clever wife, Sally Cohan. They make their home in Mt. ernon.

Gus Williams, the dean of German comedians, known in the early days as the German Star Comique, I believe, began his career right after the War of the Rebellion, with the Ashton Comedy Company. After he had left the Eighty-fourth Indiana Volunteer Infantry, and up until the '80s, he played in vaudeville and traveled with different road shows. Was with Tony Pastor for years. In the '80s he starred for a number of years in "Captain Mishler" and "Oh, What a Night," which were a big success, and added fame and wealth to his already successful career. After he left the legitimate he returned to vaudeville, and is still in harness. He has a beautiful home in Yonkers, N. Y., which he enjoys when off the road with his friends and comrades of his G. A. R. Post, of which he is an enthusiastic member. Amelia, of the Gorenflo Sisters, Amelia and Marie, who were great favorites at Pastor's Broadway Theatre in the '70s and '80s, is residing in New York. Harry McAvoy, of the old favorite sketch team of McAvoy and Rogers, has for the past several seasons been in burlesque. Jennie Hughes, a great favorite serio-comic in the early days, is living in retirement in Bridgeport, Conn.

Master Haney, of the Big Four and a Half, and little Jennie, is still pounding the boards, as clever as of yore. Harry Bryant, the oldest living ventriloquist, is living in Boston, in retirement. Luigi Dell Oro, the musical wonder and one man band, and the original Little Alright, are still before the public. Charley Diamond, the Milanese minstrel, who has been singing and dancing with his harp since the '70s, is still the same Diamond, with the same sparkle as in the days of old.

Charley Saunders, of the old team of Saunders and Ryan, later Saunders and Lessinger, and after McVickers and Saunders, has for years been with Gus Hill's musical comedies, is this season with Hill's "Mutt and Jeff" Co. Chas. whiles away his time when off the road, in his cosy home, in Richmond Hill, L. I. Ned Ryan, after leaving Saunders, became the well known Dutch team of Clooney and Ryan. Ned is managing a cafe in Bridgeport. Ryan, after he separated from Clooney, joined Ed. Rogers, who is at present in burlesque. Lessinger later became the team of Moore and Lessinger. Buck Schaffer, of the old wench team of Scheffer and Blakely, is with one of Gus Hill's comedies.

John Healy, formerly of John and Nellie Healy, has for a number of years been principal comedian with the Al. G. Field's Minstrels, while his wife is living in retirement in Brooklyn. James Lowery, of the old team of Lowery and Henley, has of late years been manager of his Jacobs and Lowery's Burlesque Show. Harry Orendorf, of Orendorf and McDonald, and later Orendorf and Cummings, of the team of Delehanty and Cummings, of Delehanty and Hengler fame, is at present manager of the Orpheum, in 'Frisco. Charley McDonald, who later became Hefferon and McDonald, and after that Donovan and McDonald Charles is still trooping, and James B. Donovan, the King of Ireland, formerly of the old team of Donovan and Albright, is now Donovan and Lee.

Of the Olympian Quartette, Keough, Sullivan, Mack and Rundell, the former three are still in existence. Bill Courtright, that old time favorite black face comedian, who gained a world-wide reputation with his song and dance of "Fleury Ana John," began his career some forty-five years ago with the Wilson Bros.' Circus, is at present with the Reliance Moving Picture Co. at Hollywood, Cal., as principal comedian.

Harry Booker, of the old team of Canfield and Booker, is doing a single character singing and dancing turn. Harry is fixed for the rainy days. He makes his home in Bayonne, N. J. That favorite little team of old, Kelley and Bertha, are still together doing sketches. Of the Four-in-Hand, Talbot, Mayo, Sheehan and McDermott, two are in existence, Jack Sheehan, who has charge of a theatre door in Brooklyn. Harry Talbot is also located in Brooklyn, where he has been on the police force for a number of years.

Amy, of John and Amy Tudor, is settled in Denver. Dolph and Susie Levino are still doing a cartoon sketch. John Haslam, the original Young America, who was one of the Hernandez Troupe back in '70 is living in retirement. Dave Conroy, the only survivor of the Four Shamrocks—Conroy, Daly and the Webster Bros.—is with one of Gus Hill's musical comedies. John Russell, of the old-time, well-known and favorite character artists, the Russell Bros., who of late years starred in their comedy drama, "The Female Detective," has retired and settled in Brooklyn. John was originally one of the Three Devere Bros.

Pete Shaw, a clever female impersonator of the old school, and a New York favorite, is managing a rooming house in Philadelphia. Hanley, formerly one of the Hanley Bros., and of late years as Hanley and Jarvis, are still meeting with success in a singing and talking act. Delmore and Wilson, that talented, neat, song and dance team, who became great favorites both here, in Europe and South Africa, and for a number of years traveled with the leading variety and minstrel companies, and with their own show starred in a comedy drama, are still in the land of sunshine. Len Delmore has been managing one of the Reno's shows, and the ever smiling and congenial Fred Wilson is satisfied in playing a leading character part in a Broadway production. Fred and Len spend their Summers at Rockaway, where they both own several villas and bungalows galore.

Charley Rentz, that clever black face comedian, holds a position in the Portsmouth, Va., Navy Yard, and on the side still dabbles in the show business. Imogene Schofield, one of the oldtime favorite serio-comics, has changed her name to Mrs. Smith and settled down to a simple life in Norfolk, Va., and for a neighbor across the river at Phoebus, Va., lives that old time clever character artist, Carrie Monroe, now Mrs. Terry, where she owns and manages the Terry Hotel, and also a florist establishment, with horses, carriages and autos at her command.

Larry Smith, of the old team of Smith and Butler, has for a number of years been a great favorite with burlesque shows, and for a side partner he has the clever character comedian, Charley Douglas, and when they get in action they make them take notice. Another of the Yerman comedians, little Yonny Weber, has for years been the leading comedian with the Rose Sydell Shows.

Tim Cronin, of that well known quartette of singers, dancers and comedians, the Four Aces—Lester, Allen, Tierney and Cronin—is going it single handed. Bob Richmond, of the Four Comets, after an absence of several years, has again broke in to the game. Jim Haley, of the old team of Haley and Flynn (who were originally the Flynn Bros.) did a knockabout song and dance in the '70s, has for a number of years been an officer at the Redfield Baseball Park, in Cincinnati. Frank Chase, the old time comedian, has settled in the grocery business in Lynn, Mass. Josie and Kitty Love, of the Horseshoe Four (Frank B. Carr, James Quinlan and the Love Sisters), are still here. Josie has settled in Cincinnati, and occasionally breaks into vaudeville. Kitty has married and settled on her farm near Buffalo.

Warren and Mills, a one-time clever man and woman Dutch act, are still on the globe. Tommy Warren has become a bricklayer in Philadelphia, and Harry Mills has been with the Frohman Shows for a number of years. Billy Gray, of Billy and Frankie Gray, is manager of the Crystal Theatre, in Milwaukee.

Another old-time favorite Dutch team, Tom and Lottie Winnett. Mrs. Winnett is managing a manuscript and producing office in New York. Lizzie, of Billy and Lizzie Hanley, is still in harness, working with her husband as Murphy and Palmer. Jim Manning, of the old team of Manning and Drew, has of late been with one of the Cohan & Harris' shows. Andy Hughes, another one of the old-day song and dance men, who danced with Tim Hayes and Dick Sands back in '70, after joined Jim Thompson (who later became Eddie Foy's partner), and later joined Tom Flynn (now of Sharpley and Flynn), in a black face song and dance, his last partner was Nellie Le-Astrange, with whom he did a sketch. Andy has been in charge of the *cafe* at the Hotel Normandie, Detroit, where he is a big favorite, and greets his friends by the score, both in and out of the profession.

Eddie Foy, that favorite Broadway comedian, of the old song and dance team of Foy and Thompson, first did an act with John Finnigan, who at the present time is on the police force in Chicago. Eddie, who is still very much in the spotlight, and when at home he enjoys life with his family, the Foy baseball team, at his beautiful country home, the Foyer, on the road to Greenwich, Conn. Master Newman, of that classy singing team of old Marie Whittingham and Master Newman, who for years has had charge of the Academy of Music ticket office, in New York, where he is residing.

Johnny Murphy, of Murphy and Morton, has settled in Philadelphia. Another Philadelphia boy, Tony Murphy, of Raymond and Murphy. Tony is still as clever with his feet to-day as in the days of Auld Lang Syne. Charles Yale has also settled in Philadelphia. Eddie Girard, that clever little comedian and producer, now of Girard and Gardner, is the only one left of that crackerjack singing and dancing four act, Seamon, Somers and Girard Bros.

Bobby Gaylor, the one time favorite Irish comedian, has become quite a property owner in Chicago, where he has settled. Welby and Pearl, another one of the better day teams of song and dance artists, are still making good; and still another old time favorite act, Roger and Bell Dolan, known from Coast to Coast. Bell, who lives in retirement in New York, while the big, good-natured Roger is out on the road in one of the Broadway productions, humoring the public in his quaint old way. He lives in Troy, N. Y. Ackland Von Boyle, that clever Chinese impersonator and brother of that old favorite comedian and author, Harry G. Richmond, is at present following the Lyceum course, resides in Jersey. Major Conrad, the clever baton twirler, is now in the automobile business with the firm of Dodge Bros., in Detroit. Morton Emerson, the only survivor of that favorite four act, Emerson, Clark and the Daily Brothers, the king high kickers, who created such a sensation in their day with their wonderful high kicking, is at present holding a position at the White Rats' clubhouse, New York.

Ed. Howard, the first partner of Heath, of McIntyre and Heath, is in the drug business in Chicago. George Merritt, of the well known team of the Merritt Bros., for a number of years at Tony Pastor's and Harrigan and Hart's Theatre Comique, has settled in New York.

Albert and Jerry Dashington, of the Three Dashingtons, are still breathing in the ozone. Albert is doing a single turn, and Jerry has been settled in Danville, Ill., where he has become a contractor and builder. Bill Wylie, of the old team of Wylie and Sanford, has retired on his farm near Boston, and is THE CLIPPER correspondent. Poppsy Zanfretta, of that talented old Zanfretta Family, has settled on a farm near Cedar Rapids, Ia.

Julia Robinson, that magnetic serio-comic, is living in Indianapolis. Ida Siddons, the favorite skipping rope dancer and burlesque artist, is living in Harlem, New York. Joe Perry, of the Eccentric Four, Perry, Magrew, Curdy and Hughes, is a scene painter in Philadelphia. Mabel Gray, of the team, Billy Maloney and Mabel Gray, is managing a roadhouse near Toledo. Dolly Emerson, of Jim and Dolly Emerson, an old time favorite team, has settled in Freeport, L. I. Maggie Leclair, of the one time well known Leclair Sisters, Maggie and Laura, is still before the footlights in a sketch with her husband, as Casey and Leclair. Sallie Kherns, of the Kherns, Sallie and Oscar, is living in Cincinnati, retired.

The Garnella Bros., Bob and Little Dick, while compiling this article and on the point to say they were both in the land of living, I received word that Dick, better known as Little Dick Garnella, passed to the great beyond. May his soul rest in peace. What a clever team of acrobats they were, and what favorites from New York to 'Frisco. Bob has been doing a sketch of late with his talented daughter, a clever artist. Dick Mack and Emma Coulter have settled on their farm near Detroit; Billy Everette, formerly Sylvester and Everette, and later Everette and Dailey, is still performing; Charles (Pop) Landis, of the Landis Bros., a big comedy skating act, and later Landis and Steele, has settled in Chicago. Steele later joined Geo. Topac, in a knockabout act. Geo. is still at it. Steele has settled in Philadelphia, in the cigar business. Barry Stanwood and Chas. K. French, two old time banjo players, have both retired. Jim Powers, of Kearney and Powers, is still on the road; so is Steve Sarsfield, of the old team of Boyd and Sarsfield. Charles Gardner, that clever singing comedian, who, for a number of years starred in his German comedy drama of "Karl the Yodler," has settled in Chicago. Dan Hart, of that well known trio, Dan, Gussie and Little Katie Hart, and their clever dog, Yaller. How Dan could recite his great poem, "Dat Yeller Dog's Love for a Nigger." There wasn't a dry eye in the audience when he finished. Dan is living in Portland, Ore.

W. H. BARTHOLOMEW,

Of the celebrated team of Pantomimists, Moffitt and Bartholomew, the oldest living Pantomimist and general performer. A guest of the Edwin Forrest Mansion.

(Snapped by Al. Fostell.)

Ella Wesner, one of the cleverest of male impersonators, a great favorite in New York and with Pastor road shows, has settled down on their little farm with her sister, in Belleville, N. J.

Frank Davis, of Frank and Fanny Davis, that versatile little comedy Irish team of singers and dancers, in their burlesque soldier act, were great New York favorites in their day. Frank holds a position in New York. Artie Hughes, formerly of the team of Foster and Hughes, resides in New York. W. J. Mills, the well known lightning character change artist, is still doing his up-to-date lightning changes, and is a big drawing card.

John Mack, the old time banjoist and comedian, has settled down in Boston. John Fielding, of the Fieldings, John and Maggie, is living on his ranch near Seattle. Archie White, formerly with the well known Esmond Sisters, is still in the ring, doing a single old man black face turn. Harry Brown, of Brown, Harrison and Brown, quit the glare of the footlights a short while ago to settle down on his farm near Providence to lead the simple life of a farmer. Ed. Evans, one of the old club swinging act, is in business in Cincinnati manufacturing stage props and mechanical illusions. Mlle. Elise, formerly of Petrie and Elise, of the old team of Petrie and Fish, is working with her son in their act of the Four Olifans. Yank Adams, the finger billiardist of variety days, is in Chicago in newspaper work. Melburn McDowell (a brother of Alf. McDowell), who was leading man with Fanny Davenport, one of America's leading stars, did a song and dance years ago, is back in vaudeville in a dramatic sketch.

Eugene Stratton, a Buffalo boy, became a great favorite in England for his neat song and dance, is still in England, a top liner, is married to one of Pony Moore's daughters, of Moore & Burgess Minstrel fame of years ago. Charlie Mitchell, ex-champion prize fighter, is his brother-in-law. Stratton at one time worked with big John Wesley, as the Two Wesleys. When they separated Lew Wesley joined him, and when Lew quit J. Wesley Mack stepped in as the Wesley Bros. Bill Mason was big John Wesley's first partner. Mack is on the road, and Lew is in the agency business in New York. Harry Watson, of that great favorite Dutch team of Watson and Ellis, began his career in a sketch with his wife, Lizzie Sherman. Both are living and retired in East Saginaw. Harry Watson Jr. has become a clever comedian, and is associated with that other clever East Saginaw boy, George Bickel, and as Bickel and Watson have become great favorites both here and in Europe.

Chas T. Ellis, that sweet singer and yodler, after separating from Watson, Clara Moore and his wife joined him, and for several years they starred together in a beautiful German drama, "Caspar the Yodler." Mrs. Chas. T. Ellis is living in retirement in Brooklyn. Josie Granger, who became Mrs. Pat Rooney, and little Katie Rooney, who reside in New York, occasionally are seen in their specialty. Of Wood and Beasley, the old musical team, Beasley is doing an act, with his wife; Wood is settled in New York. Frank Jones, formerly with Alice Montague, who at different times starred in a comedy drama, is back in vaudeville, in a single musical act. John W. Ransome, of the old time favorite Dutch and Irish team of Ransome and Adams, who married Capt. Putnam's daughter, of Richmond, Va., one of the talented and favorite Bordeaux Sisters; Charlotte, the other sister, became the wife of Hugh Mack, of the Olympic Quartette. John W., with his clever little wife, for a number of years starred with success in his comedy drama, "Across the Atlantic" and other productions, he later went back to vaudeville for several years, after which he created the part of Hans Wagner, the Cincinnati brewer, in the "Prince of Pilsen." This season he is meeting with the same success he did nine years ago in his original creation.

Tom Baldwin, that daring high wire and trapeze artist back in the '70s, who gained a world-wide reputation over night in his daring balloon ascension and parachute jump at 'Frisco in the early '80s. Tom was the first to make the daring attempt in parachute drops, which brought him wealth and fame for the past number of years. Tom Baldwin and sons have been manufacturing balloons, dirigibles and all kinds of flying machines for the Government. He makes his home in Quincy, Ill., where he owns a beautiful estate.

Fostelle and Armstrong, Charles and Harry, a favorite comedy character team of the variety days, are still with us, although separated. Charles Fostelle, the one time favorite female impersonator, from last accounts was in charge of a restaurant in New York, while Harry is in the agency business in Chicago. Adams, of the old musical trio of Casey, Adams and Howard, is living in Chicago, out of the profession. Charley Schilling, another old time musical act, is retired. Became wealthy through real estate investments in and around Denver.

Now we come to those clever, neat singing and dancing girls, those talented St Felix Sisters, originally four (Henrietta, Clementine, Leonora and Charlotta). The three former ones are still before the public. What favorites they were during Tony Pastor's reign and for a number of years were the leading feature with their husbands, Culhane, Chase & Weston's Minstrel organization. Billy Chase was originally of that well known team of comedians Chase and Davis. They make their home in Brooklyn. Another clever team of dancers, Willis Pickett and Johnny Mahon. Willis was formerly with that clever artist, Alice Bateman, after Noonan and Bateman, and for a number of years has been touring through the South with his talented Pickett Family, in repertoire and musical comedies. Little Johnny Mahon is satisfied to be in a Broadway production and an occasional jump into vaudeville. Johnny makes his home in Jersey City. Dan Crimmins has for years been doing an act with his wife, as Crimmins and Gore, and became identified with the comedy skit, "What Are the Wild Waves Saying." A few more old time favorite comedians: Johnny Ray, Junie McCree and Johnny Jess. Ray has starred for a number of years in musical comedies. Is back in vaudeville with his wife, as John and Emma Ray.

Junie McCree has become a writer and producer and settled in New York. Johnny Jess is with Watson in burlesque. Morton and Edwards and Daisy Kernell have all settled in New York. Lew Morton holds a clerical position; Harry Edwards has become a great favorite screen actor in the Mary Pickford productions with the Players Film Co.; his wife, Daisy Kernell, is taking life easy at present. Geo. Ronaldo, formerly the Three Ronaldos, of which Lew Morton was a member at one time, has settled in the Bronx in the painting and decorating business. Ed. and Rolla White, that favorite comedy boxing team. Ed. was former sparring partner of John L. Sullivan and Jim Jeffries. They own a farm in Williamstown, N. J., which they work during the Spring, Summer and Fall, and then back to the glare of the footlights, and while Ed is at home he be also the town constable.

Eugene Emmett, formerly Merk, the clever character artist and yodler, and only living impersonator of the late J. K. Emmett in his different characters, has been yodling since the early '70s. Carl Wallner, another clever character artist and operatic whistler, who has lately returned from the Orient, after whistling himself twice around the world, has come to stay, and has brought a collection of interesting stories and incidents of his wonderful trip, enough to fill several volumes. He has just signed to go over the Western circuit. Bill Boyd, late of Boyd and Moran, and formerly of Boyd and Murphy was with the Ringling Show the past season. Moran has a hennery near Detroit, where he has settled.

Mike Murphy was the former partner of John Cort, to-day manager of a chain of theatres from Boston to 'Frisco. J. W. Harrington, formerly Sullivan and Harrington, is still making good with his character imitations. Lillie Weston, of the old favorite musical team of Charles and Lillie Weston, has retired and is living in New York. May Howard, for whom Paul Dresser wrote that beautiful descriptive ballad, "The Letter That Never Came," which made her famous, later became a great burlesque favorite. Paul La Drew (and his duck), the female impersonator a la prima donna, who began back in the early '70s, and was with Pulcerfer's San Francisco Minstrels in '76, and later did a double female turn as La Drew and La Zone, is at present doing a burlesque character turn, a suffragette.

Leland and Wallace (the Dublin Boys), neat Irish song and dance artists. Jim Leland is at present working with Teddy Pierce. Tommy Wallace, under his right name, T. J. Evans, is running a plumbing establishment in Brooklyn. Raymond Moore, the sweet singer, who gained a great reputation through his rendition of that beautiful ballad, "Sweet Marie," is retired. Lulu, formerly of Bob and Lulu Theis, is doing a clever black face character turn, and whistling. Byron and Wilson, an old time favorite song and dance team, who later joined hands with Pell and Lewis, as the Grand Four, and became great favorites from Coast to Coast. Byron and Lewis are still here. Joe has, for a number of years, been doing sketches with his wife, as Byron and Blanch, they own their own home in Jersey City. Tom Lewis has become a great favorite on Broadway, and for a number of years has been the principal comedian with the Cohan and Harris productions. Now in vaudeville.

Can you remember those two clever little children entertainers and velocipede riders, Venus and Adonis, what a sensation they created. Those two mites, the Adonis became a clever comedian in later years, known as John World, and his sister, little Venus, is now known as Rose Caselli, is at present traveling in the South with a troupe of performing dogs. She makes her home in Atlanta, Ga.

Another mite, Major Newell, the clever little skatorial artist and comedian, who began 'way back with Mr. and Mrs. General Tom Thumb's company, has retired. Frank Clayton, the old time musical moke, formerly Clayton and Weston, has been with repertoire companies. Mlle. Tournour, the graceful and artistic trapeze artist, the first lady to do an act of her kind in vaudeville, is residing in Saginaw, Mich. Musical Dale has quit the profession and settled with his brother in Hartford.

Another old time favorite, J. Aldrich Libby, who for a number of years has been doing operatic sketches with his wife, as Libby and Traynor, is still making good on the big time.

Those celebrated dancers who rose to fame, the charming Howard Sisters, Kitty and Nellie, who were great favorites. Kitty, who became the wife of Jack Holmes, proprietor of the Standard Theatre, in Brooklyn, and the Bijou, Jersey City, now Keith's Theatre. Nellie became the wife of Harry Hogan, of the transatlantic favorites, the Hogan Brothers, Harry and Gus, of Hottentot fame, and the Two White-Eyed Kafirs, after traveling for a number of years as Hogan and Howard. Harry became general manager for Holmes' theatres, and Gus became manager for Tom Miaco's shows. Kitty and Nellie are both living in retirement in Brooklyn. May Wentworth, who became Mrs. Gus Hogan, had also retired. Prof. Fox, the celebrated imitator of birds and animals, and whistler, is retired in Boston.

Bob Winstanley, of the well known Winstanley Bros., concertina player and dancer, although poor Bobby has gone blind he is still as clever as of old, and is at present doing an act with his son. They reside in Boston. Phil Morton, formerly of Morton and Coleman, a clever dancing team. Phil is still doing a single. Another well known Boston team, Mackie and Walker, are still there with the goods, and know how to put it over. Mason and Sully, the two Dans, one of the good old variety day Dutch and Irish acts. Dan Sully for a number of years starred in the "Corner Grocery" and the "Parish Priest." Mason has been in the legitimate for a number of years, has, for the past season, gone back in vaudeville and pictures. Charley Mason, of the old team of Cavanaugh and Mason, of "Leadville or Bust" fame, is still acting out. Johnny Drew, of the old song and dance team of Kirk and Drew, has settled in Los Angeles, where he has become quite a real estate owner, but still hankers for the footlights. Another old time song and dance team who were well known, Sualin and De Ome. Lew Sualin is at present proprietor of the Savoy and Theatorium, in Flint, Mich. Another theatre owner in Michigan is Billy (Single) Clifford, formerly Clifford and Skelly, and later with my old partner, Joe Flynn, and later it became Billy Clifford and Maud Huth. He owns the Opera House, at Urbano, Mich., and now has out a musical comedy. Maud Huth is living in retirement in Jersey. Of that well known and favorite four—Barlow, Wilson, Primrose and West; Primrose and Wilson, the two Georges, are still here, and after years of separation have again united and are out with their own minstrel troupe this season. Primrose owns estate in Mt. Vernon, N. Y., adjoining that of the late Jas. A. Bailey, of Barnum and Bailey. Primrose began his career, after he left school, as a bell hop in London, Can., and later hopped at the old Russell House, in Detroit. Geo. Wilson began his stage career at Welch's Theatre Comique, Detroit. The Rice Bros., the clever bar performers, the rube and Chink, Prim and Chip, are still able to do the giant swing and doubles off.

Andy McKee, of that once celebrated team of McKee and Rogers, has charge of the door at the Orpheum in Seattle, Wash. Charles Leder, of "Hilarity" fame, is still at it. He makes his home in Philadelphia.

Ralph Rayfield, of the Tally-Ho Trio, has a tonsorial parlor in Boston. Charles Welch, of Turner, Welch and Harris, is working with his wife as Charles and Jennie Welch. R. G. Knowles, formerly of the old team of Ford and Knowles, who has become an international favorite, and rose to one of our biggest salaried artists, both in Europe and America, is at present making an illustrated lecture tour of the world. Harry Thorne and wife, formerly Maggie Willett, are still on the road with their comedy, "An Uptown Flat," and with them is George (Doc) Watson, formerly of the Four Diamonds, Thomas, Watson, Brevard and Sawtelle. T. F. Thomas, of the Four, is managing a tabloid show. Jack Perry, of the Perry Bros., is in burlesque.

John B. Henning, an old time favorite Dutch comedian, late of the Hennings Trio, has retired in Chicago. One of the Durall Twins is living and settled in Indianapolis. Lillian White, of that favorite old team of Frank and Lillian White, lives in retirement in St. James, L. I. James Tenbrook, of those old time favorite comedians, Dooley and Tenbrook, is as big a favorite today as ever, is this season with the Behman Show.

(To be continued.)

KID WILLIS, GRAFTER.

A CIRCUS STORY BY FLETCHER SMITH.

Shortly before daylight the two trains of the World Toured Shows pulled into the siding just below the station at ——, a little logging town in Southern Arkansas. The wood-burning engines wheezed and snorted, puffed and blowed, and after as hour's struggle had the cars ranged for the circus trainmaster's satisfaction. In a short time the runs had been placed in position, the fat horses, all harnessed and ready for the day's work, had been hitched to the heavy wagons, and the show was on the way to the lot. Even at this early hour there was a crowd on hand to watch the process of unloading and activities had commenced in the privilege car. The cook was preparing breakfast for the "kinkers," and a few of the early risers were enjoying their morning eye-openers.

Plotter, the "fixer," or, more properly, the license adjuster, stepped out of the sleeper and walked across the platform into the privilege car, carrying his collar, tie and Panama in his head. He stopped and looked down the track in the direction of the town.

"Same old place," he mused. "I wonder if the same sheriff is in this season, and if they have forgotten the time we gave 'em two years ago. That sheriff sure was some sore guy, but I guess we more than evened it up afterwards."

The World Toured Shows was one of the few that play the South year after year relying upon graft rather than attendance to keep it moving and pay salaries. On the previous visit to this place a row had started between the gamblers and the town folks that terminated in a pitched battle, in which, after a hard fight, the circus folks had come off the victors. Not, however, until the sheriff and his deputies had been carried off by force and locked up in the "calico" room of the privilege car, and the circus rough necks, with the assistance of the elephants, had stampeded the mob and kept them at a safe distance while the work of loading proceeded.

After taking a drink and making a hasty toilet, Plotter started up the tracks to the station, on the way to the only hotel the little village afforded. He had progressed but a short distance when a man coming up from behind, slipped him familiarly on the shoulder, exclaiming, "Hullo, Plotter, how you all this morning? Got there to see us once more, have you? How you all been doing this season?"

"Fine," answered Plotter, at the same time doing some rapid thinking in trying to place the fellow. But it was hardly necessary, for his newly made friend continued with—

"I suppose you all still run a few joints, don't you? You remember I did a little work for you last time you was here?"

"Oh, yes, I remember," Plotter gracefully lied, "I was going to call on you right after breakfast, but now that you are here it won't be necessary. I don't suppose you have had yours, come on up and eat with me, I want to find out a few things from you before we open up."

Over their grile, bacon and eggs, and biscuit, Plotter ascertained that a new sheriff was in office, but that he was "right" and could be fixed. The town folks did not know the show people for the trouble two years ago, but rather the sheriff, for allowing the gamblers to operate free-handed in and about the circus grounds.

Plotter found the sheriff just as his friend had vouchsafed, and tickets for himself and family and a few more for his deputies and friends sawyers in as deputies for the day, gave him the privilege of coiling up full blast.

It was not Plotter's custom to show up on the lot much before the opening of the show, but from then on he kept a watchful eye on everything that went on both inside the tents and on the same grounds as well, for the show carried four outside joints that needed constant watching, and he could never tell at what moment he would see a shake-down from the sheriff or some of his tin-can deputies.

Coming out of the City Hall he came across Kid Willis, who ran a spindle in the side show. "It's all right, Kid," he whispered, "tell the boys to go ahead, but work easy until I get there. Make it a twenty-five game at the start. This sheriff may be wrong." Promptly at ten o'clock the parade wended its way through the main streets lined on either side with a crowd of gaily dressed girls, and when "Doc" Hill mounted the helly-hon stand in front of the kid show and made the first opening of the day, His eloquence turned the crowd and hundreds put up their dimes and flocked into the tent. The World Toured Show this season was stronger than ever on the lot. It had seven or eight joints on the outside on the sixty cent ticket box, and in the side show four games of chance, in addition, a pick-out and a bee hive. Besides this, there was the big joint and an inside candy stand where "short-cake" was dispensed of. In the menagerie were two more joints, and four connection men took care that no "soft" of big denomination got away from them.

Four big, husky natives, full of corn liquor and flush with money, stepped in front of the Kid's joint and, after watching two of the "shills" win a good stake, decided to cold to take a hand in separating the Kid from his dough. It took the Kid just about fifteen minutes to clean them, and then, just as it looked as if a fight would be the outcome, Plotter appeared on the scene with the sheriff at his side.

"Gambling, was you," he replied to their angry protests that they had been robbed. "And lost your kale, eh? If you had won you wouldn't have said a word. Now you right, I'm glad you lost. Get out of here and don't try and start anything, I'll have you pinched. You've got no kick coming."

The four men moved toward the entrance, but one of them lingered behind to give the Kid a parting shot. "I'm going out to raise some more money and when I come back I'm going to clean you up, you hear me? If I don't, I'm going to clean up the joint and clean it up right." He pulled a roll of bills from his pocket as he finished, and shook it under the Kid's nose. The Kid saw by this sort of thing only answered. "Oh, go to h—l," and went on with the game.

"Don't cuss me, I don't allow no man to cuss me," roared the native, and he started back toward the joint, but the sheriff again interfered and led him outside. Just before the doors of the big show opened the four returned and again paid their way into the side show. They had been drinking more corn liquor and were in an ugly mood, bent on making trouble. Plotter, hearing their talk, ran across from the main entrance and told the boys to close up. The Kid was working way down near the block-off curtain, and was just in the act of taking in the suckers when the four stopped him. Plotter endeavored to persuade them to go into the big show but some saw it was useless to argue with them. He looked at the Kid, and receiving a reassuring nod, left the tent ahead. They played wildly and the Kid let them win for several times, the little piece of cardboard just below the curtain showing the nine only the winning numbers. Then he switched and he in a few minutes had them going and nearly all in. Just as he gathered in their last dollar, the ringleader of the gang pulled his gun and rolled point blank to the kid. He was anticipating this move, and had always a lid under the table ready for instant use. The moment the leader pulled he had his gun in hand and fired almost at the same instant. Without waiting to see the result of his shot the Kid tore under the sidewall and across the lot to the men's dressing room in the big top. The moment he entered everyone knew the meaning of his presence, and a joey threw him a clown suit and a box of make-up. Before even Plotter or the sheriff could reach the lot he was sitting quietly and unconcerned on a trunk, awaiting the bugle call for the entrance. Plotter came into the dressing room leaving the sheriff and the deputies to hold the crowd in check.

"It's a bad scrape, Kid," he said. "I am afraid you crooked him and you ain't got any show to make good for the Kid if he was tried after the show had left town, finally persuaded the sheriff to give him an immediate hearing, and it was arranged that it should occur at two o'clock. The afternoon performance was given to a small attendance, for the court house and yard was filled with an excited shouting mob. Feeling ran high against the Kid and the circus folks in general. The prosecuting attorney, a young man of fine oratorical propensities, opened the case. He cited briefly the circumstances that led up to the shooting, naturally placing all the blame upon the prisoner, whom he branded as a gambler, a coward, and a common thief. A man with no heart, he declared him to be, and by nature a cold blooded murderer. He referred to the previous trouble the show had in town, but carefully avoided any reference to the part the sheriff played in it. In conclusion, he relied upon the Court to inflict the maximum penalty. The doctor who had dressed the wounds was put on the stand by the defense. He testified that fortunately the wound was a clean one, and that the bullet had cut a furrow away a little flesh of the victim's left fore arm. In all probability he would be well in a week or two at the most. The Judge seemed to be in sympathy with the victim, and it was evident from his questions to the prosecuting attorney that he did not care to take the responsibility of rendering a verdict and would prefer to bring it to a higher court. The lawyer for the Kid, fearful that the case would be dismissed, unceremoniously called one more witness, and to the surprise of the Court and the crowd assembled in the court room, called his brother lawyer and Plotter's friend to the stand. On being sworn, he stated he was there to tell a story, and "while it had no bearing on the case in hand, it concerned the prisoner," he said, and should be allowed to proceed in the right way. The Judge assented, and the lawyer began. Before he had talked a minute the noisy court room was hushed and everyone, from judge to spectator, was listening with almost breathless interest.

"Two years ago," he began, "this same man who played in this town, and this same man was here with it, doing just what he did to-day. Now, I don't uphold graft, or claim the circus people were in the right when they were here before, but the circus people had valuable property to protect, and when they saw that the sheriff did not what you or I would have done under the same circumstances, they resented it, by force, yes, but that force, to my mind, was justifiable.

"It was some time before the necessary orders could be secured to pull the train out of town, and I, with one of the local officials rode down to the junction to prevent, if possible, any further trouble. We pulled up on a side track and waited for the train out we would be there at least an hour. Finding on the platform there was my friend, Plotter, the legal adjuster of the show and the defendant here to-day. Across the track was a crowd of people, and, standing in the door was a poor woman, almost in rags, while five small, half-clad children peered out from the back ends of the track. I don't need to tell you here who the woman was or what was the cause of her condition. Yet know the story as well as I. You know that from the time her husband was taken away, she had been fleeced up up a no-count neighbor you all never knew or cared about. Maybe he was a good man. Gentlemen, what I saw that evening was enough to convince me that a showman, and especially a gambler, was a thief, a coward, a robber, a would-be murderer, as you call him, but more than that, it gave me a feeling through his blood than any of us here to-day. What I saw that night proved conclusively to me that a man who would see a gambler and common thief was as much of a man as you or I. I stood up the side of the privilege car as the cook threw out the leavings of a meal just served, and I saw a man who was a gentleman, and who ate as eagerly as a ravenous wolf. Gentlemen, I was a gambler myself, and I shall never forget. I saw the men you now have on trial seize my friend Plotter by the arm and drag him out of the door of the car to the door of the poor woman's shack. I heard her tell him all of her sad story, and I saw him act, and act quickly. I saw him rush into the car and hustle everyone of his crowd of "grafters" out of it, and out on the track. I saw him draw a roll of bills from his pocket and peel off enough notes into his hat. I heard him tell them the woman's story, and saw him point to the poor woman's shack and devouring those scraps of bread and meat.

"'Boys,'" he said, "you all have got to do something to make this right. Gentlemen, I can't one of you but what can spare the money to make a little good for the girl who have plenty of it on you. So come across.'

"And, gentlemen, they did come across, every last mother's son of them, including the butcher. And, gentlemen, the women helped, too. They dug up some of their duds, underwear and stockings, and shoes and clothing for the little ones. They made that poor woman the happiest mortal in the whole State of Arkansas that night.

"I saw this same giant hand her the money and the women with the show carry the clothes across to the shack. I saw a crippled, half-starved orphan in a little rag clothed like a human being. I saw this man you have used to convict, at the risk of his life, go up to the village and return with the company wagon loaded with provisions and clothing. I saw the tent be pulled out and I saw a woman with tears of gratitude streaming down her face, surrounded by her brood of chickens, stand by her broken-down fence and wave farewell to her benefactors. Yes, that last I saw of the defendant, he was standing on the rear platform of the sleeper, with his hat in hand, waving his hat at the happy family."

Then, pointing dramatically at the prisoner, with a voice that would carry to every ear, he concluded by saying:

"There sits a man who did more real good, more real good in a place it was needed, than most of us have ever done. He took the blame upon himself because it was forced him to. No one asked him to play. No one urged him to come back and try to clean up on the game. When he lost the second time he sought revenge in an attempt to kill a man who was the cause, at the risk of his life, go up to the village and return with the company wagon loaded with provisions and clothing. I saw the tent be pulled out and I saw a woman with tears of gratitude streaming down her face, surrounded by her brood of chickens, stand by her broken-down fence and wave farewell to her benefactors. Yes, that last I saw of the defendant, he was standing on the rear platform of the sleeper, with his hat in hand, waving his hat at the happy family."

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As he sat down, for an instant, deep silence reigned, and then the crowd to a man greeted his plea with spontaneous applause. It was useless for the officials to rap for order. His story had touched the heart of his hearers and there was no animosity in the hearts of judge, prosecuting attorney, or the townfolks toward the prisoner. At the suggestion of the prosecuting attorney the Kid was allowed to enter a plea of self-defense, and the judge imposed a fine of twenty fine.

The Kid, Plotter and the lawyer left the court room together and walked across town to the cars. In view of the day's happenings the "Governor" decided it was best to give no night show, and by six o'clock the two show trains were loaded and ready to pull out.

"Well, want to know," said the Kid as we stood on the platform of the privilege car watching the town fade away in the distance, "is how that lawyer fixed up up a no-count neighbor you all never knew or cared about. Maybe he was a good man. Gentlemen, what I saw that evening was enough to convince me that a showman, and especially a gambler, was a thief, a coward, a robber, a would-be murderer, as you call him, but more than that, it gave me a feeling through his blood than any of us here to-day. What I saw that night proved conclusively to me that a man who would see a gambler and common thief was as much of a man as you or I. I stood up the side of the privilege car as the cook threw out the leavings of a meal just served, and I saw a man who was a gentleman, and who ate as eagerly as a ravenous wolf. Gentlemen, I was a gambler myself, and I shall never forget. I saw the men you now have on trial seize my friend Plotter by the arm and drag him out of the door of the car to the door of the poor woman's shack. I heard her tell him all of her sad story, and I saw him act, and act quickly. I saw him rush into the car and hustle everyone of his crowd of "grafters" out of it, and out on the track. I saw him draw a roll of bills from his pocket and peel off enough notes into his hat. I heard him tell them the woman's story, and saw him point to the poor woman's shack and devouring those scraps of bread and meat.

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THE MODERN METHODS OF A CIRCUS.

BY BILLY CURTIS.

(Master Mechanic of the Sells-Floto and Buffalo Bill, himself.)

There is one thing in the circus business which is worth more than anything else, worth more than the billing, worth more than the game, worth more than even the circus itself, when the whole analysis comes and the matter is studied from every angle. That one thing is Time.

Did you ever stop to figure it out? Did you ever stop to think that the time of the billing would be, what good the advance would be, what good the executive staff would be—or any other part of the circus would be—if the show could not get from town to town in time to make the stands, if parades were lost day after day, if performances were shown? In one circus season, how many of the dates could not be kept? It would mean a great deal, wouldn't it? It would mean the death of the circus, and so that is why I say that this saving of time is the most important thing about a tent show.

And following out that thought, I believe that the time will come when motor tractors will be hauling the wagons of the circus, traveling from the trains to the lots, with great strings of wagons trailing behind them. Not that the horse will be abolished, for ever after year, the horse is becoming more and more of an exhibition feature. However, I believe that in the coming years the horses of the show will only haul the first loads to the lot, and then prepare for the parade, while the tractors do the rest of the hauling.

In fact, all through the circus the mechanics are changing. Ever there, is—at least there should be—a seeking for the better way of handling the great city of canvas and wagons. The old systems are dying. The old system of circus movement is like a wagon which is no greater than the width of its tires. The much overrated system of loading the circus can be made to haul double what they hauled in older days. I believe wagons of the Sells-Floto & Buffalo Bill Circus have proved this. They have proved also that it is not the high, slender-wheel wagon, but the low, wide tired one. The high wheels are in the ahead, the most of the time, while the low wheels can stand nearly any condition of road or mud.

Then, too, the front gears of wagons cannot be built too heavy. It is these which haul everything. They should also be cut out and built so as to tilt slightly up instead of down. If they are not built with a raise to them it will be impossible to haul them up throughout the entire trip.

One day the time of the motor-massed circus approaches when the Sells-Floto Circus, pioneering, now uses motor power in raising its centre poles and tents. All at once the big top goes into the air, sent there by the power of a motor. Not only that, but before the show can be up the poles have been raised by the same power. A hoisting drum raises the poles, raises the tent, lowers the poles, and then carries the entire weight of the canvas when the show is over a night, and the power which governs it is that power which soon will run many branches of circus business.

Not only is time saved, but exertion. And so it is that every day at least an hour is gained on this show through its mechanical features—and gained with a twenty-five canvasmen less than would be required on any other show this size which did not possess the labor saving devices which the one does. More—when the last day comes and the "big top" is ready to travel toward the shed which will house it for the Winter, it looks as good as it did the Spring before. And there is still another feature—a canvasman knows that when he works with machinery to aid him, he knows he is to have easier work than on any other show, big or little. The answer to it all is that the heart breaking task of raising canvas is accomplished through the power of motors instead of by the straining and struggling muscles and forms of men.

And so, if you would have a lesson in what it means to save time, and if you would have a lesson in the mechanics of a big show, make a point next season to see the Sells-Floto Circus and Buffalo Bill (himself), and watch it from the time it unloads until the front door opens. And then remember, too, my prediction, that the day of mechanics in the circus is just coming into its own, that in the years to come there will be many more contrivances, many more features of motors and mechanics than are even dreamed of to-day.

THE INSIDE OF THE SIDE SHOW.

BY WILLIAM J. HILLIAR.

("The Talkative Trickster," Inside Lecturer with Barnum & Bailey for the past seven years.)

The inside of the side show is without any question the most democratic place on earth; there is no distinction, no reserved places, and no intermingling of all that goes to make up the population of a community: "rich man, poor man, beggar man, thief," they are on terms of equality, and if it is a good "opening" the tent is soon packed and jammed with the most heterogeneous audience ever assembled. What a study to look over that sea of faces! It is different from the theatre stage, for here is right among them, almost catching their whispered criticisms. And, strange to say, as a rule, the better class, the better dressed, the more intelligent, pay the most attention to the lecturer, and strangely, they are every word he utters, whether he makes the giant six feet taller than he is, or the fat boy weigh two hundred pounds more than he does. The others are skeptics. They are continually expecting to stump the showman, or something around the circus, especially in the side show. Some, I really believe, go looking for it. "Where are the games, gol durn it?" is asked me nearly every day. I tell them that we have no games, and also no dancing girls.

They are a little disgusted and bewildered, perhaps, to think that there is no way for them to lose their money, but home at night they all agree "that it was the cleanest show that ever came to these parts."

A remarkable thing about the side show is that its drawing power has been enhanced by the moving picture or ten cent vaudeville, and as a matter of fact our price of admission has been raised from ten to fifteen cents the last two years.

The personnel of the side show remains practically the same as it was in its infancy, freaks, giants, dwarfs, fat men or women, etc. A snake charmer is as necessary as the lurid paintings or banners are out in front. And the questions she is asked: "You keep them on ice, don't you?" "Their teeth are pulled out, aren't they?" "I wouldn't touch one of those horrid things for worlds."

They have been tried in side shows, but the public is in a hurry and freaks interest them most. There are always a quite drawn on the part of the prisoner is he alive this moment? Gentlemen, the prisoner may be all you claim him to be, but I say he is a man, a better man than any of his accusers, a little better man right now than most of us in this court room to-day."

As he sat down, for an instant, deep silence reigned, and then the crowd to a man greeted his plea with spontaneous applause. It was useless for the officials to rap for order. His story had touched the heart of idiosyncrasies that particularly interesting things they do and say frequently pass unnoticed.

Some of them, particularly midgets, are highly intelligent and possess a keen sense of humor. When Jo Jo, the Dog Faced Barnett's reply to the lady who asked him "if he was always as ugly as he is?" "Yes, madam," replied Jack, without as much as a smile, "I used to be as big as the professor, but I got married and shrunk up."

The lecturing on the different attractions has changed somewhat since the old days when "Sandy Jim" Hamilton, or "Old Hutchison" could talk on a fat boy for thirty minutes. "Brevity is the soul of wit," and we have adapted ourselves accordingly.

Many well known names appear in the list of freaks, that is, people who have at times of the inside of the side show and the circus in the freaks. Mr. Barnum woke up one bright morning and decided that America wanted him to start a circus. Frank Lentini, Three Legs, Jim Eagle and Jo Jo, the dog faced boy; "Sunday School Smith," "Hagge and Hesshan," George Arlington, who managed "Lalloo" and the original Aztecs; Frank Morris, Old Hutchinson, Doc Langdon, Charlie Bell, Jim McNulty, etc.

Taking care of the inside of the side show of to-day has its perplexities and troubles galore. The inside man must be something of a diplomat. Freaks are human, only more so than most people; they make friends and enemies among themselves, and are very pronounced in their likes and dislikes. The midget will fall out with the giant and they won't speak for weeks; the fat lady becomes disgusted with the man with the phenomenal memory, who, by the way, often forgets to pa' his collar or comb his hair.

Then again, the side show manager of to-day, such as Clyde Ingalls, believes in important blowoffs, every piece car that approaches the lot—bing—out with the snake charmer just as she was dressed, is produced, and people had been waiting a while to see her perform. Then, again, the colored band plays outside the show ahead all day long, and what with lecturing, dodging the colored band, blowoffs, climbing up and down ladders, jostling through the crowd, answering during the day hundreds of questions, seated in the side show here one day, but I needed to carry a hammock or a reclining chair.

One point that I wish to impress upon the reader is the genuineness of the freak attractions. The public of the circus business in general has long since outlived the repeated statement of Mr. Barnum "that there is one born every minute." Humbugged! I doubt that Mr. Barnum ever made this ridiculous, or if he did his successors policy, and that of his great contemporary, Mr Bailey, and successors, the Ringling Brothers, ever believed it. He was, however, perhaps in no other branch of show business have as much stupendous effort been made to please the public. The side show attractions are obtained and chosen with as much care as the acts for the big show. The genuine character of the attractions presented in the side show have done much to correct the erroneous impression, that this department of the circus has anything to do with fakes or humbugs.

Of course there is a phase of human nature that believes nothing, and the "knocker" will always live.

"Now, ladies and gents, give me your kind attention, and I will be entertained here first with Woolfeckle's Minstrels.

"Over here next please, we have one of nature's strangest phenomena, Col. Eddie Masher, known as the skeleton dude. Born in Louisville, twenty-four years ago, and weighs nearly thirty-eight pounds. Physicians have never yet been able to determine the reason for his lack of muscular development. He enjoys the very best of health, eat heartily, is a well educated, interesting little chap. 'No, mam, he is not padded; that is his own shape, all of it.' He is so thin when he is in a hatbox he is scared to death to pull the ring out. He is the only man in the world that can turn a double flip-flap inside a gas pipe without hitting the sides.

"While you are recovering, direct your attention to the next platform, where we have the President of the Beef Trust, Happy Jack Wilson, born in Chicago. He had to be born in a big place, weighs over eighteen and twenty pounds, known as the lady's idol No. ladies, he is not married, but he lives in hopes. When he does marry the lucky wife will have to make love to him section by section. Every night when he goes to bed he pours a cup of water into the tub; by the time he gets in the water is up around his ears. Yes, ladies, he is a fine man, will kindly step back three or four feet you will be able to see his friend.

"On the next platform Miss Maxine will exhibit her pet snakes. Rock pythons from Egypt, boa constrictors from South Africa, anacondas from South America—the next snake the lady will show you is so large, so heavy, that it is a matter of consideration for her to lift it entirely out of the box. It is a monster African boa constrictor, twenty-one feet in length, twenty-two inches in circumference. The bite of that snake is not poisonous. They kill simply by the crushing or constriction. This snake is plenty large enough to coil around the body and crush her to death in less time that it takes to tell.

"We have next the remarkable German giantess, Frau Brunhilde, born in Berlin, weighs three hundred and twenty-five pounds, stands eight feet one, eighteen years old, and still growing. She is the tallest, biggest girl that ever lived, and is going to be a mighty big girl when she grows up.

"By her side the biggest man, from the biggest State in the Union, Capt. Jim Tarver, the Texas cowboy giant. Twenty-four years old, weighs nearly four hundred pounds, stands eight feet two. He is a whopper!

"On the next stage we have the oldest living freak, the first attraction ever exhibited by the Ringling Brothers, the Old Tip, the original Barnum's 'What Is It?' He was first exhibited by the into Mr. Barnum at the old Museum, in Greene Street, New York City, over fifty years ago. He is now about sixty-five years old. He came originally from the jungles of Africa, born in a wild cannibalistic tribe known as the "Tree Dwellers." He has never had any other dry goods which has become somewhat civilized and quite a clever mimic.

"On this stage two of the world's most remarkable men. In fact, I might say a couple unprecedented in the world's history. Capt. Jack Dexter and his son Herbert. The Captain is thirty-nine years old, and weighs but twenty-eight pounds. His son, Herbert, is nineteen years old and weighs but sixteen pounds. Herbert says he is quite of a giddy disposition, he is going to get married and settle down. Now girls, there is a fine chance for you right there. Just close him in the middle of the night walking up and down the floor with a baby in his arms. Well, it is all right to laugh, they used to laugh at his father just the same way when he got married.

"Now if you will all direct your attention here, please, we have the smallest dot or speck of humanity that God Almighty ever placed upon this earth to live, Little Frances Wee Wee. She is twenty-one years old, and weighs exactly nine pounds. Perfectly formed, bright, smart, intelligent, and bright say a intellectual little woman, possessed of every faculty the same as you are. You can go away confident that you have seen the smallest human being this world has ever known.

"We will conclude the side show exhibition with a remarkable performance by 'Miss Clifford,' the wonderful sword swallower. If you come in before I remain for the next show. 'This way out for the big show.'"

NOTICE

When Wiring Advertisements to THE CLIPPER, also wire remittance.

AL JOLSON

MERRY CHRISTMAS
A HAPPY NEW YEAR
TO ALL

THE ADVENTURES OF YOUNG DAVE SMITH.

BY HARRY L. NEWTON.

Uneeda, Iowa, was proud of young Dave Smith.

Uneeda's two thousand odd inhabitants (and the majority of them were odd, indeed) declared him a most promising young man.

But young Dave Smith did not reciprocate. He was in no way proud of Uneeda, Iowa, or anyone of its two thousand odd townsfolks.

You probably couldn't discover Uneeda on the map of Iowa if you searched for a week, but it's there just the same, and if you doubt it, ask young Dave Smith.

Uneeda was proud of Dave because of his extreme cleverness. For Dave "put on" all the amateur shows for miles around. He also wrote dialogues, lyrics and music.

But Dave was far too clever and prolific for the limited field in which he labored. He, himself, admitted it. Likewise, he declared, his stuff was "too deep" for the books in and about Uneeda. Consequently, Dave, disgusted, deployed ambitious thoughts toward Chicago; while, at times, even New York was mentally reconnoitered by the young and clever Mr. Smith.

He had "run into" Davenport (likewise in Iowa) on several occasions to witness performances of number two musical comedy companies, and he was thoroughly convinced that his stuff had it on the best of them.

Dave lived with his father and mother. That's how he lived.

One day he took counsel with his father. The senior Mr. Smith owned two-thirds of Uneeda, but he didn't acquire his holdings from writing dialogues, lyrics and music. He was not theatrically inclined. It was said that he nearly saw a production of Al. Martin's "Uncle Tom's Cabin" once, but a mortgage he held fell due on the same day, and he was not the calibre of man who believed in bunching his pleasure all on the same day.

"Father," said Dave, "I have outgrown Uneeda. I am destined to become the country's greatest librettist. My royalties in one year will buy Uneeda. I shall go to Chicago."

"Good idea," replied his father, "good idea, providin' it don't cost me nothin'."

"Father," said Dave, "I am about to ask you for a hundred dollars. Please try and control yourself."

The old man did try, but he had a bad spell. He stroked his chin whiskers a full ten minutes and then he said:

"Son, I'm goin' to take a chance with you. I'll give you a hundred dollars because there are so many train wrecks these days that I figure it might prove cheaper for me in the end."

So Dave packed his best musical efforts in his straw suitcase, while his mother packed his best clothes in his trunk. His father painfully squeezed out a hundred dollars, and cautioned him against pickpockets and the cars—especially the pickpockets.

His mother had faith in him and kissed him a fond farewell. And Dave had a barrel of faith in himself. Most young authors have.

A letter from Dave to his mother:

CHICAGO, May 10, 1914.

"DEAR MOTHER:

"Arrived safe and sound. My, but this is a big, noisy place. It must be three times larger than Davenport. The only persons I have spoken to are a policeman and the landlady of my boarding house. He told me which way to go to find it, and she told me how much I'd have to pay—in advance.

"Gee, it seems funny to have to pay board.

"Am writing this letter in my room. It's rather small, and I have to use my trunk for a chair, but it will do until I decide which hotel I shall stop at. You know it would never do for a successful author to live in a cheap boarding house.

"To-night I am going to the opera house to see a musical comedy. Not that it will give me any ideas. I don't believe any of them could. But it might be a good plan to keep posted.

"The supper bell is ringing, and as I am pretty hungry will bring this letter to a close.

"Will write you to-morrow and let you know when my piece will be acted for the first time in Chicago.

"Your affectionate son, DAVE."

"P. S.—Address my letters Dudley Smythe. All great authors change their names to a *nom de guerre*, so I suppose I must, too; besides, I think it sounds nicer."

The Second Letter:

CHICAGO, May 11, 1914.

"DEAR MOTHER:

"Am a little disappointed in not having good news to write you to-day regarding my piece.

"I was up at five this morning and then had to wait until almost seven before I could get breakfast. They don't seem to get started here like they do back home.

"However, I hurried through my breakfast, which I could easily do on account of the quantity of it, and asked the landlady where I could find the manager of the opera house. She wanted to know which one. I saw then there must be more than one here, so I answered back quick, the nearest one, please.

"She wanted to know if I was an actor, I told her no, I was an author. She laughed heartilike and told me which way to go.

"I followed her directions and finally came to it. It had a big sign out: 'Showman's Grand Opera House,' and I went in. I asked for the manager and a man told me that he didn't get down until 11. I don't see how men make a success keeping such hours.

"Finally he came in. I walked right in his office and handed him my manuscript. He asked what it was and I told him.

"Then he asked me where I was from and I told him. He said after giving me the 'once over,' that he had no doubt but what I came from some place like that.

"He wanted to know if my piece was funny, and I told him it was. He said to please excuse him from reading anything funny as he had a cracked lip.

"Then he asked me if I had noticed which way the door opened to let people out, and if I hadn't he'd show me. And he did. That made me lose my patience, and I picked up my piece and went out. But I'll have him eating out of my hand yet, see if I don't. I know now there's more than one opera house manager here, and I can afford to be independent

"Will write you again to-morrow and let you know which one my piece goes into.

"Affectionately, DUDLEY."

The Third Letter:

CHICAGO, May 12, 1914.

"DEAR MOTHER:

"Have just returned from seeing another manager. That is, I didn't exactly get to see him to talk to him. He was in his private office, smoking, with his feet on his desk, and when the boy took in my name—you know that's the style here—he peeked through the crack of the door at me and told the boy to tell me he was busy. I told the boy to go back and tell him that I had a funny piece for him to read, and he sent back word that he could tell it was funny from where he sat.

"I am not discouraged. All great authors have had the same experiences.

"The landlady here is very nice, but she don't give us any too much to eat. She waits on the table herself, as she says hired girls are so apt to be careless. One of the boarders snickered right out when she said that, and she gave him a hard look, and the smallest piece of meat. I noticed.

"There's a crowd of awful nice young fellows boarding here. When I told them what business I was in they made an awful fuss over me. So last night they took it upon themselves to take me around and show me the town. They all apologized for being kinder short of money on account, they said, of pay day coming on Saturday. So I just up and showed them I wasn't depending on no pay days for my money. Then they slapped me on the back and said I was a "dirb." I think it was awful nice of them to take such an interest in a perfect stranger, don't you?

"One fellow said he'd often heard of Uneeda, but he never thought it had got as far West as Iowa.

"Am going after another manager in the morning, and will telegraph you the date my piece appears, so you can get ready and come on. Your loving son, DUDLEY."

The Fourth Letter:

CHICAGO, May 18, 1914.

"DEAR MOTHER:

"Your letter received O. K.

"I'm all right. You mustn't worry if I don't write often, as this is a busy town and we are kept pretty busy you know.

"Have moved since I wrote you. Got a room on a cross street nearer the river, and eat in restaurants. I like it better, besides it's cheaper.

"Money seems to go awful fast in this town. But don't worry. I'll have plenty just as soon as my piece is taken, which will probably be to-morrow.

"I read my piece to one of the fellows here in the house. I loaned him $10 till pay day, and he liked it awful well—my piece, I mean.

"Don't say anything to father about this as he don't never understand why anybody should loan money without a mortgage tied to it.

"Went to a burlesque show last night. It wasn't as good as mine, but they tell me I should go and see how the girls dress, so I can give my manager some ideas. I didn't know an author had anything to do with dressing the girls, but it seems they do.

"The girls last night didn't seem to have much on in the way of dresses, but the weather is awful hot and I supposo that's why.

"You may expect to hear good news any day now from me, so don't worry.

"Do you think you could get father to send me a few dollars?

"Lovingly, DUDLEY."

"P. S.—Tell father that the young fellow I told you about I loaned ten dollars to likes it swell, my piece, I mean."

The Fifth Letter:

CHICAGO, May 23, 1914.

"DEAR MOTHER:

"Yours received and note what father said about when you told him. I never knew him to use that kind of language in front of you before.

"However, I don't need his money. There's a fellow rooming here in the house who is a close friend of Sime Rosenwald, the biggest musical comedy man here. Well, this young fellow says that he can get me a hearing with Rosenwald, but that it will take ten bucks to fix it. Ten bucks is slang for ten dollars. There's lots of slang used here. I'm going to give it to him, as I think it will be policy.

"I wish now I hadn't been so liberal with my money. I saw more of the town with these fellows I told you about than I should. I asked the fellow I loaned the ten dollars to, and that liked my piece so well, to pay me back. He didn't remember me at first. Then he says, 'Oh, yes, I get you now; I see there's still one born every minute.' I don't know what he meant, but I do know I didn't get my ten.

"I'll let you hear from me soon as I see Rosenwald. They say he's an awful nice man.

"I may move again. If I do I'll let you know. "Yours with love, DUDLEY."

The Sixth Letter:

CHICAGO, May 26, 1914.

"DEAR MOTHER:

"I wrote you three days ago about the fellow I gave ten dollars to to introduce me to Rosenwald. I discover that I have been deceived. He is a four-flusher, which is slang for something or other. Anyhow, I ain't seen Rosenwald or he ain't seen me.

"I was up to his office and told the boy to tell Rosenwald that Dudley Smythe, the playwright wanted to see him on important business. Well, the boy came out and said that Rosenwald said that he didn't even know I was sick. Somebody's been lying about me. I ain't been sick. It's hard to get to talk to them managers, but all I want is one chance to read my piece to them.

"How is father feeling?

"There's a fellow rooming with me now and we divide the rent. He showed me where you can get an awful nice meal and a big glass of beer for five cents. I don't care so much for the beer, and I told the proprietor so. He said he should worry, and that Rector's was still open. Folks here have a funny answer every time they speak.

"How is father lately?

"The fellow I am rooming with knows somebody in the theatre business and he's going to see what he can do for me. So I'll have good news for you next my day now.

"The weather is awful hot here. I've been looking at straw hats in the windows, but ain't made up my mind which kind to get.

"Write soon to your loving son, DUDLEY."

"P. S.—Let me know how father is feeling and what kind of a straw hat you think I look best in."

The Seventh Letter:

CHICAGO, May 29, 1914.

"DEAR MOTHER:

"At last I have something good to write to you about. My room-mate knows a fellow who works at the Barrack Theatre. He ain't an actor, but he does something on the stage. So he made arrangements for me to take my piece down to the theatre yesterday morning and read it right on the stage. Well, there was quite a few folks there, all actors and chorus girls, but they didn't scare me none.

"They all sat down and told me to go ahead and read my piece, and if it made them laugh they'd tell the manager. Well, I started to read, and they sure did laugh. Some started to laugh before I began, and some laughed in the wrong place. But they all laughed, and that's what I was after. One fellow looked at my seats and said the Cherry Sisters would have some repertoire if they'd ever sung them.

"So now, mother, I think my troubles are all over. I'll be able to pay back father the hundred with interest.

"You can write me same address, as I probably won't move to the Sherman Hotel for another day or two yet.

"Yours with love, DUDLEY."

The Final Letter, From Father to Son:

UNEEDA, Ia., June 5, 1914.

"SON DAVID:

"Your letter received day before yesterday, and I have been thinking it over ever since. I was in hopes something would happen to you in Chicago, or possibly on the way back, but am disappointed.

"Enclose find ticket back home. Seth Hobbins has promised to give you a job driving one of his gravel wagons. He'll pay you seven a week, which is seven more than I think you're worth. After you pay your mother six for board the other dollar can apply on what you owe me. Don't bring that show rubbish back here or you'll hear from me.

"Yours respectfully, SIMON SMITH.

"P. S.—Remember two things. Burn up that stuff of yours, and when you write your name again write it David Smith."

Wishing You All a Merry Xmas and a Happy New Year

JOSEPHINE DAVIS
... and ...
BILLY GELLER

Arnaut Brothers

BOOKED SOLID
40 Weeks U. B. O. Time

Merry Xmas and Happy New Year To All

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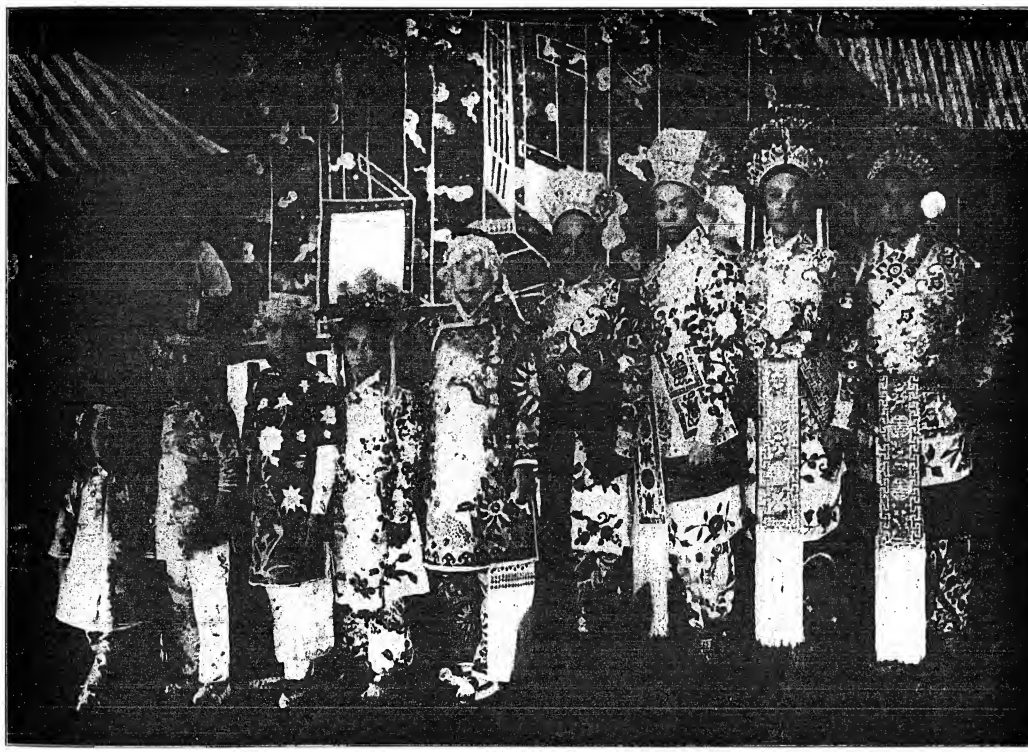

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HOLIDAY GREETINGS TO MY FRIENDS THROUGHOUT THE WORLD

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MERRY XMAS AND HAPPY NEW YEAR

BOB MATTHEWS, AL. SHAYNE & CO.

"IN DREAMLAND"

DAYS OF TONY PASTOR

(Continued from page V.)

Julia Walcott, another clever serio-comic, is in repertoire. George Melville hasn't tired of being funny, is doing an act with his wife as Melville and Conway. Charley Boyd, of the old song and dance team of Boyd and Wade, is a book agent in Atlanta, Ga. Perry, of Perry and Lula Ryan, is manager of a theatre in Jersey. The two celebrated comedians, Baker and Farron, for a number of years toured the country from Maine to California in their comedy drama of "Chris and Lena," which was such a success. Pete Baker is still in vaudeville doing a clever single character turn, and T. J. Farron is managing a cafe in Buffalo.

James J. Magee, the only living one of the Four Emeralds, one of the big four acts. Gibbons, Russell, Kenneuy and Magee, has been in musical comedy for a number of years. Met him at the Betsy Ross House, in Philadelphia, last Winter, as young and spry as a four year old.

Of the old team of Hanson and Coulton, Spot Hanson is still there with both feet, doing a comedy sketch, with his wife, as Hanson and Drow. They own a nice little farm in East Jordan, Mich. Dilkes and Wade, the old time musical act, are still together, and make their home in Philadelphia. Beonie Grinnell, of the one time clever little children, Hattie and Benole Grinnell, who began their stage career back in the early '70s, has for a number of years been in musical comedies. Sam Archer, of the old team of Archer Bros., who did a musical act in '75, and later was known as Seeley and Archer, has for a number of years been in repertoire known as Archer and Garlow; Chorley Seeley, later of the well-known team of Seeley and West. John (McDonald) West played all through Europe, South Africa and Australia. Charley married that talented artist, Bessie Bonehill. John (McDonald) West has settled in Boston. Minnie Rainford, the old-time ligatning drill artist, is retired in Marine City, Mich. Dick Ralph, the old-time character artist and comedian, is living in retirement in Rockville Centre, L. I. Three other old-time favorites, Lew Benedict, Cal Wagner and John L. Toole, for a number of years at Pastor's Theatre, are all living in retirement in Syracuse, N. Y., and still another, the Only Leon, of Kelly and Leon, of minstrel fame, who created such a sensation in his day, is his own landlord in beautiful apartments in Chicago, where he lives in retirement. With nothing to worry, Charley Hoey, of the old knockabout song and dance team of Smith and Hoey, old Bowery favorites, is in the theatrical agency business with Musical (Doc.) Cooper, in Detroit. Both still are active when the occasion requires it. Chas. Casad, of the old team of Casad and Casad, is still doing a musical act with his wife, as Casad and Deveine.

The German pair of old, Crandall and Eastwood, still manage to labor. Harry Crandall is with a musical comedy, and Chas. Eastwood runs a boat on the lake near Rochester, N. Y. Lizzie Richmond, of that celebrated team of Bryant and Richmond, when last heard from a short while ago, is residing in Boston. Little Baby Benson, now known as Marguerite Fish, with her mother, Jennie Benson, in the olden days did a clever act together. Of late years she has been working abroad with Chas. Warren. Her father, Chas. W. Fish, was the great bareback rider with some of the early circuses. Edgar C. Foreman, who did a spade dance years ago, is still in the ring, at present doing sketches as Foreman and West.

Howard Boyer, the old time all around gymnast and performer, was the first to open a picture house in Pittsburgh, and for a number of years ran the Casino, in Allegheny, and at present has a theatrical agency in Pittsburgh. Bill Atkinson, who was a black face comedian, banjoist and cornet soloist back in the early '60s and in the museum days, was known as Oklahoma Bill. With Prairie May did a Wild West act. Has settled in Cold Springs, N. Y., where he runs a ferry across the Hudson during the Summer season. Prairie May has settled in Providence, R. I. Edith Merideth has for the past number of years been in the legitimate. Charles Heywood, the world-wide favorite celebrated female impersonator and double voiced artist, who sang in different languages with a long range of voice, both in the upper and lower registers, became famous in both vaudeville and minstrelsy in both America and Europe. Has opened a voice culture school in Newark, N. J.

Billy Payne, of Billy and Alice Payne, a clever musical pair from way down in New Orleans, is still more than making good with the fiddle and banjo. Charley Paterson has settled in New York, where he is doing entertainment work. Wm. C. Cameron, of the old school song and dance team of Jerome and Cameron, has settled on Long Island. Pop Corr, of the old musical team of Carr and Tourjee, has settled on his hennery near Providence, R. I. Dan Tourjee is doing an act with his family, known as the Four American Trumpeters. Al. Devoney, formerly of the old team of Wayne and Devoney, is still doing a knockabout song and dance.

Charley Wayne became quite a Broadway favorite. Tom Jennings, Bart Haverly's first partner, runs the Elks cafe in Providence. Jack St. Leon, of that versatile character team, St. Leon and McCusick, who began his career in '71 with Frank Foster, in a wench song and dance turn, "Love Among the Roses," after which he joined Lansing, and as St. Leon and Lansing did a double female character turn. Lansing was accidentally shot to death in Philadelphia one Fourth of July morning, after which St. Leon joined hands with James McCusick, the clever singing character artist.

The only survivor of the Southern Quartette, Jas. McCusick, Geo. W. Kerr, Roger Harding and Jim McCabe. St. Leon and McCusick have been together for nigh onto thirty years. They make their home in Cincinnati, where they have a cosy little home, the Box-Kar, and for a neighbor they have Josie Love, and within a few blocks, Annie Hindle, one of the cleverest of male impersonators America ever saw, she married Chas. Vivian, a noted comic singer, who came over to America in '68, but died a short while after. Vivian was practically the cause of the Order of Elks being founded. Annie Hindle, although over seventy, is still spry and ambitious.

Joe Allen, of the old musical team of Fraser and Allen, later Allen and West, and then Allen and Clark, and while in England became the husband of that talented English artiste, Peggy Pride, the daughter of that celebrated music hall celebrity, Jennie Hill, who became such a great favorite in America, was originally brought over by Tony Pastor. Joe Allen is at present doing an act with Clever Dillon.

Sheridan and Forrest have retired and settled down in New York. Frank Sheridan, formerly the Sheridan Bros., and later Sheridan and Flynn. Annie Forrest formerly of the team, Bud and Annie Granger. Sig Ernl, the one legged clever gymnast, is still doing a trapeze and ring act.

John Smith, of the old team of Smith and Mack, is manager of a *cafe* in Jersey City. Mack after become the partner of Barney Ferguson, and as Ferguson and Mack gained a great reputation as one of the greatest of Irish knockabout song and dance teams in the seventies and eighties. Little Barney is still at it, and can give them all cards and spades. Wood and West, one of the oldest of living skating acts, are both living in retirement.

Another favorite variety day Irish singing and dancing act—Needham and Kelley. Mike Needham is doing an act with his wife as Needham and Wood, and Kelley is doing a singing and dancing act with his wife, Amy Adams, formerly of Wills and Adams. Bill Harris, formerly of the old black face wench song and dance team of Bohman and Harris, and later of Harris and Carroll, has become a wealthy manager of a number of New York and Boston theatres and road shows.

Smith and Byrne, another favorite old time musical moke act, are still on this hemisphere, and able to breathe in the ozone. Ed. C. Smith, who, for a number of years managed Smith's Opera House, in Bridgeport, Conn., has retired and is living on his laurels in his beautiful home in Brookline, Mass. John H. W. Byrne has for a number of years been doing a clever single monologue, and at different times has been playing the leading comedy character parts in dramas and musical comedies. For the coming year he has been installed as director and instructor of the dramatic department of the Chicago Conservatory of Music, Drama and Opera. McIntyre and Heath, that favorite blackface team of comedians, need no introduction. Have been together forty years. Are this season again starring in their big musical comedy success, "The Ham Tree." Barney Fagan, that clever and artistic dancer of the old team of Fagan and Fenton, is still able to handle his feet as of yore, and at present is in vaudeville, doing an act with his wife, as Fagan and Byron.

Banks Winter, singer and author of that once popular ballad, "White Wings," through which he gained fame, is looking after his talented daughter, Winona Banks. Joe Pettingill and Jas. F. Hoey (Young Mule), brother of Old Hoss Hoey, are the two survivors of that great favorite four, "The American Four," Pettingill, Gale, Dailey and Hoey. Joe Pettingill is at present manager for one of Gus Hill's "Mutt and Jeff" shows, and Jas. F. Hoey is retired in St. James, L. I. Joe at one time had for a partner that quaint, odd comedian, Nat Haines. Jack Welch, another one of the old time favorites, and at one time one of the American Four, is at present doing a clever black face turn. Luke Wilson, the oldest living bar performer and all 'round gymnast, of the well known Three Wilson Bros., is still able to do a giant swing, and I can say the same for Bob Morrello, of the old favorite Morrello Bros. He can do a double and a round of flips, as he did in Pastor's time.

John Murtha is still there in a neat comedy musical, singing and dancing turn. Gus Richard, who gained great fame both in Europe and America for his clever deception in his half man and half woman character turn, is living in retirement in Jamaica, L. I.

Frank Golden, who began in the late sixties as a dancer and banjoist, later joined Roberts' Minstrels, and in '75 joined Rolland Howard's Troupe, and later did an act with Adams, after which it became Golden and Snow, comedy musical, singing and dancing act. Frank doesn't have to worry much now, as he lives in a fine villa in Westchester, and collects his own rent, which is his hardest work. He does a turn now and then, as the spirit moves him. Ed. De Hass, of the De Hasses, a well-known double globe act, has retired, and lives in his Columbus, O., home. Lew Hawkins, of that old favorite black face team of Hawkins and Collins, and Hawkins and Kelly, is still putting over a clever monologue turn on the big time. Sam Holdsworth, the sweet tenor of that one time big singing act, "The Hamptown Students," (Holdsworth, Golding, Gilbert and Griffith), has late joined hands with Joe Norcross, the well known and famous bass singer of minstrel fame, who has been with most all the leading organizations from Chrysty's to Haverly's, are doing one of the best singing turns in the profession, and the oldest living singing act before the public. "God speed them."

Arthur and Jennie Dunn are still here. Master Dunn of old is in vaudeville doing a sketch. His sister, Jennie, who became the wife of Ezra Kendal, that quaint comedian, has retired and settled in Cleveland, O. Lizzie Mulvey is still before the public. Lizzie Parker, of the Parker Sisters, and Maggie Weston, male impersonator; Julia and Ida Melrose are on the retired list. A few more on the retired list are: D. B. Hedges, John Ainsley, of the Ainsley Bros.; Jos. A. Collins, formerly Collins and Wren; Billy Gallagher, of Gallagher and Griffin; Jack Parks; Tommy Granger is in New York; Polly Holmes is settled in Providence; Jim Barlow, of the Barlow Bros., of minstrel fame, is living in Pittsburgh; Alice Semers and Jennie Engle from last accounts were living in Hartford.

Jim Allicotte, of the old team of Allicotte and Fosielle, has charge of a cafe in Ashtabula Harbor, O. Walter Phoenix, the second Bobby Newcomb, is in business in St. Paul. Tod Judge, who was the original Little Todd, is still in the game, and so is Tom Heffern, the well known and favorite one-legged song and dance artist and high kicker, who owns a beautiful home in Cleveland, and close by for a neighbor is Charles T. Aldrich, that clever comedian, who rose to fame. Owns a beautiful villa there. Harry Le Clair, the well known and favorite character artist, formerly with that clever comedian, Eddie Leslie, who were such favorites both here and in Europe, is this season featured with the Fay Foster Show, makes his home in Brooklyn.

Phil Mock, of that big New York favorite four, Murphy, Shannon, Murphy and Mack, is still in vaudeville, in an act with his wife. Sam Gilder, the lone star minstrel of old, is on the United time. Clark, of Clark and Edwards, and Tom Ripley, formerly of Ripley and Risble, are still both holding their own. So is Quilter, of the old song and dance team of Quilter and Gouldrich. Has of late been playing comedy parts in Broadway productions.

John Sparks, of the Sparks Bros., and Emil Hensel, both of the Harrigan and Hart Theatre Comique days, are still before the public, and reside in New York. Joe Sullivan, of Sullivan and Smith, and later the "Four-in-Hand" (Sullivan, Smith, Mayo and Talbot) is still singing and dancing in his own peculiar way, "I'm as Happy as a Big Sunflower." Murray and Murphy, and Lord and Lovely, all four are still in the profession, although separated.

Alice Gilmore, Herbert Crowley and M. J. Gallagher are still active. So are the well known Lenton Bros. Clem Magee, of that old time favorite team of Mullen and Magee, "The Men of Nerve," is living in retirement. Harry Montague, the clever artist and producer, with Carrie Duncan, of the favorite Duncan Sisters, are still performing and producing. Harper, of the old time one-legged song and dance team of Harper and Stansil,

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when last heard from was in Japan with a big circus act. Jack Noon, of the old team of Hawley and Noon, is doing a single act. John Le Clair, one of the oldest living jugglers, is as clever as of old. John Lane, one of the variety day heavy weight lifters, is still there with the lift.

Tony Sullivan, that well known and clever character artist, formerly Sheehan and Sullivan (of Sheehan and Jones, the Ash Box Inspector), and later Tony and Ida Sullivan, has settled down in the moving picture producing business in New York. His clever little wife lives in retirement in Brooklyn, where they make their home. Joe Hart, of that well known team of Hallen and Hart, has laid his banjo aside and has gone into producing acts for the big time. Fred Hallen is still telling it to them over the footlights. Another old time favorite team, Kelly and Ryan, "The Bards of Tarra" and "The Men Who Carried the Hod," what New York favorites they were. T. J. Kelly has been with the Weber & Fields shows and in vaudeville for a number of years, and Tommy Ryan, at one time of Diamond and Ryan, has of late years been working with May Richfield.

Of the well known team of Leslie and Hardman, Leslie has lately been managing a theatre in Peekskill, and Joe Hardman, who at one time was a partner of Dick Knowles is at present doing a single singing and talking act, which is the hit of every bill Joe is on, as he has a way and style of delivering the goods that make them look, listen and think. J. Bernard Dyllyn, another one of the good old variety school, who for the past several seasons has been one of the big hits of Ziegfeld's "Follies" Co. He must be all right.

James Reilly, "The Irishman with the Yodel," of that old, well-known team of Sheridan and Reilly, who for a number of years starred both in America and Europe, in "The Broom-Maker" and "A German Soldier," is at present doing a clever single, yodeling and talking act. Lew Bloom and George Lavender, formerly Lavender and Thompson, are still making good. The Valentines, the eccentric jugglers and hat spinners of old, have settled in Red Bank, N. J. Chas. Harding, of the old-time favorite team of Harding and Ah-Sid, is doing a clever comedy novelty act with his wife, Mlle. Olive. Morris Weston, of the old musical team of Weston Bros., is in the art, antique and painting business in New York. Sam is living in retirement on account of losing his sight. His two clever, talented daughters have been with Billy Clifford's musical comedy the past season.

Dan and Josie Sullivan, Irish comedy team, for years with their Mirror of Ireland Show, have settled in Boston. W. C. Crosby, formerly with Tom Martin, who for a number of years, until his death, was stage manager at Tony Pastor's Fourteenth Street Theatre, is at present in musical comedies. Charles Sturgess, that well known comedian, who did a black face song and dance way back with the Rolland Howard Troupe, is residing in New York.

The Four Musical Luciers are still in existence. Geo. Allen, late of Allen and Delmain, was at one time associated with Harry Bruns, and later with Fred Roberts, and at one time starred with Big Bill Devere, in Chas. Hoyt's musical comedy, "A Black Sheep," is at present in vaudeville with his big laughing hit, "A Tin Wedding." His wife, Eliota Delmain, is retired, living in Brooklyn in their own cosy home.

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Daisy Norwood, one of the old favorite serio comics, is retired in New York. Florence Evans, late of Bar and Evans, is managing a rooming house in Chicago. Bob Melrose, of the old team of Melrose and Barry, is retired in New York. Josh Holbrook, of the Musical Holbrooks, is leader of an orchestra in Chelsea, Mass. where they own their own home. His wife has retired. Jim Burton, the old time song and dance man, has at present a troupe of dogs on the road.

Carrie Swain, of that one time celebrated black face, acrobatic, song and dance team, Sam and Carrie Swain, the first woman to do an act of that kind; later starred for a number of years in "Cad, the Tomboy," in which she became a great favorite both in America and Australia, and while in Australia she invested heavily in mining stocks, through which she later became immensely wealthy. She retired a number of years ago, and from last account was residing in Paris. Sam Swain joined Johnson, of Johnson and Buno. Walter Wentworth, the oldest living contortionist and gymnast in the world, is retired, living in Boston. He entered the profession when five years of age, and has been at it continually up until a few years ago, and is now close on to ninety years young. Lottie Ward, of the original Florence Sisters, Lottie and Fannie, now Mrs. Geo. Hill, is retired in Norfolk, Va. Fred Roberts, that well known and favorite comic singer and character artist, is retired, living in Brooklyn; so is Victoria Reynolds, the very clever vocalist. Lottie Dynecourt, a favorite serio-comic and character artiste, who became Mrs. Tote C. Seigrist, of the Seigrist

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and Silbon aeriel troupe, is retired, in New Orleans.

Tomy O'Brien, of the O'Brien Bros., clever acrobats, has been doing a comedy sketch for a number of years as O'Brien and Havel. Another old favorite team, Conway and Leland, are still doing their clever acrobatic work and songs and dances on crutches. Ed. and Josie Evans, that little pair of comedy acrobats, are still able to leap frog and tumble as of yore.

Kissel of old, baton and gun spinner, of late years known as Sheik Lessik, his name spelled backward, is still twirling. Gus and Mattie Sharpley are still doing a musical act. Thomas G. Scott, who ran away from home in Auckland, New Zealand in '66 to join a circus as general gymnast and acrobat, for years toured New Zealand, Australia, through the Orient and Europe with different circuses as gymnast and leading singing and talking clown, landed in San Francisco in the Spring of 1880, and opened at the Woodward Gardens in a high wire act, has been in America ever since, traveling with different circuses and variety organizations, and for the past sixteen years he has been manager and theatrical agent in Detroit.

Nullis Pierce, one of the old time favorite serio comics, is still living. Here are three to conjure with who are still there with the real goods: John E. Cain, Billy Van (the minstrel man), and Bill Mitchell. That one time clever artist, Little Rosebud, is residing in Washington. Gracie Emmett, of the old team of Harry and Gracie Emmett, is still traveling with "Mrs. Murphy's Second Husband." When off the road takes life easy in her own beautiful home near Boston. Arthur C. Moore, an old partner of mine, formerly with Primrose & West's Minstrels and other organizations, is this season with the American Band, of Providence, as banjo soloist. Alfred Liston and Pop Kerwin, both old time minstrel artists, have retired. Bill Turner, Frank Eckland and George Snow, three of the old time banjoists, have given up the glare of the footlights. Johnny Merritt, a brother of the celebrated Alice Oates, is still at it. The Two Toms (Kenneth and White), that favorite team of Irish comedians, are still more than holding their own, and so is Jolly Big Bill Golden.

Jerry Dacey, another one of the old school of song and dance men and comedians, is manager of the cafe next to the Bowdoin Square Theatre. Hattie Adams, of the old team of Vennetta and Adams, blackface artists, formerly Peasley and Vennetta, is managing a boarding house in Brooklyn.

Charley McCauley, blackface comedian, of "Sally Come Up" fame, has retired, so has old Dick Burtland, banjoist and comedian. Dan J. Sprague, John J. Nolan, Tom Poole and Joe Harrison are all still with us.

Paddy Miles, the Irish lad of old, late of Miles Ireland and McHugh, has retired, so has Lew Baker; and Bart Fuery, of the old song and dance team of Fuery Bros., is living in New Bedford, Mass.

Senator Frank Bell, who did a stump speech in the variety days, and later, for a number of years, played one of the old character parts in Denman Thompson's "Old Homestead" and "'Way Down East," is still before the public. Al. Goulden, another one of the troupers of 'way back, has been on the police force for quite some time, in Bridgeport Conn., still has ambition for the glitter of the footlights. Two of the clever, old day straight men of nigger acts, Charles Burnham and Tom Plummer, both for years at the Old Howard and Boylston, are both in the legitimate. Paddy Tiles, the old time champion dancer, is employed in the car shops in Ludlow, Ky. John F. Clark, of that one time well known and favorite team of Clark and Angeline, is doing a clever single turn of songs and stories, and more then making good.

Mattie Angeline enjoys life in their own beautiful cottage in Rutherford, N. J., with John Jr., close by. Bill Mason, of the old team of Mason and Dixon, and later for years Mason and Ralston—Bobby (Shorty) Ralston. Bill Mason is at present presenting a comedy skit with his talented family, the well-known Four Masons, while Bobby Ralston is doing an act with his son. Geo. W. Monroe, of the old team of Monroe and Rice, has for years been starring in musical comedies, and gained wealth and fame through his "Aunt Bridget," now with the Shuberts.

That favorite, quaint Detroit couple, Sam and Kitty Morton, late of the talented family, the Four Mortons, are back to where they started "in eighty-one." Harry Bartlett, formerly of Bartlett and Loraine and Bartlett and Fisher, clever acrobatic song and dance teams, is doing an original novel character act with his clever wife, Leath Collins, still doing fine. They take life easy during the heated term in their beautiful home in Pittsburgh, South side on the heights. Tommy Devene, that clever little all-around peformer, formerly of the Martinetti Family, and later of the Devena Family, is still doing flips and flops in a comedy acrobatic act with his clever wife, Minnie Shurts. They make Providence their home.

Frank Bush, my old schoolmate, one of the cleverest of character dialect story tellers and entertainers, and the first to introduce the Hebrew character 'way back when we were kids and playing tricks and Sunday evening T-A-B societies, is still at it and well supplied with the long green, so he won't have to worry whether school keeps or not. Frank makes New York his home when he's on this side of the Atlantic.

Geo. L. (Grimaldi) Gregory, one of the old favorite clowns and character artists, and clever producer of pantomimes, who goes back behind the '70s, has settled in Brooklyn, in tent, awning, scene painting and theatrical supply business, doing nicely, and occasionally acts out and produces. John Macarthy, of the old team of John and Nellie Macarthy, is managing the Opera House in Hamilton, O. John, of John and Emma Murray, another well known team, is managing the Opera House in Warren, O. M. E. Hanley, genial, good-natured Mike, formerly of Hanley and Logan, the well known leg mania, song and dance team, and later for years did a sketch with his clever little wife, as Mr. and Mrs. M. E. Hanley, has also taken the managerial reins, and for the past number of years has managed the Majestic in Canton, O., the Opera House in Kent, O., and at present manages the Family Theatre in Marion, O.

Chas. W. Young, another old time favorite song and dance man, who did Fleury back in the early '70s, has for a number of years been a real estate broker, handling big deals between New York and Chicago. Charles makes his home in Mt. Clemens, where he owns a beautiful home. Sam Howe (the original), formerly of Howe and Bell, who did a double harp song and dance and pedestal dance. Later it became Howe and Doyle (Patsy), and of late years Sam has been doing an act with his wife, as Howe and Edwards. In the Summer they retire to their farm in Scituate, Mass. Patsy Doyle is going it single in a clever singing, talking and dancing act.

Unt now kums yet Harry Thomson, known from Coast to Coast as the "Mayor of the Bowery," one of the best Dutch and Hebrew dialect entertainers in the profession, who dates back to the old variety days. Harry owns a beautiful home in Brooklyn, which he enjoys when off the road.

Another old stager, Mons. Cheitra, the heavy weight contortionist, who runs a big soda bottling plant in Bath, Me. The three original Gorman Bros. (John, James and George), who became famous for their beautiful statue clog, and later for years traveled with their own minstrel and musical comedy shows. Jas. and Geo. are still performing. John has become a clever writer and producer, who has lately staged some of the big productions.

Valvino, one of the old favorite jugglers, has, for the past several seasons, been connected with the Ringling Bros.' Shows, as lecturer, his wife, Bessie Searles, the well known serio-comic and balladist, has retired, living in Philadelphia, where they make their home. Frank King, another one of the old stagers, now known as Broom King. Frank, for a number of years, has traveled with side shows, the past several years with the Ringling Shows, in the Winter settles on his farm, near Lawrence, Mass. Jim Hearne, formerly Hearne and McGill, is managing burlesque shows. Annie and Nellie Irish, of the well known Irish family, are living in retirement in Onset Bay, Mass., of which that clever artiste, Lottie Burke, is an offspring, her father, John Burke, in his day, was considered one of the greatest of Irish comedians and dancers. Frank Butler, formerly Baugman and Butler, champion sharp shooters, and his clever wife, Annie Oakley, the champion lady shot of the world, who was one of the leading features for years with the Buffalo Bill Wild West Show, and who has appeared before all the crowned heads of the world, are going to retire and settle on their beautiful estate in Cambridge, Md., which fronts on the beautiful Chesepeake Bay.

Sedia Dunbar, of the old team with Happy Dick Turner, is retired in Brooklyn. Harry Scerini, formerly Scerini and Page, now known as Harry Lake, is still on the road. Ada Page is living in Hamilton, O. Jas. Murray, formerly Murray and Monock, of that clever dancing team, and later Murray and Aldine. Jas. is doing a novel single turn. Allie Aldine is living in Everett, Mass. Tom Flynn and Allie Sharpley are still before the public, in a comedy Irish sketch. Tom was formerly with Nick Hughes, and later as Heffernan and Flynn, who gained quite a reputation.

Harry Fielding, of Fielding and Walker, is living in Boston. Several others who make Boston their home and are still in demand,

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are the Marron Bros. Jim Marron, formerly Marron and Parant, and later worked with Jim Gentry. Jim Marlow, formerly Marlow and Hogan, and later Marlow, Plunket and Carrie Tuteen, that clever little artist. Jim is now with Tim Haley and John B. Leonard, of the old favorite team of Leonard and Flynn, the Irish Cucoos. Of late years John has been working with his wife, Sunio Fulton, and at present is going it alone in a neat character singing and dancing turn.

Prof. R. Nelson and son, of the original and well-known Nelson Family of acrobats, are still doing ground and lofty tumbling. J. H. Buckley, the old time banjoist and comedian, is employed in the National Biscuit Company, in New York.

Acton Kelly, Dublin Dan, of Howorth's Hibernian fame, has settled in New York. Frank Emerson, the old-time bone soloist, is doing an act with his wife, and manages a rooming house on the side in Newark. Demonio and Bell—Harry and Minnie—Harry the globe trotter, are on the circuit in the Winter, and during the Summer months enjoy life on their farm near Putnam, Conn. Two of the old-time, well-known and favorite musical acts, the original Fields and Hanson, and Leopold and Bunnell, are still in existence, although separated. Bunnell has been working with Yackley. Harry Leopold has been working with John Fields for a number of years as Harry L. Hanson, in order to keep up the old firm's reputation of Fields and Hanson. The original Frank Hanson, of the old team, has managed the old Howard House, opposite the Howard Athenæum, for years, but lately retired to enjoy life on his accumulated wealth in Boston.

John Fields lives on easy street in Belleville, N. J., where he owns quite some real estate.

Geo. H. and Jas. R. Adams, those two Joeys of "Humpty Dumpty" fame, are still at it, and for a number of years have been employed at the New York Hippodrome. Christie, of the old pantomimic team, has a theatrical costuming establishment on the Bowery, New York. Tony Denier, the old clown, who for years toured the country with his own pantomime and variety company, is retired on his beautiful estate in Chicago, where he is a big real estate owner. W. H. Bartholomew, of that one time celebrated team of Moffitt and Bartholomew, pantomimists, of the G. L. Fox's days, during the years between 1853 and '59. He and Mr. Moffitt played together in the legitimate, after which they went to Pittsburgh, where they produced their first pantomime. They then returned to Philadelphia and opened in "Robert Macaire," and after traveling through the States for several seasons opened at the Theatre Comique, Boston, in 1865, here they remained for three years, during which time they produced all of the famous Ravel pantomimes, under the the management of Moffitt and Bartholomew, among others "Flick and Flock," which was a big success. Mr. Bartholomew is a guest at the Edwin Forrest Mansion at Holmesburg, Pa., where he enjoys life away from worry and strife. It's an honor and a credit to the profession to have such a venerable gentleman of the old variety days still among us. Still another one of the old days, that celebrated, clever artist, Arthur C. Moreland, one of the brightest men of the vaudeville stage, either straight or middle man, has for a number of years been editor of *The Antler*, in New York, the Elks' magazine.

Another clever and bright man, R. Jean Buckley, for years a fixture of the old Odeon Theatre, in Baltimore, the house that turned out many a bright light. Jean has been running an oyster farm for a number of years at the Point, near Baltimore. His side partner, that clever black face comedian, Tommy Harris Sr., is still able to do bumps and falls.

John Foster, another old time favorite black face comedian, formerly a partner of Jim Gentry, is living on his farm in Amelia, O. Still takes an occasional plunge into vaudeville. Harry Drummond and Patsy Howard, of the original Four Bay State Boys, Bill Sully, John McVickers, Howard and Drummond, have settled in business. Harry is managing a printing establishment in Charlestown, Mass., and Patsy holds a superintendent's position in the same town. Press Eldridge, that clever and favorable comedian, is still the Commander-in-Chief of the Army of Fun. Flora Moore, what a favorite she was during the reign of Tony Pastor. How she could put over her big song hit, "Come Back." She is this season with the musical comedy, "The Enchanted Forrest." Tom Harley, an old time song and dance man of the early '70s, from Brooklyn, is managing a cafe and poolroom in Dowagiac, Mich. Paul Hamlin, formerly Hamlin and Hamlin, and later Hamlin and Newcomb, is this season with the Sautelle Duffy Big Surprise. Mons. Forber, the old time slack wire walker, is now managing a troupe of performing dogs.

Mathews and Harris still appear before the public. W. A. Melville, Harry Leopold's first partner, who began his career with I. W. Baird's Minstrels, is living in retirement. The original Four Emperors of Music were Howard, Russell, Talbot and Weeks. All have gone to the other side of the great divide, and as they dropped out one by one, Chas. Seeley, Al. Edwards, Tom Blackford and Chas. Kenna took their place. The latter four are all still in the profession, doing single turns. Evans and Coyne, two clever variety day performers, who later drifted into the legitimate. Frank Evans later went into the agency business. Joe Coyne stuck to the legit. end of it, and has become quite a Broadway favorite. He made a big impression in England last season in one of the big Broadway productions. Joe at one time was a partner of Hap Ward's, in a song and dance.

Hi Tom Ward, that clever all around performer, has been at it since childhood, when he was apprenticed to a circus, rose from a tumbler to bareback rider. From the circus he took to the variety stage back in the later '50s, then to minstrelsy. Also took up balloon ascensions and parachute drops. At present is doing an act with his talented little wife, May L. Belle, who was formerly Baby Belle, the Musical Prodigy. Frank Le Roy, that clever character artist of the early '70s, formerly of the original Three Brilliants, Fostell, Archer and Le Roy, still has them guessing. Was this last season with the Lemont Bros.' Circus, putting on the big clown numbers and the Ten Thousand Dollar Beauty. He makes St. Louis his home, where during the Winter season he does his specialty and producing. Geo. M. Devere, the old time favorite comedian and banjoist, who for a number of years has been playing the comedy parts in dramas and comedies, for the past several seasons he has been with "In Old Kentucky" as comedian and manager. He makes New York his home. Now with the "Slave Ship."

A. W. Maflin, old time song and dance artist and spade dancer, is retired. Geo. West, of Mason and West, lives in Indianapolis.

Harry Devere, musical artist, is in Europe. N. S. Wood, the clever boy actor of the variety days, of the "Boy Hamlet" and "The Boy Detective" fame, was a big favorite in the variety theatres of old, has settled down in business in New Rochelle, N. Y. Jennie Southerland, that one time clever little song and dance indv., formerly with that great rube character and gymnast, John L. Manning, is living in retirement in Dorchester, Mass. Bill Wood, formerly of the old Dutch team of Harris and Wood, known as the California Duo, has been playing West for a number of years. Chas. J. Williams, old time comedian, is managing a number of theatres in Australia. Frank E. McNish, the original "Silence and Fun" man, formerly Frank McNish and the clever Leland Sisters. What a favorite trio they were. Later he was with the McNish, Johnson & Slavin Minstrel organization. Frank is at present doing an act with his son, as McNish and McNish. Both of the Leland Sisters live in retirement in St. James, L. I., in their beautiful home, the "Shore Inn," managed by Tony Farrell, formerly Farrell and Leland. Mrs. Leland, one of the Leland Sisters, and the other became Mrs. Frank McNish.

Hap Ward, who started his career in a song and dance act with Tommy Sedgewick, Capt. Putnam's son, manager of the Theatre Comique, Richmond, Va., he later joined Joe Coyne, after which he doubled with Harry Vokes, and as Vokes and Ward became famous as a team, in Harold and Percy, and for years have been big favorites and drawing cards in their musical comedies. Hap Ward is out this season with his talented wife, Vinie Dally, of that well known Dally family, in a new musical comedy, "A Fool, His Money and a Girl," which is meeting with big success.

In the cast is one of the old-time, favorite, song and dance men—Tony Williams—formerly of Williams and Sullivan, now known as Heard De Rock. Harry Vokes is at present in vaudeville.

Major Burk, the original lightning-drill artist, who served through the War of the Rebellion from '61 to '65, who at the close of the war was appointed armorer of Duryea's Veteran Zouaves, began his theatrical career in sixty-eight, created a big sensation both in this country and all through Europe in his marvelous and sensational performance with the musket and bayonet, of which he is the originator, has lately retired and settled in New York, taking life easy with his old friends and comrades. The Major has certainly had a wonderful career.

That old-time, favorite, black face comedian, Hughey Dougherty, has retired, and is taking life easy in Philadelphia. Max Rogers, of the well-known Rogers Bros.—Gus and Max—is still at it with one of the big shows.

A. H. Sheldon, one of New York's greatest of favorite comedians of the old Woods' Museum days, and later of Miner's Bowery Theatre, is on the retired list in New York. Willis P. Sweatnam, that universal favorite quaint comedian, who has been starring for the past number of years in Broadway productions. Charles Evans, of the old team of Niles and Evans, and later of that big comedy four, Niles, Evans Bryant and Hoey (Old Hoss), with the clever little French Twin Sisters, for a number of years starred together in that big comedy success, "The Parlor Match," in which Anna Held made her American debut. Charles, the only survivor, occasionally takes a dash before the public.

The most marvelous wonder the world has ever seen was a little boy dressed in girl's clothes, during the seventies and early eighties. Was first brought out by Dan Rice, and billed as "Lulu," the Human Cannon Ball, and was shot from a catapult across the circus ring to a trapeze, which at that time created a big sensation. After traveling with a number of the leading circuses he went into vaudeville, making his first appearance at Pastor's Theatre, being shot from a cannon from the stage to the dome of the theatre to a trapeze where he would perform his aerial feats. This same boy has been for the past number of years out of the profession, conducting a large photographic business in Bridgeport, Conn. Alberta and Wulfken, the two gymnastic marvels, who have traveled the world over, both in traveling shows and their own circus, have settled down on their big stock farm in Hardy, Ark., where they own several hundred acres of tilled land.

Fred Levantine, who was a clever gymnast and barrel juggler in the old variety days, is to-day the F. F. Proctor, proprietor of the Proctor Circuit of vaudeville theatres.

Lawton and Clapp, who began their career in '74, as a team in a song and dance, "Sally, Bless My Soul," at Ely's Hall, Hartford, Conn., after which they joined the Eureka Minstrels, with Low Metler. Frank Lawton, who became a clever comedian and whistler, passed away a short while ago, in Europe, where he had become a great favorite, and the Low Clapp, later joined Chas. Dockstader as the Dockstaders, and since then as Lew Dockstader, has become a household word and great favorite through his different min-

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(Contributed by Frank Golden.)

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NEW YORK CLIPPER

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strel organizations. Both of the original team of Lawlor and Thornton (the Upper Ten and Lower Five), are still in existence. Chas. B. Lawlor, who later became a great song writer, is at present in vaudeville with his two talented daughters, known as Chas. B. Lawlor and Daughters. Jim Thornton, who has become a favorite monologist, occasionally does a turn with his clever wife, Bonnie Thornton. That venerable grand little lady, Mrs. General Tom Thumb, is still before the public, in vaudeville, with her little husband, the Count Magri and Bro. Several other of the little folks who were great favorites back in the variety days.

Admiral Dot and Jennie Quigley, what clever little artists they were in their comedy sketches, especially as Mr. and Mrs. Toodles, in that old English farce of "Toodles." They are both on the retired list. The Admiral got married and settled in White Plains, N. Y., in the hotel business, where he has become quite a real estate owner.

Gorman and Proctor, the *Original Kiltie Duo*, that well known and favorite musical team of singers, dancers and musicians, later with their clever and talented son (Ross Gorman), became the renowned *Original Kiltie Trio*. Stella Proctor (Mrs. John R. Gorman), has lately retired to enjoy life in their beautiful villa, "The Heathers," in North Paterson, N. J. John R. Gorman and Son (Ross), the world's greatest saxophone soloist, are doing a double musical act as the *Original* Kiltie Duo. John R. has been with such shows as Barnum & Bailey, Sells Bros., Whitmore & Clark's, Robert McAllister's and the John L. Sullivan and Lester and Allen's Minstrels, and the "Alvin Joslin" "Her Atonement" and Hyde & Behman's Shows, and has been soloist with Cappa's Seventh Regiment, Bayne's Sixty-ninth Regiment, Conterno's Ninth Regiment, Garland's Tenth Regiment, P. S. Gilmore's Twenty-second Regiment and Augusrd's Bands of New York, also with D. W. Reeves' American Band, of Providence, R. I.; Lothian's, Slafers and Hewson's Military Bands, and the Bostonian Opera Co. Some record.

Lydia Yeamans Titus, of that well known and talented Yeamans family, is still before the public, doing her clever character impersonations assisted by Fred J. Titus.

One of the Gilford Bros., clever acrobats and statue artists, have been managing a cafe for a number of years in Orange, N. J., which contained a large and valuable collection of relics and curios, which they collected while on their travels around the world. Robert C. Gilford just passed away a few weeks ago. Some of the well knowns of other days, who are still on the boards, that come to my mind are Charles J. Ross, of that favorite and clever team of Ross and Fenton. Ronciere and Mildred, who have been traveling with their own shows. Dick Leggitt (the rising generation). Robt. Daily, formerly of the Daily Bros., is at present on the U. B. O. time in a comedy skit. The Waldron Bros., Dan Sherman, formerly of Sherman and Morrisey, knockabout team and burlesque trapeze, now Sherman and De Forrest; Joe Cawthorn, of the Cawthorn Bros., who has for a number of years been in big Broadway productions, still holds onto his concertina.

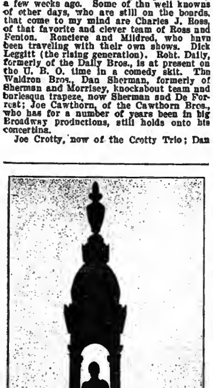
Joe Crotty, now of the Crotty Trio; Dan and Ida Manning, Den Delmaning Bros., the Gardner Bros., Jim Neary, Tom Nawn, that quaint Irish comedian.

Lulu Keegan, formerly of the Keegans—John and Lulu—is now doing an act with Joe McNatto. Frank Cummings, of the old team of Cummings and Hines, is doing an act with his wife, known as Cummings and Knight.

MONUMENT OVER THE REMAINS OF JUNIUS BRUTUS BOOTH,

in Booth plot in Green Mount Cemetery, Baltimore, Md., in which are buried the Booth family. Junius Brutus Booth, Sr., born May 1, 1796; died Nov. 30, 1852. Mary Ann, wife of J. B. Booth, born Jan. 2, 1802; died Oct. 22, 1885. Rosalie A. Booth, died Jan. 15, 1889, aged sixty-five; Richard Booth, died Dec. 29, 1839, aged seventy-six; Joseph A. Booth, M. D., brother of Edwin T. and John Wilkes Booth and Junius Brutus Booth Jr., born Feb. 6, 1840; died Feb. 26, 1902. Edwin T. Booth, son of Jos. A. and Cora E. Booth. Asia Booth, wife of John Steeper Clarke. John Wilkes Booth is also buried in this plot.

(Snapped by Al. Fostell.)



JOHN McCULLOUGH'S MONUMENT

In Mt. Moriah Cemetery, Philadelphia, Pa.
Born Nov. 14, 1832.
Died Nov. 8, 1885.
Inscription under bust in back:
Erected to the Memory of the Eminent Tragedian, JOHN McCULLOUGH, by his Friends: John W. Mackey, Wm. J. Florence, Wm. M. Connor, John B. Carson, Wm. F. Johnson, Wm. H. Thompson, Mary Anderson and others.

(Snapped by Al. Fostell.)

Fred Wilson, one of the first to do a clog dance, is retired in New York. Louise Da Luisi, another one of the clever danseuses of the variety days, is retired, living in Brooklyn. Eddie Mack, of the Dancing Macks, is in the glass business in Detroit. Harry Houdini, who has risen to wealth and fame as the handcuff king of the world, goes back to the variety days, makes his home in New York, owns a beautiful mansion in Harlem, which contains one of the rarest and most valuable collections on magic and magicians *in the world*. Harry is an authority on magic and magicians, on which he has compiled several books.

Some who have sprung from the variety stage to become famous in the burlesque field, both as performers and managers, are J. Herbert Mack, now president of the Columbia Amusement Co., who worked with Lizzie B. Raymond, who is still active; Charles Barton, of the old song and dance team of Rice and Barton; Dave Marion, of the old team of Marion and Bell, who whiles away his vacation days on his beautiful orchard near Toms River, N. J.

Harry Bryant, formerly of Bryant and Holmes, has retired from the field to enjoy life. Gus Hill, the one time champion club swinger, is still active; has gone in heavy in road productions. Bobby Manchester, of that favorite old song and dance team of Manchester and Jennings, has also retired and settled on his beautiful estate in Painesville O., to enjoy the fruits of his labor, and Bob is certainly the big it in Painesville.

Charley Robinson is with his own show, active the same as Billy (Beef) Watson and Butch Cooper, of the old team of Cooper and Stewart. Jim Lowery, of Jacobs and Lowery, formerly of Lowery and Hanley; Pat White, Johnny Weber, and John West, of the old team of Gallagher and West.

C. F. Robinson, at one time known as Prof. Wonn, who for years had a dog and pony show, has settled down on his farm near Pittsburgh. Pauline Markham, the beautiful burlesque queen, of Lydia Thompson's British Blondes fame, is living in Brooklyn. Of the one time favorite Weathersby Sisters, Eliza and Jennie, the former became Nat Goodwin's first wife. Jennie is still before the public, and is this season playing the character of Louisa Cook, in "Too Many Cooks." A. O. Duncan, George W. Hussey and Dan Harrington, ventriloquists, are all still active.

Carroll Johnson, of the old team of Johnson and Powers, for years in minstrelsy, and for several seasons starred in "The Ivy Leaf," an Irish drama, has lately gone back into vaudeville.

Francis Wilson, another one of the old school of song and dance men, of the former team of Mackin and Wilson, needs no introduction, as he stands to-day one of the foremost comic opera comedians of the profession. Mr. Wilson owns a beautiful villa in New Rochelle, N. Y., where he enjoys life between seasons among his books, of which he has a large, rare and valuable collection.

Joe Flynn, my old partner, when we did a musical moke act as Fostell and Flynn, and when we separated it became Sheridan and Flynn. Joe Flynn, who gained a world-wide reputation through his famous song of "Down Went McGinty," the greatest song hit that was ever written, which traveled around the world like wild-fire, was played, sung and whistled in every land and clime. I have a letter written to me from Harry Blake's brother, of the Two Bees, who was color sergeant in the Soudanese Battalion written after the Battle of the Soudan, Egypt, saying they marched to battle to the tune of "Down Went McGinty."

Articles of food, wearing apparel, animals and everything imaginable were named after the song. It became a fad and a craze. Nothing was ever heard like it. It brought the author fame and fortune over night. Joe wrote some great songs after, even better ones, but none could take the place of "McGinty." He has been doing a single parody turn for a number of years, all his own compositions. He was one of the first to do a parody turn of his kind in the profession. Mr. Flynn resides in St. James, L. I., where he owns a beautiful homestead, and takes life easy when off the road. Gilberta Fostell, the little Peek-a-Boo of old, who has been before the public since childhood, now known as Vesta Gilbert, is at the present writing with Ullie Akerstrom's musical review, at St. Johns, N. B., for a run. Miss Akerstrom, who for years has been starring in all her own productions, is a graduate from the variety stage.

A few of those who have lately retired from the variety stage and have become guests of that grand home on Staten Island, N. Y., the Actors' Fund Home, are: W. T. Stephens and Minnie Oscar Grey, Ike Withera, Harry (Doc) Irving, and that grand young man, Charles Morris, the dean of minstrelsy, formerly of the Morris Bros., Pell & Trowbridge Minstrels. A few of the proprietors and managers of the old variety theatres who are still in the land of living, the two of the oldest are Harry Enochs, the old time comedian and banjoist, and proprietor of Enochs' Varieties, in Philadelphia, is living there in retirement, and Charles Welch, of the old Theatre Comique, in Detroit, is living there retired. W. J. Gilmore, of the old Grand Central, in Philadelphia, is retired there.

B. C. Hart, of the old Theatre Comique, in Cleveland, is in 'Frisco doing newspaper work. Jac. Aberle, of Aberle's Eighth Street Theatre, N. Y., where they used to start the show one minute after twelve Sunday night. He later managed the White Elephant, in Cleveland, and at present is managing a cafe in Chicago. Sigmund Gabriel, of the old Tivoli, and later the Vine Street Opera House, in Cincinnati, is at present holding a prominent position in the Court House in Chicago. Mike Henman, of the National, on the Bowery, N. Y., later managed Terrace Garden and the Harlem Casino, has retired.

G. E. (Doc) Lothrop, former manager of the old Boylston and Grand Dime, and at present manager of the Bowdoin Square, the Grand and the old Howard Athenæum, the oldest theatre in New England. The doctor is the only active manager. E. G. Geisenheimer, genial Eddide, former manager of the old Clarendon Music Hall in Port Jervis, N. Y., is at present managing Brock's Hotel Erie, in Port Jervis, N. Y., and last, but not least, Happy Harry Roop, who managed a house in Philadelphia, and later, with George Nopper, managed the old Globe Theatre, in Washington, D. C., which formerly was Jake Budd's Theatre Comique. Yours truly was the last one to appear on the stage there, as the whole block was torn down later to make room for the present post office.

Florence Emmett and your humble servant are still in the field as Fostell and Emmett, and are still able to hold our own.

I believe I've covered the grounds of the days of Tony Pastor, the good old variety days. I've tried to mention all who are still in existence, both in and out of the profession. If I've made any errors or omissions I shall be pleased to hear of them, as I don't know it all.

With best of wishes to you all for a healthy and prosperous Nineteen Fifteen. Yours in fun, AL. FOSTELL, Detroit, Mich.

"Through the ad. we wired in recently we secured some good people, and could have organised a dozen companies from the letters we received in answer to our ad. Thanking you for past favors, I am, very truly yours, JOLLY DELLA PRINGLE."

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13 WEEKS - ONE DOLLAR
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THE FRANK QUEEN PUB. CO.,
47 W. 28th Street, New York

SHOW BUSINESS.

AS IT WAS, AS IT IS, AND ITS POSSIBILITIES.

BY E. F. ALBEE.

(Vice President and Half Owner of the Keith Vaudeville Circuit and General Manager of the United Booking Offices.)

Among the ruling customs of the amusement world is one that calls upon showman at Christmas time to express their opinion of show business past, present and to come. As a rule there is little to say other than to report the steady procedure of a business now happily well regulated in nearly every branch. This year, however, showmen are faced by extraordinary conditions that have no precedent in the past, and which will be recorded as unique in the history of the theatre. We are all involved in the iron grip of a world-wide unsettled condition, and as war is said to try men's souls, so certainly it tries men's business. At such a time it is well to take stock and to consider basic facts of amusement conditions and to endeavor to predict from a study of the past and present what the future holds of ill or good.

The war is not the only cause of the present difficulties in the vaudeville business. There has been an over production in all branches of the business. There are too many theatres, many of which have been built by people who were not previously identified with theatricals in any way, purely as a speculation. The temptations held out to outside capital to invest in theatres have been alluring. Glowing prospectuses have been issued by promoters, showing large profits, which are alleged to have been made in vaudeville and other theatres. Stock companies have been incorporated, and stock in theatres sold to the public on the strength of these highly colored prospectuses, and the law of supply and demand has been entirely disregarded in the wild scramble of these theatrical promoters to float their stock. For such schemes of financiering there must always be a day of reckoning.

A. Paul Keith and myself, who acquired the B. F. Keith Circuit, are interested in forty-eight theatres in large Eastern cities. Before going further, I wish to speak in praise of my associate, A. Paul Keith, son and heir of vaudeville's founder. He is a young man of sterling worth, with whom it is a genuine joy to work. He possesses a sturdy, dependable personality, and has inherited the persistence in right policies that made B. F. Keith great.

It is rarely that a theatrical manager's son develops the qualities for business and sticks to the detail part of it with the hard-headedness and great interest that A. Paul Keith has shown from his early boyhood. He was brought up in the business, and, blessed in the possession of his father's strong qualities and his mother's lovable character, he adds to them a complete knowledge of present day theatricals, which makes him a showman to be reckoned with in the future.

Our associates are all men of great experience in the show business, and many of them own and operate theatres of their own. These men include: Mr. Shea, of Buffalo and Toronto James E. Moore, of Rochester and Detroit Harry Davis, of Pittsburgh S. Z. Poli, of half a dozen New England towns: F. F. Proctor, vice president of our booking offices; Walter Vincent, who has a large circuit of theatres throughout the Eastern and Southern States; Jake Wells, an enterprising showman of the South; the Canadian Circuit, which is owned and controlled by financial men who have interested with them Clark Brown, a man of large experience in show business.

All these men make a combined strength for legitimate vaudeville which was created by them, and own theatres built by money they have earned in over thirty years of struggle and saving. The foundation of their business was built on rock, and nursed with intelligence and care and frugality, and what they earned they put back into the business, until to-day they represent the great, solid circuits of the United States.

That represents the vaudeville circuits East of Chicago.

West of Chicago, the late Chas. E. Kohl started in the museum business at the same time as Mr. Keith and myself, and with George Castle and Mr. Middleton, developed in Chicago the vaudeville business from the old museum business up to the present high standard.

Max Anderson and Henry Ziegler at about that time started in Cincinnati, Indianapolis and Louisville. They built beautiful theatres, ran them on a legitimate basis, using their own money and combining their own strength with others of equal experience who had gone through the same hardships, and from no other source did they receive or ask for help.

The other side of Chicago the great Orpheum Circuit, controlled principally by Morris Myerfeld and Martin Beck, has developed from one theatre in San Francisco to a splendid list of magnificent vaudeville houses, all equipped by this company of a few men, who built up the business, did the work, booked their own shows, ran their own theatres, and in later years affiliated their circuit with Kohl's, Castle's and Middleton's interest, in Chicago, and then came the affiliation of the big Eastern vaudeville circuit controlled by Mr. Keith, and the Orpheum Circuit, controlled by Mr. Myerfeld and Mr. Beck. In all these years the public has not put a dollar into these circuits.

All these men are pioneers, and know the show business in every detail, and they are the sinew and strength of the vaudeville business to-day. Their houses, bought and paid for with years of full experience, having gone through all the hardships of the early day show business, they stand ready to battle against any condition, whether it be hard times the country over, whether it be an over production of show business by inexperienced people, or the passing away of some of its members.

Now we come to the newest form of amusement in theatres—the motion picture. I think the picture business in itself is excellent. There has been no more popular or pleasing entertainment presented to the public in the past twenty-five years.

Mr. Keith was among the first to realize the possibilities of the motion picture as an amusement. He showed the first machine in the United States. It was a Vitascope, which displayed a small picture of about eight feet by eight feet, and was shown at Boston, then at the Union Square.

Then came the Cinematograph. We were its first exhibitors in America, putting it on at the Union Square Theatre, then Boston. It made an instantaneous hit, for the picture was very much larger. I remember one of the first pictures presented was a troop of cavalry men making a charge. They dashed down to the front and quick as lightning came to a halt. The people in the audience would rise up in their seats, thinking they were coming from the curtain into the audience—it was so realistic. Another picture which made a wonderful impression upon the audience was the surf breaking upon the shore.

The next to come was the Biograph.

I first advertised the Biograph in Boston by sending out a bicycle brigade of twelve men, the first carrying a bugle to herald their coming. All wore white suits, white hats and white shoes, and on the backs of their white coats was painted: "Go to Keith's and See the Biograph." People of course didn't know then what the Biograph meant. That is, what kind of entertainment it presented, whether it was a song and dance or a dramatic sketch, but when they came and saw people walking about in a picture there was nothing but astonishment and wonder on their faces, and every one who went out of the theatre was an advertisement for the Biograph.

It was in Summertime and the house was packed to capacity in the warmest weather. We have continued pictures ever since, and that was over eighteen years ago. We have now a large number of picture houses—some beautiful ones, which we devote exclusively to pictures.

People ask my opinion as to what is the future of the motion picture. I fully believe that it will be as great as has been the development of all kinds of show business, especially the legitimate and vaudeville.

I remember, going back twenty-five years, going with Mr. Keith to Mr. Erlanger's office on Fourteenth Street, and the attractions that he represented at that time probably numbered less than half a dozen. The business was uncertain. It was the rule and not the exception, for an attraction, which had a route of ten or twelve weeks, to ask the manager of the house to send on money to get the next town. And he, as the paper was already up, took chances on getting his money back, and advanced enough to bring the troupe on. And so it went from town to town.

There were a few cities that did exceptional business, and that would carry them along for a few stands. There was nothing certain in show business at that time. It ran wild. There was no stated policy. Got what you could, where you could, and what little you did get didn't amount to much. It was just a hand-to-mouth living.

All this was changed by the intelligence and indomitable energy of A. L. Erlanger, who started in to construct dramatic show business on a legitimate basis. I saw it grow from year to year under Mr. Erlanger's direction. I saw it develop so that a man who had ten weeks of uncertain time had twenty weeks of certain time, up to the present time, when he is booked for an entire season, knows just where he is going, and nowadays you hear very few, if any of the old requests "Send me money to get to the next town."

No one has come up to take Mr. Erlanger's place, and as long as he continues his activity, the public is assured of good, clean, orderly, high class shows.

Vaudeville has made the same great strides and it is pleasant for those who have created this business to see the great prosperity that has come not only to the men who worked hard to establish it, but to those who were associated with those men, and the actor, both in vaudeville and the dramatic and musical part of show business, has shared in the prosperity of this great growth. Go along the shores of Long Island, of Westchester County, up through the hills of New Jersey, and count the number of beautiful homes that are now owned by actors in all branches of theatricals. This was all created in a legitimate way. There were no wild-cat schemes, there was no promoting of theatricals in those days, on the basis of ten per cent. a month, which is promised to-day by theatrical promoters, but all this was earned by good, hard, conscientious work, combined with ability and energy of the yeoman kind.

I predict the same condition for motion

L.F. LEO FEIST AND STAFF HOPE THAT ALL THEIR FRIENDS WILL ENJOY A MERRY CHRISTMAS 1914

THE CLIPPER WISHES YOU A MERRY CHRISTMAS.

pictures in the near future. Organizers of the highest calibre will direct the business with efficiency and steady progression. From the history of vaudeville and the legitimate we may easily forecast what lies ahead of the "movies."

I believe the popularity and success of vaudeville is principally due to B. F. Keith's determined stand for cleanliness and decency on the vaudeville stage. Mr. Keith was a pure-minded man. He would not tolerate the least suggestiveness on the part of any performer or act in any of his theatres. Because of his steadfast adherence to his principles the vaudeville theatre to-day is a place where women and children can find wholesome, refined entertainment.

Mr. Keith has extended his influence for decency and cleanliness in vaudeville all over the world, and the men associated with him were inspired by his spirit, and have profited by his determination to give nothing but what was clean and wholesome.

Years ago, when Mr. Keith first started, the performers very often took exception to cuts that Mr. Keith made in their acts and to his suggestion as to their dress, etc. They couldn't understand it, as they had been accepted in Fargo Leadville and other Western cities, where shows were only attended by men, who made no objection to what they saw or heard. But when it was pointed out to the performer that things were different; that we were entering to ladies and children, and that the future of vaudeville and their own future depended upon the respectable conduct of both the theatre and what it presented on the stage, they readily fell in with Mr. Keith's idea.

To-day we have no trouble whatever, unless it is with some act entering vaudeville, for the majority of the performers are jealous of the respectable name that vaudeville has to-day, and cry out themselves against beamirchment by others.

A SPIC AND SPAN OLD TIMER.

FRED D. ELLIS.

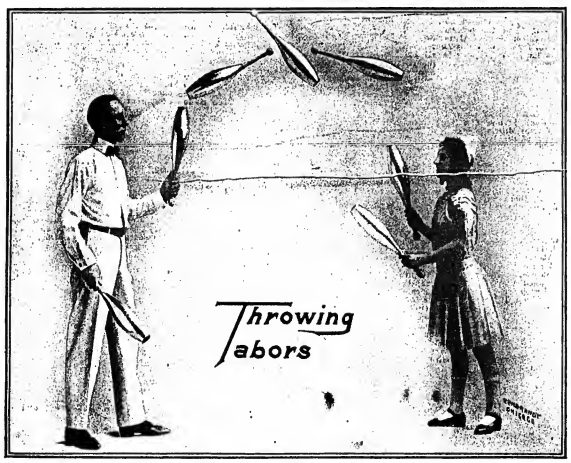
Old time advance agent and CLIPPER reader for forty-three years, had his first entry into the show business in 1868, as a program and property boy in the old Town Hall, Northampton, Mass. His first road experience was with H. Price Webber's Boston Comedy Co. For several Summers there was never a circus or any kind of a tent show that camped on the Northampton meadows that young Ellis did not work for in some capacity to gain admittance to the performance. He knew every inch of the surrounding country, and when only twelve years old piloted Jac. Abbott, agent and billposter for L. B. Lent's New York Circus, while he covered with paper the bridges, barns and fences for miles around.

Mr. Ellis was the first person to play an attraction on shares in Laconia, N. H. He managed the Folsom Opera House in that city for some years, and also booked combinations in Lake Village, Tilton, Pittsfield and Franklin Falls, nearby. He was the pioneer local manager in New Hampshire, North of Concord.

He went on the road as an advance man in 1888, and has been connected with John J. Williams' Jollities, Duncan Clark's Female Minstrels, John E. Ince's "Fun in a Boarding School," Webber's Boston Comedy Company, Frank W. Nason's "Our Picnic," the Fredericks and Vaughan Dramatic Company, Bristols Circus, the Cohan Family Mirthmakers (Four Cohans), Lester and Allen's Picked Vaudeville Stars, George A. Henderson's "Pickpocket of Paris," Rufus Scott's "Thrown Upon the World," Fiona McAllister's "Taken from Life," Gus T. Wallace's "Si Perkins," and others. For family reasons, and because of a rheumatic affliction, Ellis retired from the profession many years ago.

He served an apprenticeship at the printing trade in the early '70s, in the office of *The Laconia* (N. H.) *Democrat*. He is now with *The Brooklyn Daily Eagle*, and during the Summer months writes semi-professional baseball stories for that paper, and be it said, has helped several young ball players into a place in fast company. Ellis has been identified with baseball affairs in Ridgewood, Brooklyn, for about ten years, and the colored ball player owes much to him. He also holds down the job of official scorer at Wallace's Baseball Grounds, in Ridgewood. He was a ball player himself years ago.

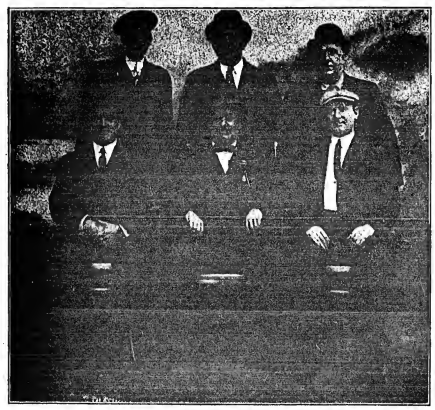
Mr. Ellis has been connected at various times with *The Boston Globe*, *Haverhill* (Mass.) *Gazette*, *Dover* (N. H.) *Republican*, *Kennebunk* (N. H.) *Advertiser*, and other newspapers. He is a direct descendant of Timothy and Joshua Ellis (father and son), who fought in the War of the American Revolution on the side of the colonies. He, himself, is a veteran of the New Hampshire National Guard and an Exempt Fireman. He is the same nobby dressing "Fred," and his friends number high enough to populate Brooklyn all over again.



AN OLD POSTER.

Harry (Leopold) Hansen sends us an old poster of the Howard Athenæum, Boston, in 1886.

The bill of Wm. Carroll's Star Specialty Alliance includes: The Great Caicedo, William Carroll, Cheever and Kennedy, Hilda Thomas, Harry Kennedy, Kitty O'Neill, Wilmot and Lester, Alice Raymond, Howe and Doyle, Annie Brightatein, Hughes and Oxford, Leopold and Bunnell, Kerrigan, Duffy and Kennedy. Gus Williams was underlined to appear in "One of the Finest," "Captain Mishler" and "Oh, What a Night."

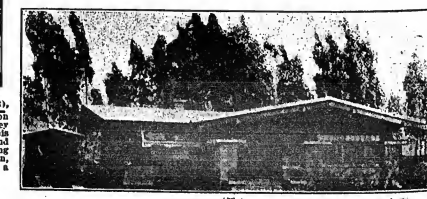


THE HEAVYWEIGHT CREW AT MINER'S BRONX, NEW YORK.
Standing: Lonnie Follette, assistant electrician; Jack Halpin, flys; Bill Murphy, grip. Sitting: James Gilmore, props; Frank Howe, stage manager; Tom Lennon, electrician.

E. FREDERIC HAWLEY (The Bandit),
Opened his ninth season in "The Bandit" on Nov. 2, playing United time. Mr. Hawley is not only the pioneer in America of this style of playlet, but has broken the trail and left it well blazed around the world, having played England, Ireland, Scotland, Ceylon, India, Africa and Australia. And it is a Merry Christmas to be home again.

EARLE S. DEWEY AND MABEL B. ROGERS,
"King and Queen" of "Musical Comedy Tabloid."

La Graciosa is a flashy act for vaudeville, and Arthur Hammerstein, after playing the same for two straight weeks, will book it back in a few weeks. She is also to play a Summer run on the Victoria Roof, New York. It is a posing act with beautiful colored slides and classy scenery.



J. SKY CLARK'S BUNGALOW IN LOS ANGELES, CAL.

A MERRY CHRISTMAS AND A HAPPY NEW YEAR TO ALL OUR FRIENDS IN THE PROFESSION, INCLUDING THOSE WHO HELPED US MAKE OUR TWO BIG SONG HITS

IN THE VALLEY OF THE MOON

AND

YOU'RE MORE THAN THE WORLD TO ME

We wish to Announce to the Profession that we have a Great Bunch of New Songs for 1915, including PICK OF THE FAMILY, LUCILLE LOVE and IT'S A LONG WAY TO TIPPERARY, Etc.

JOE MORRIS MUSIC CO., 145 W. 45th St., N. Y. CITY MIKE L. MORRIS, Mgr.

PHILA.: 135 N. 9th St.
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A MERRY CHRISTMAS AND HAPPY NEW YEAR TO EVERYBODY INCLUDING OUR ENEMIES

JEFF ARTHUR

BRANEN & LANGE

Writers of "Valley of the Moon," "More than the World to Me," "In the Garden," "Eyes of the World," and the late Comedy Hit, "The Pick of the Family."

HEADQUARTERS

JOE MORRIS MUSIC CO., 145 W. 45th ST., NEW YORK

A MERRY CHRISTMAS and HAPPY NEW YEAR

AND ALL THAT GOES WITH IT TO ALL

CHARLES RAYMOND

McCARRON AND WALKER

Writers of "Poor Pauline" and "She Used to Be the Slowest Girl in Town"

SEASON'S GREETINGS FROM

LEWIS F. MUIR

(THE MELODY MAN)

Drop in and See Me at F. A. MILLS, My Publisher, 171 W. 48th St., New York City

Keep Your Eye on the 1915 Sensational Ballad

She Was All

THAT A PAL OUGHT TO BE

Published by "The House of Hits"

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MURRAY BLOOM

At F. A. MILLS

MERRY CHRISTMAS AND HAPPY NEW YEAR FROM

LEON FLATOW

TO ALL HIS PROFESSIONAL FRIENDS

With F. A. MILLS MUSIC COMPANY

A Merry Christmas and a Happy New Year to All My Friends

I AM ASSISTING WOLFE GILBERT AT STERN'S, 102 W. 38th STREET. PAY ME A VISIT.

WILLIE WHITE

A Merry Christmas and Happy New Year

TO ALL MY FRIENDS. Am with my Pal, WOLFE GILBERT Call on me at "STERNS," 102 W. 38th St.

IRVING MASLOFF

A MERRY CHRISTMAS AND HAPPY NEW YEAR TO EVERYBODY

HARRY COLLINS

NEW YORK MANAGER FOR JOS. DALY

"INSPIRATION."

BY L. WOLFE GILBERT.

(Author of "Hitchy Koo," "Waiting for the Robert E. Lee," "Here Comes My Daddy Noo," "Mammy Jinny's Jubilee," "Camp-meeting Band," etc., and his two latest hits "Weep No More My Lady" and "Maybe a Day, Maybe a Year.")

It is needless to say, in fact it is taken for granted, that to be inspired one must think, and to think one must be inspired. That, of course, settles the fact that one must both think and be inspired in order to write.

Yet my colleagues take great pleasure in making it "look" a lot harder than it is. In other words, to hear them tell it, the midnight oil is burned night in and night out—hence loss of sleep, appetite and health, but believe me (of course I am speaking for myself) it's greatly exaggerated.

Outside of the midnight oil, the "boys" take great pleasure in telling you that they need "color," environment, etc., etc., to write their little ditties for the public. I never saw a lyrcc in my life, and I wrote "Waiting for the Robert E. Lee." There was not an infant in my family when I wrote "Rocking the Baby to Sleep," so that disproves that theory. The artist who draws—even he does not depend greatly, from what I understand, upon his local "color" or his model for a subject. Imagination is the creator of most ideas.

It is not necessary to isolate oneself from humanity to think. In fact many a great idea in song, book or art has come to one from coming in contact with things material and otherwise. I cannot imagine a barren quiet room with just a light burning, and a little furniture, giving anyone any ideas.

A person who writes or draws is a creator. A creator, nine out of ten times, is an observer. He must see, hear, and if he tells the truth, he is pilfering from his everyday contacts with people and their ways and doings.

The "boys" even among themselves, will say that "this morning about three o'clock I woke up with this idea, and had to get up, dress, take a strong cup of tea (?) and a big, black cigar, and I had to finish this idea." I will admit that once in a lifetime such a thing might happen, but very, very seldom. I doubt that the idea could not have waited till the morning. Of course, I won't deny the fact that one must have moods. I will admit that you don't always feel like writing, but still I insist that great things have been written under what the average mind would call "adverse circumstances." Many a time I have ridden down in a street car and I have written a verse and chorus—many the time I have finished a song in our professional department when ten different pianos were going at the same time, playing ten different tunes, and by ten different singers, not forgetting ten different voices of good and poor quality.

Most of the time I hate to write a thing without having someone in the room or alongside of me to criticise or offer a suggest. I am not ashamed to admit that I have listened to suggestions. I may not have adopted them, nor used them, but I have listened, and all during the time that I was writing. The average person who likes to be isolated by himself is self-centered.

Great literary geniuses, at least of modern times, from what I understand, have their secretaries that they dictate to (I mean in a stenographic way), and nine out of ten times, the secretary-stenographer has been the means of suggesting and correcting many an idea.

The "boys" like to make it appear a supernatural gift of inspiration from the gods, but the sooner most of us get down to Mother Earth, and in other words be practical, we will come to a better understanding with ourselves and our brethren. The day of the long-haired, starved hard and genius is over. Nowadays a man writes for what there is in it the same as a great musician plays for "what there is in it," and a great artist draws for "what there is in it." The long hair does not make a great musician, nor does the long hair make a great poet. I think long hair dates back to the times when geniuses did not have enough money to get a hair cut, and a man can be a genius nowadays, a poet or musician or song writer and still be a human being, and act like one.

The Jack London type of man is the literary man of the present decade—a good athlete and sportsman, who dines freely and lives good, and does not affect any dreamy far-off look in his eye. He is just a clever man—gifted at that, and does not depend on his face to show it.

In conclusion, dear reader, the object of this little article is to advise you that the writer is a mercenary man with a poetic gift, who makes the most of it and writes when he has to, and under any circumstances, if necessary. Big ideas can be written under pressure, and poor ideas under great circumstances.

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EDDIE LEWIS

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NOW I COME WITH A MERRY CHRISTMAS AND A HAPPY NEW YEAR TO ALL

Howard Johnson

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A HAPPY NEW YEAR TO ALL

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TWO OLD PROGRAMS.

FROM MAJOR BURK'S COLLECTION.

AUG. 7, 1870.

EMERSON'S

MEGATHERIAN MINSTRELS.

¼100 SEIDL. ¼100 STRONG.
Under the Sole Management of R. M. Hooley,
Of Hooley's Theatre, Chicago.
Change of Programme Nightly.
FIRST PART—SOCIAL SEASON.

Overture, Selections from Pinafore, arranged by H. Wannemacher....Emerson's Megatherians
Gwine in De Valley.....R. M. Hall
The Day When You'll Forget Me.....J. A. Barner
Sour Cider.....Lake Schoolcraft
Essie Dear.....Arthur Cook
Branigan's Band.....Billy Emerson
Rocked in the Cradle of the Deep, H. W. Frillman
Finale—National Guard Quickstep, Movement of the Awkward Squad.
After which the Lightning Drill Artist,
MAJ. BURK,
Will introduce his Famous Act, L'Militaire.

PART SECOND—OLIO.

R. M. HALL, King of Banjoists,
In his new Solos, Songs and Funny Sayings.
3 *THE RAWKINS* 3
Cuts—Wits—Hit.
In their Trixie Song and Dance, each accompanying himself on the Banjo.
12 *LANCASHIRE CLOG DANCERS* 12
In their New and Sensational Military Souare Drill and Clog.
THE GREAT EMPERSON as *MORIARTY*,
As performed by him over 500 times in the Atlantic and Pacific States.
HARRY ROBINSON,
Great Comic Exercises on the Flying Trapeze.
THE HAPPY CHILDREN 16 *FROM the SOUTH*
Seaman & Somers, Girard Brothers, Gibson & Binney, Walsh & King, Haverly & Gibbs, Parks & Donovan, Lyons & Leary, Kelly & O'Brian,
Will present their new and startling Song and Dance, written by E. M. Hall, entitled
THE CINCINNATI HAMS
Introducing Acrobatic, Athletic and Gymnastic Exercises.
XELOPHONE SOLO A. LEYOWA.
The whole to conclude with the very Laughable Sketch, entitled
SCHOOLCRAFT'S VISIT.
Jerry.....Geo. H. Coes
Country Cousin.....Lake Schoolcraft
Jenny.....A. T. Hoyt
Other Characters, by Megatherians.

MOORE & BURGESS' MINSTRELS,
PICCADILLY, W.
ST. JAMES HALL.
PROGRAMME FOR THIS EVENING,
May 10, 1884.
Interlocutor, Mr. John R. Kemble.
It may be found requisite to make slight Variations of the Programme, in which case it will be announced from the stage.

PART I.

Overture,
By the Band of the Moore & Burgess' Minstrels.
New Ballad (first time).....Mr. H. De Bruner
"The Night of the Ball."
New Comic Song.....Mr. Eugene Stratton
"Eighteen Pence."
New Ballad.....Mr. Sidney Herbert
"Tiny Hands."
New Bass Song..(his first appearance) Mr. Dornan
"The Diver."
New Ballad.....Mr. Ralph Hunt
"Keep Your Heart, Little Darling."
New Song.....Mr. Alfred Mackay
"Dream Faces."
New Comic Ditty.....Mr. Walter Howard
"The Lodger and Mary Ann."
Written and Composed by Geoffrey Thorne, author of "Saya Aaron to Moses," etc.
New Ballad.....Mr. E. Stepan
"Voice of the Mountain Land."
New Song (first time).....Mr. Herbert Craven
"Last Night."
New and Original Comic Song...Mr. Tom Ward
"The Grand Review."
New Bass Song.....Mr. T. Spurr
"Silver Moonbeams."
New Ballad.....Mr. C. B. Wilson
"Only a Dear Little Flower."
Operatic Finale on Themes from Verdi's "Un Ballo in Maschera," arranged by John Hobson.....Moore & Burgess Minstrels
It is respectfully requested that the Patrons of the Moore & Burgess Minstrels will refrain from encoring any of the Songs and Dances as the Programme is unusually long.
Intermission of Two Minutes Only.

PART II.

Banjo Solo and Comic Sketch..Mr. Edwin French
The Burlesque Queen of Song..Mr. Ernest Linden
Grand Terpsichorean Display by the Champion of the World (His First Appearance),
MR. TOM WARD.
Last Appearance of
MAJOR BURK,
Phenomenal Performance with Musket and Bayonet
Original Specialty performed only by Major Burk.
THE DUDES AND DUDESSES.
(Written and Composed by Edwin French.)
Messrs. French, Somers, Stratton, Moore, Jun., Freer, Morston, Pepper and Ward.
Harp Solo.....Mr. Stratford
The Performance will conclude, for the first time, with an entirely new and original Comic Sketch, entitled
A MORNING AT KINO'S.
In which Mr. E. French, Mr. T. Somers, Mr. Walter Howard, Mr. Ernest Linden, Mr. G. W. Moore, Jun., Mr. Mackay, Mr. Pepper, Mr. C. H. Wilson, Mr. Freer, Mr. Tom Ward, Mr. T. Spurr, Mr. E. Stratton, Mr. H. Craven, Master Pickering and Mr. John Kemble will appear.
New Scenery by Mr. H. Emden.
Properties by Mr. Moynhan.
The whole Arranged and Produced by Mr. John Kemble.
Interlocutor, Mr. John Kemble.
Musical Director, Mr. John Hobson.
Stage Director, Mr. G. W. Moore.

PISANO AND BINGHAM.
Playing exclusively for Marcus Loew.
Merry Christmas to all!

GEORGE DAMEREL,

Who is appearing with his clever company in "Ordered Home," a dramatic sketch by Rudolph Bertiner, touring the United and Orpheum Circuits, under the personal direction of George Damerel. Holiday Greetings to all.

ROSE AND CURTIS.

Maurice H. Rose and Jack Curtis are successfully representing a number of big acts, and their list is steadily on the increase. Among those who have placed their booking affairs in the hands of this team of busines are Adeline Genee, Annette Kellermann, Arthur Prince, Anna Chandler, Hymack, Rigolette Bros., Clarice Mayne, Jean Aylwin, George Robey, R. G. Knowles, Vesta Victoria, Adele Blood, Mme. Otero, Herbert Kelvey and Effie Shannon, Richard Bennett, Lydia Kyasht, Chestlene and Lulsette, Lipinski's Dogs Okabe Japs, Pekin Mysteries, Lucy Gillett and Nellie Wallace.

XMAS GREETINGS

BOBBY NORTH

A MERRY CHRISTMAS AND A HAPPY NEW YEAR
TO ALL FROM

HARRY LE CLAIR

THE MAN YOU ALL KNOW

SEASON 1914-15

Feature of "FAY FOSTER COMPANY"

THE ONLY OFFICIAL MARY PICKFORD SONG
Words by FRANK TYLER DANIELS. Music by LEO. FRIEDMAN.
SWEETHEART OF MINE
The recognized Novelty Ballad Hit of the Season. Great Patter, Chorus, Wonderful Number for Singles, Duos, Trios and Quartettes.
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ANOTHER BY THE SAME WRITERS
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Now being featured by the biggest Acts in Vaudeville. Superb Hesitation Waltz.
PARKE, DANIELS and FRIEDMAN, Inc., 146 W. 45th St., New York City
Chicago Office: 145 No. Clark St.

OUR LONDON LETTER.

HENRY GEORGE HIBBERT, SPECIAL CORRESPONDENT.

Clipper Bureau, 5 South Square Gray's Inn, London, W. C.

Nov. 28.

Frank Tours, the composer, has resigned his position as musical director at the Empire, so he may go to the States with the Grossmith-Laurillard crowd, and the musical "Pink Dominos."

Gerald Du Maurier is known in private life as a brilliant mimic, and would probably make a huge salary if he took up this line in vaudeville. At the Empire Theatre the other afternoon, Seymour Hicks sold, by auction, seats for the performance given on Thursday, in augmentation, of the war fund. A foreign gentleman said he would give twenty dollars for a stall if Ethel Levey would sing "My Tango Girl" right away. She did. A little later came an offer of another twenty dollars for two more stalls, if Wilkie Bard would sing "Sea Shells." He did. Then it turned out that the bidder was Du Maurier, who had fooled everybody, but especially Hicks, who, however, got home last with, "Why! Gerald! and we never thought you could act!"

Lydia Kyasht made her first appearance at the West End on Monday since her return from America, where she fell sick. She has an engagement at the Coliseum, where she was announced to appear in a revival of "Coppelia." Instead she did a new, shorter ballet called "The Enchanted Isle." This tells the story of a young fisherman who fell asleep by the seashore. He dreamed that his nets ensnared a number of nymphs, chief among them Kyasht. They danced and danced before the enraptured youth, but when it seemed at last that he really had his charmer in his arms, the vision faded away. It is a pretty fancy, but it is not, by a long way, the best ballet we have seen here, or in which we have seen Kyasht.

Max Pemberton, the novelist, is supplying the London Coliseum with its next novelty, due a week hence. This is called "The Belle of St. Valoir," and depicts a romantic, not tragical, episode of the war. The heroine of the occasion will be Jean Cavendish, the young actress who made such a hit in "A Place in the Sun."

It has quite escaped notice that the chief mourner at Cecil Raleigh's funeral was his first wife, a popular novelist, who, having divorced him, in due course contracted a marriage with a well known composer. She found Raleigh of an impossible domesticity; but appreciated another side of his personality, and maintained a charming friendship with him, sincerely mourning him, no doubt, from that point of view. His second wife, who also divorced him, was less complacent.

BARRETT IN OLD ROLE.

George Barrett, the comedian, was called upon to rejoin the army during the early stages of the war, but has meanwhile been released, and is now playing his original role in "Miss Hook of Holland," at the Prince of Wales' Theatre.

"Mr. Wu," now at the Savoy, was played for the 400th time on Thursday night.

When the quarrel apropos "The New Shylock" reaches the law courts, we are likely to have some interesting disclosures, for the issue has broadened. Scheffauer's original grievance was that Philip Michael Faraday had injured his piece by cutting out some characteristic lines. Faraday says he was actuated first by a sense of delicacy, and secondly by a desire to popularize the play. So far the quarrel is academic. But there are questions of breach of contract, the right to send the piece on the road, and what not. The feeling is that Mr. Scheffauer has had hard luck. But he has been called to write and speak a good deal on Jewish life and character, as a result of this production.

On Monday night "The Little Minister" recorded the one hundredth performance of its "revival" at the Duke of York's Theatre.

"Betty" is the name at present selected for the new play, words by Gladys Unger and Frederick Lonsdale; music by Paul Rubens, which George Edwardes meant for his Autumn show at Daly's. Instead, he will run it through the Christmas season at Manchester, with George Huntley for his headliner. He says he finds "A Country Girl" good enough to keep in the bill at Daly's.

REVIVAL OF CHILDREN'S PLAYS.

War or no war, we are to have another fine crop of the plays for children which, during recent years have competed so strenuously with the Christmas pantomimes. For one thing they do not involve a heavy outlay, either in the way of salaries or of production, for the stock is in hand. So, we are to have "Alice in Wonderland" at the Savoy; "Peter Pan" at the Duke of Yorks; "Where the Rainbow Ends" at Hammersmith; "The Cockyolly Bird" at the Little Theatre, and doubtless others.

A burlesque of "East Lynne" has been introduced to the clever revue, "Odds and Ends," at the Ambassador's Theatre, With Hanako, the Japanese tragedienne as Lady Isabel.

Thomas Hardy's dull and solemn Napoleonic play, "The Dynasts," was produced at the Kingsway Theatre on Wednesday, by Granville Barker.

Ethel Levey, who was understood to have inspired the writing of "The Outcast," at Wyndham's Theatre, gives no reason for suddenly abandoning her part to Hilda Moore. Miss Levey is now on the Butt-Defrece tour, where she certainly gets much more money.

"Never Say Die" did not justify its revival by Charles Hawtrey, at the Apollo Theatre, in supersession of "Seven Keys to Baldpate;" so Charles Hawtrey has closed the theatre, and is lying low till Christmas, when he will revive "A Message from Mars." The situation is rough on Hawtrey for he refused a very big offer for vaudeville, from Stoll, so he might keep his company going at the Apollo.

Frederick Harrison revives "The Flag Lieutenant" at the Haymarket, to-night. Charles Haddon Chambers' play, "The Impossible Woman," which you knew in the States as "Tante," made a poor impression at the outset. Mr. Chambers' luck seems to be out at home.

Robert Courtneidge has come to town, after a ten weeks' tour of the big provincial cities with "The Cinema Star," your "Queen of the Movies." He has done fine business, which seems to prove that there is money in the big industrial centres, and that where there has been trouble it has been largely due to the poor quality of the road shows. Courtneidge's London Theatre, the Shaftesbury, is closed, and he will not re-open it himself, though he would let it. He thinks of putting up "The Cinema Star" at Newcastle-on-Tyne, for a run through the Christmas season, in opposition to the pantomimes.

Quite a number of London theatres may be had just now. The rentals used to run from $1,000 to $1,500 a week. But they are going cheaper.

Seymour Hicks thinks of reviving "The Catch of the Season," in London, for twice-nightly shows, toward Christmas.

Ellaline Terriss, who is now at the Coliseum, with songs, may at Christmas appear in "Bluebell in Fairyland."

There is a kindly feeling toward "Le Bon Monsieur Vootebeek," the French farce done by Belgian players at the Criterion. It is, in fact, rather of the slapstick order, describing the adventures of a wealthy Brussels tradesman in Paris, where he fell among a gang of crooks who promised to get him a decoration. The truth is, Belgium has not got much in the way of a "national" theatre, though our critics are apparently ignorant of the fact, and not too sure of their French!

R. G. Knowles is putting in this week at the Victoria Palace. At Christmas he comes to the West End. He hopes for a long season, with a picture show and lecture.

Gerald Griffin has twenty weeks booked over the Moss tour with "Other People's Money," beginning on Dec. 21. By the way, Mr. Griffin was born in Staffordshire, Eng.

Gus Onlaw issues the latest proclamation to the effect that he is American, bred and born, not a German, or anything else.

Donald Ferguson, describing himself as a "variety artist and law student," has been bound over by a police magistrate to keep the peace, and ordered to pay $20 costs for assaulting Charles Coborn, the veteran comic singer. The parties had wrangled about one of the charitable funds of the profession, and Ferguson, calling upon Coborn at the offices of the Variety Artists' Federation, threatened him and struck him.

A Jewish furrier sought $300 from Shirley Kellogg for a set of sables. Miss Kellogg said she never really bought the sables. She talked them over with the man, and he left them. The judge could not see a definite order, and dismissed the claim.

Vaudeville.

LYRIC MINSTREL CO. NOTES.—This company, under the direction of Harry B. Marshall, opened its season at the new Auditorium, Indiana, Pa., on Thanksgiving, and created a most favorable impression. It is the intention of the management to play a number of benefit dates as well as other time, and the outlook is much better than was hoped for. The company is large, including forty men, but as all are interested, it promises to be a paying venture. The band and orchestra of twenty-two is a feature, and the parade is a strong attraction, with this number of men in line. Harry B. Marshall, director, brought to the minstrel stage several new faces, which will be heard from in the near future. The olio includes: Tambo Duo, Chas. Noll, monologue; Jack Price, singing and dancing comedian; Bobby Smith, novelty electrical club swinger, and Tom Keneley. B. H. Lichteberger is the business manager, and R. W. Watson, treasurer. John Elliot, dancer, and a cabaret quartette, will open this week.

NOTES from the Oregon Indian Medicine Co. No. 15.—After a Summer's lay off on account of his wife's sickness, Chas. Fonda has started on the road again. Have been out for four weeks, playing through Ontario, Can. Of course the war over here hurts business some, still we are doing finely. We expect to be in Ontario all Winter. Roster: Chas. Fonda, Tommie Redway, Frank Gauvreau, Chief Whirlwind, and Eva and Billie Brown, sketch artists. Mrs. Chas. Fonda is at her home in Corry, Pa., where she is getting the best of medical treatment. All are well with the show and the weather is fine. Salaries are paid weekly. Our old pal is with us every week—THE OLD RELIABLE—and we are happy when it reaches us. Wishing you all a Merry Christmas and a Happy New Year, and a prosperous season for all.

HARRIS & CLARK SHOW NOTES.—Bob Harris, producing, singing and dancing comedian, has signed contracts for two years with Harry R. Clark's American vaudeville road show. The war excitement has not affected business any as yet, and the show is booked to play Michigan, Ohio and Indiana. The twelve members of the company all join in wishing the good old CLIPPER a Merry Christmas and a prosperous new year. THE OLD RELIABLE has always been the mascot of American entertainers.

THE HARRISONS opened on the Sam Massell time Nov. 23, and report success.

THE Rockland Theatre, Rockland, Me., playing U. B. O. bookings (Boston office), closed Dec. 5, after a little attempt to interest the local folks in vaudeville. The Klark-Urban Stock Co. open Dec. 7, with a week of repertoire, to be followed by the Marcus Musical Comedy Co. for one week, then a program of Famous Players films.

FRANCES STAFFORD, of Hayward-Stafford Company, has pneumonia, at Rome Hotel, Omaha, Neb.

FRED HIXON, member of I. A. T. S. E. and T. M. A., is sick at the Pardue Hotel, 416 So. Wabash Avenue, Chicago.

MRS. CON DALEY would like to hear from Mr. Daley.

HERE IS WHERE YOU DIG.

The war in Europe has made itself felt direct to almost every citizen of the United States since Dec. 1, when the new War Revenue Bill went into effect.

Owners of theatres and of shows are effected by the tax imposed upon a graduated basis, according to seating capacity. Several houses have closed ostensibly because the tax invades their meagre returns.

The average theatrical man is affected by the following provisions in the bill:

A tax of 20 cents on a quart of champagne.

A tax of $50 on every pawnbroker.

A tax of five cents for each $100, face value, on any paper executed in the transfer of stock or bonds.

A tax of two cents for each $100 on promissory notes.

A tax of one cent on each telephone or telegraph message costing fifteen cents or more.

A tax of $1 for every steamship ticket costing $30; $5 for a ticket costing $60 or more

A graduated tax on all perfumery, cosmetic, etc.

Automobile registry certificates also cost ten cents extra.

SOUTHERN OPTIMISM.

O. L. Bowman writes us from Georgetown, Tex., Nov. 28.

"DEAR SIR.—THE CLIPPER dated Nov. 21 to hand, and much obliged for same. You might also tell the 'Optimist' that conditions, while, of course, not so good as usual in Texas, are steadily on the increase. Just why things are so bad is a little hard to understand. The first Fall the writer spent in Texas, 1908, cotton sold at four and five cents a pound. The average price now is seven cents, and still people claim hard times! The lack of market and higher cost of production are chiefly blamed.

"For this company, which has played Texas almost exclusively since 1908, we have nothing but fair, satisfactory business to report. This is our third week in a little town of not over three thousand. Doesn't sound like such hard times as some people imagine, does it? And we have thirty people in our company, too; salaries paid every week by Manager Harrison in real, 'sure-enough' money. If everyone would smile like Manager Charles Harrison and his entire company does, the boat *never would rock*. It doesn't cost anything, either, that's the beauty of it.

"Best regards to THE OLD RELIABLE, the only show paper worth while. Yours truly, O. L. BOWMAN."

World of Players.

J. W. WILSON writes "Just a line to advise that since the closing temporarily of the Stetson 'Uncle Tom's Cabin' Company last week, their general agent (Baron) Art Keene, and myself have been touring through the Keystone State, and will operate at the Wellington, Chicago, until the blue bird sings once again, when we will again resume active service with Mr. Washburn's Carnival as in former seasons. Kindly convey our sincere regards and Thanksgiving greetings to Brother P. A. and A. A. of the road. With all good wishes to THE OLD RELIABLE."

BOYLE WOOLFOLK'S tabloid, "A Good Fellow," provides an excellent and snappy entertainment. This company opened in Gary, Ind., Nov. 28, where it was splendidly received. It is the fifth tabloid put out by Woolfolk, and all are receiving excellent business. The book of "A Good Fellow" is by Mark Swan, and music by Woolfolk and Rice. Appropriate scenery is carried, three scenes being used, the costumes are pretty, and the chorus well trained. Lawrence Murray is the manager, and the cast is headed by Geo. Faulkner, who was with "The Girl in the Taxi" last season, and Irene and May Chen'eigh. Others in the company are: Effie George, Geo. Faill, Jos. Woods, Jean Rowley, Fay Hazelton, Margaret Finke, Louise Wood, William Folts, Hazel Mack, Anna Trainor, Helen Hansen, and Eddie Wastore.

NOTES FROM "THE PRICE SHE PAID" CO., Booth Howard, manager, (with Tom Lennon).—We can not say that this is a banner season for us, for it has been a disappointment in many ways, but whenever we hear of companies closing, we feel that we are mighty lucky to be playing at all. Our show is making good, and we have as yet to get one adverse criticism. We will lay off Xmas week at Crookston, Minn., and all go into St. Paul for the holidays. We will open New Year's at Devils, N. D., and will work West to Mondak, Mont., where Mr. Lennon has his ranch. We are undecided for a new play next season, but rest assured we will get something for Mr. Lennon that will fully sustain the reputation of the company. Roster: Booth Howard, manager; B. M. Bumpus, stage manager; Tom Lennon, Paul Monson, Grace Lennon, Josephine Friel, Alice Chapman and Billy Martin.

CHARLES E. SINGLETON, well known as an agent, writes that he is framing up a tabloid musical show to open on W. V. M. A. time after the first of the year. The company will have five principals and sixteen girls. Special scenery has been secured, and the chorus will be elaborately costumed. Mr. Singleton is in Philadelphia now completing arrangements, and will go to New York in a few days to secure some new song numbers and costumes for same.

ON ACCOUNT of the uncertainty of business on the road this season, Eduard Weidmann has canceled his contemplated tour of Shakespearean plays, and will appear in one of the forthcoming New York productions.

NOTES FROM THE STROLLING PLAYERS, a company of musical artists, who are traveling on foot from Vancouver, B. C., 'round the world. We played to a good house Nov. 20, at Sawyer, N. D. The members of the company are to receive $10,000, which has been subscribed by several business men in the city of Vancouver, if they complete a tour of the world on foot before Christmas Day, 1916. Since May 24, 1914, we have traveled 2,400 miles.

ROSTER of the Susann Carter Musical Comedy: Ray Hush, manager; W. E. Barnetle, producer and leads; Susann Carter, prima donna; Jessie Adams, soubrette; Dan Duncan, Phil Berg and Harry L. Pepper, comedies. Chorus: Nellie Carter, Flossie Penn, Viola Nevada, Jessie and Josephine Harl, and Mabel Berry.

ARNOLD C. BALDWIN, leading man at the Grand Opera House, Hamilton, Can., writes: "Business has kept up to the standard so far, in spite of the call of troops to the front. We put on three different plays a week. I have been leading man of the company now playing at the Grand for fifteen years, and have a repertoire of one hundred and sixty plays. Merry Xmas to all my friends, including THE OLD RELIABLE."

THE tour of Eugenie Blair, in Robert Hilliard's notable success, "A Fool There Was," written by Porter Emerson Browne, has been a substantial success since the opening on Oct. 26, at the Walnut Street Theatre, Philadelphia. Miss Blair is playing in Pittsburgh this week, and will continue her tour into the early Summer under the management of George H. Nicolai and Robert Campbell. She is supported by Albert Phillips.

"THE ROUND UP," with the Klaw & Erlanger production, and Shep Camp, as Slim Hoover, played to the capacity of the Lyceum Theatre in Detroit last week at every performance. The company is now in Cincinnati and will be in Cleveland New Year's week. John B. Campbell is in advance, and Major Marlborough Hardy in charge of the company.

"SIBERIA," the tour of which was interrupted by the European war, will be resumed in September, 1915. The Bartley-Campbell play has been subjected to a complete revision to bring it abreast of current events in the lives of the Russian peasantry, and it is expected to make a powerful appeal to the playgoer of to-day in its under dress.

ROBERT CAMPBELL announces the production in September, 1915, of a new, original comedy drama, the scenes of which are laid near Fairfax, Va., and will make a spectacular feature of a Southern plantation on the James River just after the Civil War. The name of the author is withheld for the present.

E. L. GAMBLE, author, of East Liverpool, O., has been very successful in furnishing all kinds of sketches, acts, monologues and parodies. He has same for sale, and also writes to order exclusive acts of all kinds at all times.

GYLOR AND WILTSIE report continued success on the Southern U. B. O. time, in their new act, "White To Black."

SOME DOG ACT.

The Baltimore Star, dated Dec. 9, said about Rochler's acrobatic dogs:

"Among the many good acts, none produces a greater sensation than the wonderful Spitz dog of Rochler's animal troupe. This marvelous animal, with an almost human intelligence, allows his master to place him in all sorts of poses and even takes pleasure in his work. Playing dead, the dog will allow his master to change his body into all sorts of shapes and positions, and when he is released from his turn he jumps about the place in ecstasy at knowing that he has performed his part so well."

The act is a big hit on Loew circuit.

NEW THEATRICAL MAKE-UP.

Zauder's Theatrical Make-Up is a new product on the market for the past six months. Performers who have used it say it is perfect, and the powders, rouges and grease paint are the real goods. The pure food law has been complied with in every way. Samples are furnished on request. The show rooms are at 115 West Forty-eighth Street, New York.

GEORGE HICKMAN AND COMPANY, including Estelle X. Wills and three others, are producing his new comedy act, entitled "What Next?" on the Proctor circuit.

CLIPPER BUSINESS INDEX

Advertisements not exceeding one line in length will be published, properly classified in this index at the rate of $10 for one year (52 issues). A copy of THE NEW YORK CLIPPER will be sent free to each advertiser while the advertisement is running.

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We insert advertisements in this column at a special rate of $1.75 per agate line for 3 months (or 13 times). This will enable local managers to keep their houses prominently and continually before the managers of companies. During the time the ad. is running we will send each advertiser a copy of THE CLIPPER free.

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Founded in 1853.

THE FRANK QUEEN PUBLISHING CO. (Limited)
PROPRIETORS.

ALBERT J. BORIE
EDITORIAL AND BUSINESS MANAGER.

NEW YORK, DECEMBER 19, 1914.

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THE WESTERN BUREAU

of THE CLIPPER is located at Room 505, Ashland Block, Chicago, Warren A. Patrick, manager and correspondent.

THE CLIPPER CAN BE OBTAINED WHOLESALE AND RETAIL, at our agents, Daw's Steamship Agency, 17 Green Street, Charing Cross Road, London, W. C., England; Brentano's news depot, 37 Avenue de l'Opera Paris, France; Manila Book and Stationery Co., 128 Escolta, Manila, P. I.; Gordon & Gotch, 123 Pitt Street, Sydney, N. S. W., Australia.

MERRY CHRISTMAS.

THE NEW YORK CLIPPER in this issue carries the cards of many of its patrons who wish their friends the compliments of the season.

THE NEW YORK CLIPPER also wishes all of its readers through this number, which is issued as a holiday offering, a *Merry Christmas*.

As in the past, so in the future will THE CLIPPER represent the amusement profession in all its branches, giving each and every member, and each and every interest the consideration and attention which it merits.

In 1853 THE CLIPPER was founded by Frank Queen to further the interests of amusements, which in those days included the various branches of sports, and at all times THE CLIPPER, as is shown by its files, has taken care of each and every one of the amusement purveyors.

The prominent actors of the early days were THE CLIPPER'S friends. When vaudeville was variety, not an event or a performer, big or little in that line, was slighted by THE CLIPPER, and vaudeville is to-day well looked after, it must be admitted.

When burlesque managers and performers, many of whom remain to bear testimony, were laying the foundation for the present immense burlesque interests, it was THE CLIPPER that chronicled their doings and offered its columns as the only and sure means of information and publicity. Where is there any other record of those early doings? Other papers passed them up, but THE CLIPPER did not wait to size up this field and to recognize it merely as an opportunity for revenue, but gave time and attention when it was most needed.

The circus received its proper attention, and where is there any record of circus happenings like that published in these columns for the past fifty years and more.

Ask any music publisher, who knows, which paper made the music business. Each and every publisher of any prominence must give credit to THE CLIPPER for his success. Conditions may have changed since the days of "Tin Pan Alley," but the propaganda started years ago by Wm. A. Pond, C. D. Blake, Frank Harding and other early day publishers who advertised in a small way, down to 1880, when Monroe H. Rosenfeld issued the first scare head music ad. for Ben Hitchcock, who was dazed at the results, and so on, right up to the present day. THE CLIPPER has been, and is the sure-fire business boomer for the music publisher.

The motion picture business of the present day, as THE CLIPPER files show, was developed by CLIPPER advertising.

What other paper carried any ad. of the early Lumiere Cinematograph, the Vitascope, the Edison machine?

THE CLIPPER'S columns were the first to let the amusement profession know that the cinematograph was packing Keith's Union Square, and to make them aware of the immense possibilities of the motion picture.

Where did Lubin, the Biograph, the Edison Co., the Vitagraph, Kleine, Spoor, Selig and other pioneers place their advertisements of the new films and of the various projectoscopes. Nowhere but in THE CLIPPER, and the success attained by these various interests must necessarily be traced to this publicity, directed in the only channel that existed in those early days.

The success attained by THE CLIPPER has been won strictly upon its merit and its honorable and straightforward business methods. At no time in its long career has it affiliated with any particular faction, nor has it formed any questionable connection or combination to advance its own interests at the expense of any part of the amusement profession. It has never made malicious attacks upon any one, nor indulged in sensationalism of any kind whatever. Its chief aim has been to attain a reputation for *reliability*, and what appears in its columns is generally accepted as authentic, as far as it is possible to make it. We assure our patrons and friends that there will be no change in the future policy of THE CLIPPER, unless it be in the line of development and in keeping fully abreast with the times in everything that will make it more valuable to the various interests it represents.

THE NEWSPAPER DRAMA — By DAVID BELASCO

In these sad times a light, pleasing play's the thing. The theatre, being first of all and principally a place of entertainment, when life itself is too full of tragedy, it should be as a haven in a storm for people wrought with fear and gloom.

People depressed over the terrible European War and its resulting ill effects upon commerce and business generally do not want tragedy in the theatre. They must have something to lighten their burden, to cheer them. One of the chief functions of the theatre is to entertain. But how can one be amused without being made, for the moment at least, to forget the cares and troubles of the work-a-day world? A play to be successful in such times as these must be such a one as to lift oneself out of himself. That is what the theatre is for—to save people from the tortures of themselves.

Life about us is a theatre in the larger sense, especially in times like these. The greatest world drama of all times, in point of magnitude and in its relation to the march of human events, is being staged in France, in Belgium and in Poland. And for one penny we may read a far better, far greater story and drama—of the war—than any play ever produced or ever to be written could possibly tell.

This is what I mean by "The Newspaper Drama." The newspapers every day, and more particularly, of course, now, publish more real, vital dramatic stories than are told in three-fourths of all the plays, new and revived, on the stage. Moreover, the newspaper drama is better constructed than are most plays. And, what is still more to the point, the newspaper drama is a *living* drama. It strikes home. The newspaper story contains every essential of the drama—love, hatred, revenge, suffering, sacrifice, outrage, hunger, deeds of heroism, everything that every drama should possess and far more than is found in most plays. So what can the poor dramatist do when, after all, what he tells is only make-believe?

In times such as these, unless the theatre holds forth real enjoyment the average citizen is going to remain at home and read his newspaper, in which, as I have said, he will find far more real, vital drama than at the playhouse. And in our great metropolitan cities are thousands of men and women who have either friends or relatives in the war zone, many of whom are on the firing line. Naturally, this makes the newspaper drama of more importance to them than anything else. All that they read strikes home.

One has only to look about him to find men hurrying home to their big easy chairs from business each day with large bundles of newspapers under their arms. Do you suppose anything short of the unusual and the most pathetic "hit" in the theatre is going to lure them from their fireside and newspaper drama? I know if I were a business man that I would gather in the latest editions of all the newspapers I could carry and hurry home to spend the evening reading the greatest of all dramas.

To offset this state of affairs we managers must search high and low for plays that possess the same note of truth and equally as good a story as the newspaper drama. And, having at last found such a play, it rests with us to so present it to the public that the illusion is preserved and the theatregoer is taken out of himself and made happy. The task is not always an easy one, as you may have imagined many times. Were I to tell of the hours, lasting over periods of weeks and months, of sleepless toil and unceasing thought, during which time I barely ate anything, that I spent in planning and working out my production of "The Phantom Rival," for instance, the theatregoer would better understand what makes for success—lasting success—on the stage. But, if I were to do this it might rob the playgoer of a part of the illusion for which he pays the price of admission to the theatre to experience.

I have spoken principally of the entertaining factor of the theatre, since in times such as these this is paramount. But, do not misunderstand me by this. I wonder how many playgoers appreciate the signification of the theatre? Few, I suspect, realize the import of this simple phrase, and yet it means so much. To the aggregate public the theatre may rarely spell entertainment, but just as one reads many books—not consciously to accumulate a collection of encyclopedic facts—but rather, all unconsciously, to absorb a certain culture, so the theatre should be significant, not as a dry-as-dust instructress, or as a medium for the predilections of the morbid or the vicious, but because it should teach, without arrogating to itself the airs of a magistrate; because it should inform, without seeking to proselytize; because it should link into a lovers' knot the strings of the heart with those of the intellect and the understanding.

The theatre signifies much; it should, and I believe it will, signify more, in a future which is hidden for us now in the drifting clouds of the future. That future is in the hands of the earnest few who before all else work for the love of the working, and in whom the spirit of curiosity in human concerns leads ever to the door of Truth.

A TESTIMONIAL
TO THE THEATRICAL MANAGERS OF PITTSBURGH, PA.

BY D. J. FOX,
N. Y. CLIPPER *Correspondent.*

The writer takes this opportunity to put in print expressions of appreciation to the various Pittsburgh theatre managers for the kindnesses shown during the past several years, which, despite apparent silence, have been greatly appreciated.

In looking over the list of worthy gentlemen who are associated with Pittsburgh theatres, caring for the needs and wants, as well as the various whims of their many patrons, it is an honest opinion that we have been well favored by having the best crowd of good fellows that could be placed in a single city, each one a real prince, in his own way, and it is therefore with great pleasure that I am able to write a few words of praise, which must necessarily be read in various parts of the world by performers in every branch of the profession, and I might add that these expressions are made without regard to any flattery.

The largest and best known local firm of amusement furnishers is the Harry Davis Enterprises Co., a large and very successful firm, under the guiding hand of the most experienced of men. The Enterprises Co. controls the presentation of high class vaudeville at the Grand Opera House, Shubert shows at the Alvin, a real stock company of merit, called the Schenley Players, at the Schenley Theatre, and they are now building a new house, as yet un-named. In addition to these they have two of the largest motion picture houses in the city, and operate the Davis Restaurant, Pool, Billiard and Bowling Alleys, said to be the largest and most elegantly furnished in the country. Harry Davis is president of the firm, and gives close personal attention to everything, and is well repaid by a large and constantly growing patronage of the best of people. Under the general management of John P. Harris, things are always the best possible, for this worthy gentleman has no equal in getting satisfactory results, and sees nothing too large or too small to handle.

The Davis and Harris interests are also in control of the Garden Pier Theatre, in Atlantic City, and the New Strand, in Cincinnati. Mr. Harris is the organizer and president of the Harris Amusement Co., operating the Harris and Sheridan Square Theatres, this city, as well as the Family Theatre, in Detroit, presenting popular priced vaudeville. The success of all these houses has been nothing short of marvelous, playing to capacity audiences at all times, Winter or Summer. Mr. Harris has a pleasing disposition, is always congenial, and is well liked by all who have been fortunate enough to meet him. He is also director in the Pittsburgh Base-ball Club, and his advice is eagerly sought by a large circle of business associates.

In the Summer months Messrs. Davis & Harris furnish us with a hippodrome, at Forbes Field, at prices ranging from ten to fifty cents, and entertain an average of twelve thousand persons nightly, with twenty sterling circus acts.

Closely associated with these gentlemen, and upon whom rests considerable responsibility in the proper press work, is Eugene L. Connelly, who is general press representative of the Davis Company, and vice president of the Harris Amusement Co. Mr. Connelly's wide experience in this particular branch makes him the most valuable in the city, and in connection with his regular routine, he censors various performances, etc., and is always deemed fair in his verdicts. He is of pleasing personality, and enjoys the greatest confidence of his associates.

Among the resident managers of our theatres, we have John B. Reynolds, in charge of the Alvin, and the Davis interests are to be congratulated for their choice, as Mr. Reynolds' wide experience has served him well in caring for this large and beautiful theatre. He was originally a Pittsburgher, but left here a number of years ago, and later became identified with the Shuberts, having been in complete charge of several of their largest companies, his last connection was with "The Midnight Sons." He has been in charge here for the past several years, and it is to be hoped he will remain indefinitely, unless something of greater value and responsibility should come his way, when it is certain he will be equal to the occasion.

Dennis A. Harris, manager of the Schenley Players, is also a local product, being a brother of John P. Harris, and his rapid rise to the top has been carefully watched by his many friends. Breaking into the business a number of years ago, he took small parts in the old Harry Davis Stock Co. when that organization played at the Grand Opera House, and later at the Duquesne Theatre. Close attention to every detail, front and back, has made him a valuable man, and his selection of players and plays for the stock company has proved beyond a doubt that he thoroughly understands the wants of the people.

At the Harris Theatre is Manager C. R. Buchholt, very popular with all who know him. His capability to care for the many requirements of the various patrons of the Harris, which, I might say, number upwards of 30,000 weekly, puts him in a class by himself. He is popular with performers as well as patrons, while his many employees are ever ready to give a word of praise.

F. H. Tooker of the Sheridan, is also well known locally, having been general manager of one of the local hotels before becoming affiliated with theatricals, and has been in charge of several of the Harris and Davis houses.

Manager Cliff Wilson, of the Lyceum, is indeed a well liked and pleasant gentleman, and is experienced in every branch of the business. He was formerly connected with the late R. M. Gulick, and at the latter's death Mr. Wilson continued the policy which had made the Lyceum famous for many years. He is a well known and highly esteemed Shriner, and numbers many of our best business men among his friends. His ever pleasant greeting assures you of welcome at all times.

Harry A. Woods, chosen from many other managers by Charles Miles when he opened his new house here several weeks ago, has taken hold and made a hit with all who meet him. Always smiling, this popular person never fails to make an impression which is lasting. He is a "risen from the ranks" manager, and, should it ever be necessary, could jump in at a moment's notice and take the place of any of his crew, as well as several of his orchestra, as he is a member of the associations and has served his time in all branches.

Thos. F. Kirke Jr. is in charge of the Nixon, and is one of our popular young managers who has made good. At one time Mr. Kirke was in charge of the Alvin but when the Nixon was built he was placed in charge of both houses, which he cared for for several years, deciding to cast his lot with the Nixon, which he has managed for the past several years in a very capable manner. His friends are innumerable.

At the Gayety the home of the Eastern wheel burlesque, is Henry Kurtzman, the right man in the right place, popular with all, and wearing a sunny smile at all times. Mr. Kurtzman is well liked, has a large and admiring circle of friends, and his care of the Gayety has made it a popular place of amusement.

At the Victoria is Geo. W. Gallagher, at whose house is run the shows of the Columbia "Added." Prior to coming here he was connected with a house in Lawrence, Mass., and from the impression made we have found him rightfully placed.

The Academy, the real and original burlesque house of this city, which has housed all the present and old time stars of the profession, is still doing business at the old stand, and many of its patrons have been held for as long as thirty years. Manager Harry J. Smith is in charge, and while this is his first house, it can be said with surety that he has "made good." He has proved popular with his patrons, and usually cares for matters in a very diplomatic manner. His pleasant greeting assures you of welcome, and the placing at the writer's disposal of his offices, etc., are gratefully appreciated. He has surrounded himself with a working force of sterling gentlemen, and all are deserving of a word of praise.

In the closing lines of this piece, it is my pleasure to extend to the theatre managers of Pittsburgh, Pa., their associates, their employees in front and back, as well as all attaches, a word of hearty thanks for their joint courtesies, and I trust I may merit a continuance of these in the future, and with best wishes for the best of luck, I extend the season's greetings with "A Merry Xmas and A Happy New Year."

That you and Yours may have a Merry Christmas and a Year full of Peace, Happiness and Prosperity, is the wish of

Miss Winifred St. Claire
and
Earl D. Sipe

Kokomo, Indiana.

VAUDEVILLE CONTINUES.

The management of the Fourteenth Street Theatre wish us to state that the house continues to play vaudeville. In addition, Priscilla Knowles will open Dec. 21, in a series of stock sketches.

THOSE THREE GUYS.

Arthur L. Guy, of the famous Guy family; Bessie L. Guy, his wife, and Arthur G. Guy, their progeny, began an extended tour of the West, opening at Pantages', Winnipeg, Dec. 7.

They are meeting with uniform success with their musical melange, "Minstrelsy *a la* Carte."

On Nov. 19 they introduced, at the Empire Theatre, Pittsburgh, Edw. Le Roy Rice's latest conception, "Some Celebrated Corkers," a unique offering, showing famous minstrels of days gone by, with snappy verses accompanying.

The entire act goes with a bang.

RENEE KELLY SELECTED.

Renee Kelly has been selected to play the role of Judy in the Pacific Coast company of "Daddy Long-Legs," in which its producer, Henry Miller, will return to the stage after an absence of several years. The company opens in Toledo on Christmas Day for one performance, and then jumps to Reno, Nev., for one night. From there the company goes direct to the Columbia Theatre, San Francisco, Cal., for an indefinite stay.

"Daddy Long-Legs," with Ruth Chatterton, will remain at the Gaiety, New York.

NEW THEATRE IN AUSTIN.

Five business men of Austin, Tex.—Eugene Tips, Wilbur Allen, John Butler, E. H. Perry and O. H. Mulligan, are erecting a theatre in Austin, Tex., to be called "The Gayety." The house, which will open about Aug. 1, will be one of the most beautiful in the South. More than $200,000 will be spent on it. The present idea is to present vaudeville and pictures. Mr. Tips is now in New York to make booking arrangements with some agency.

FRITZI SCHEFF SUED.

Henri Bendel, dealer in women's wear, has brought an action in the Supreme Court against Fritzi Scheff to recover $682.66, said to be the balance due on a bill for goods, wares and merchandise and alterations thereto, obtained between Sept. 18, 1913, and Feb. 18, 1914.

DYLLYN KEPT BUSY.

J. Bernard Dyllyn has replaced Johnny Dove in the scene with Bert Williams in "The Follies," at the Illinois, Chicago. "The Follies" remain in Chicago until Jan. 9, then to Cleveland, Detroit and Cincinnati.

ANSWERS TO CORRESPONDENTS.

DRAMATIC.

PROPS.—The Cross Printing Co. 501 South Dearborn Street, Chicago, Ill.

A. McN., Hartford.—At the Gaiety Theatre. "Sumurun" was the attraction at the Casino.

M. C. W., Troy.—J. K. Emmet died July 15, 1891, at Cornwall, N. Y. Yes, the initials are the same.

CAMPANINI SUES BANDMASTER.

Cleofonte Campanini, director of the Chicago Grand Opera Company, has brought an action in the Superior Court, Chicago, for $50,000 damages against Abraham Nussbaum, a bandmaster. He alleges defamation of character growing out of matters connected with the Chicago Grand Opera Company.

MARGHRETA JARMAN AND SARAME REYNOLDS, of the National Opera Co., arrived from Europe Dec. 8.

SURROGATE FOWLER signed an order last week directing George W. Young, husband of Lillian Nordica Young, who died last May, to appear in the Surrogate's Court Dec. 29, and deliver to the temporary administrator of Madame Nordica's estate, property alleged to be in his control belonging to the estate, and to be examined regarding his knowledge of his wife's property. He must also produce all books, writings and memoranda that in any way bear upon the business affairs and transactions of the late prima donna.

HENRY MILLER starts his starring tour, in "Daddy Long-Legs," Dec. 24.

"IN THE LIMELIGHT" NOW.

Since the advertisement of Selwyn and Company's attractions went to press (in the second forms of this issue of the CLIPPER), it has been decided to change the title "The Spotlight" to "In the Limelight." The piece is by James Forbes, and Douglas Fairbanks will play the lead. Others in the cast include Zelda Sears, George Sidney, Patricia Collinge, Olive May, Edna Aug, William Sampson, Ned Sparks, Sam Colt, Walter Young, Stapleton Kent, Becky Bruce, Lillian Tucker, Josephine Lawrence, Harry G. Bates, Charles Foster and Marie Marshall.

The play opens at the Hudson, New York, early in January.

MOROSCO'S UNIQUE IDEA.

OPENS PLAY READING BUREAU.

Oliver Morosco, announced through his New York offices, on Dec. 10, the establishment of the first professional play reading bureau in the United States. This play reading department will be opened in Los Angeles on Jan. 1, under the personal direction of Mr. Morosco. The well known producing manager announces that he has secured the services of one of the leading dramatists and play readers of the country, who will serve as the chief of staff, with a large corps of assistant play readers who will handle manuscripts as rapidly as they are received.

In making this unique announcement, Manager Morosco states that he intends to give all authors of plays the benefit of an honest reading. The following rules and guarantees will govern the department:

First—All play manuscripts are to be plainly addressed to the Burbank Theatre, Los Angeles, Cal., in care of the Play Reading Department.

Second—Plays will be accepted from all parts of the world, and all plays will receive like attention and consideration, regardless of whether the author is well known or is submitting his or her first attempt at play writing.

Third—Plays from New York will be read and returned to the author within a period of three weeks from the time they leave their author's hands; from Chicago, two weeks; from Los Angeles, one week, and from other cities in time proportionate to the distance from Los Angeles.

Fourth—Every play if returned will be accompanied by an honest, professional criticism. There will be no perfunctory notes of regret that fail to give the author any idea of the worth of his play. If acceptable, the author will be notified at once. If not acceptable the manuscript will be returned immediately with a criticism attached and a synopsis of the story to show that it has been read and thoroughly digested. This synopsis feature will also protect authors against the possible confiscation of ideas. A duplicate of the criticism and synopsis of each play will be filed in the Morosco Play Reading Department, and if at any time in the future a play appears which suggests a former manuscript, the author will have his synopsis at hand to adjust any legal tangles.

The author is to pay the expressage on his manuscript to and from the Burbank Theatre, Los Angeles, Cal. While the play is in the hands of the Play Reading Department, Oliver Morosco will have an option upon it, this option expiring when the play is returned, if not acceptable.

If the play is accepted for production the following conditions will govern. An advance royalty of $500 will be paid, and when produced the royalties will be as follows: Five per cent. of the gross weekly receipts on the first $4,500; seven and one-half per cent. on the next $2,000, and ten per cent. of all receipts per week in excess of $6,500.

"Managers and producers of plays want good plays," said Mr. Morosco, in further explanation of his unique plan. "By this new arrangement I expect to get good plays first hand. Every one will have an equal chance. Many a promising author has lost his opportunity by his manuscript having been allowed to repose on a shelf for two or three years only to be subsequently returned, without a reading, and with the usual perfunctory note of regret. I expect to be deluged with new plays, but every one will receive instant attention, and I believe the new department will solve a problem that has been harassing play writers for the past half century or more."

YOUNG COMEDIAN DIES.

James Fairbanks, well known as an eccentric song and dance comedian, died at the General Hospital Toronto, Can., Dec. 4.

Deceased was twenty-four years of age. Burial was made 7 in St. Michael's Cemetery, Toronto.

ROSE AT LEXINGTON.

Irving Rose, formerly connected with the F. F. Proctor staff, is now managing and personally booking the vaudeville at Hammerstein's Lexington Avenue Opera House, besides booking in conjunction with Loney Haskell.

St. Regis Hotel

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Chicago

(Formerly PALACE HOTEL)

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WONDERFULLY LOW RATES CONSIDERING THE PLEASING ACCOMMODATIONS

Room with detached bath, SINGLE,	$5.00 to $8.00	per week
Room with detached bath, DOUBLE,	6.00 to 10.00	per week
Room with private bath, SINGLE,	$8.00 to $10.00	per week
Room with private bath, DOUBLE,	10.00 to 12.00	per week
Suite with private bath, 3 PERSONS,	$18.00	per week
Suite with private bath, 4 PERSONS,	$20.00	per week

European Plan **Absolutely Fireproof**

Cafe, Dairy Lunch and Barber Shop in Connection

FOUR MINUTES TO ALL THEATRES

EVERYTHING ARRANGED AND FITTED FOR YOUR INDIVIDUAL COMFORT

OUT OF TOWN NEWS

Pittsburgh, Pa.—Alvin (John B. Reynolds, mgr.) "A Pair of Sixes" in a return engagement, Dec. 14-19, and their triumph of a month ago is expected to be duplicated. During the first four days of Xmas week this house will be dark. It will open on Xmas afternoon with a matinee of "The Passing Show of 1914," which will also remain all the following week, making thirteen performances in all.

Grand (J. P. Harris, mgr.)—Vaudeville 14-19: Marie Dorr, Flying Henrys, Mosher, Hayes and Mosher, Arthur Prices, and Pealson and Goldie.

Harris (C. R. Buchell, mgr.)—Vaudeville and pictures.

Sheridan (J. P. Dempsey, mgr.)—Vaudeville three shows daily.

Miles (Harry A. Woods, mgr.)—Vaudeville, three shows daily.

Nixon (Thos. F. Kirke Jr., mgr.)—Billie Burke, in "Jerry," 14-19.

Lyceum (C. R. Wilson, mgr.)—"September Morn" 14-19.

Victoria (Geo. W. Gallagher, mgr.)—Tango Girls 14-19.

Gayety (Henry Kurtzman, mgr.)—Al. Reeves' Big Beauty Show 14-19.

Academy (Harry J. Smith, mgr.)—Frolicsome Lambs 14-19.

Schenley (D. Harris, mgr.)—The Schenley Players, in "Tess of the Storm Country," 14-19.

NOTES.

Ada Webber, of that well-known trio known as Dode Halloman and the Webber Sisters, was in town last week, playing an engagement at the Harris, in a very clever single act, and was well received. She wishes to announce to her many friends in and out of the profession, that she is now Mrs. McConnell, having been married several weeks ago.

Helen Western, the form of whom Al. Reeves has advertised widely, is a local girl, and makes her home on the North Side in this city. Her friends are many, and it is sure they will turn out to welcome her this week.

Trixie Ayres, one of Al. Reeves' liveliest, is also popular in the city. She was at one time connected with a local stock company under Chas. Gramlich, which played at the Highland Theatre here, and at White's, in McKeesport. She is a valuable addition to the "Give Me Credit" one's ever sterling aggregation.

Art Snead swears that he has by far the best crew in the city. Snead points with pride at each and everyone of them, which include Jerry Collins, one of the most popular boys in local theatricals; Eddie Donovan, the tango kid; "Red" Green, champion cinch player of the T. M. A.'s, and Ralph Peper, that handsome Western boy. Charley Conrad is also numbered among the Academy boys, who practice and preach good fellowship.

Joe Weinbach, handling the Miles stage, is another who is blessed with a popular "bunch," which includes "Ditto" Brannigan, Mary Garden, Poulson, Ed. Lewis and Con Donovan.

Bea Williams, well known locally, wishes to advise her many friends that she is now one of the ponies with the Ginger Girls, and doing well, having fully recovered her health.

D. J. FOX,
Pittsburgh Correspondent of
THE NEW YORK CLIPPER,
Wishes his many friends in the profession
A VERY MERRY CHRISTMAS AND A HAPPY NEW YEAR.
Any information as to hotels, theatres, managers or business will be cheerfully given by addressing me at 1414 Frick Building, Pittsburgh, Pa.

Altoona, Pa.—Mishler (I. C. Mishler, mgr.) "The Quaker Girl" Dec. 15, Miner's Bohemians 17, "Lena Rivers" 18, 19; Tango Girls 24, "September Morn" Jan. 1, "The Little Cafe" 6.

Orpheum (Arthur E. Denman, mgr.)—Bill Dec. 14-16 Billy Bouncer's Circus, Dugan and Raymond, Monroe and Gillett, and Dolly and Mack. For 17-19 De Pace Opera Company, Madden and Fitzpatrick, Wilson and Larsen, and O'Brien and O'Brien.

NOTES.

A new moving picture theatre will be built by Riley Witt in the suburban town of Juniata. The building will be 25x126 feet, and fully up to date in all of its appointments, with a seating capacity of about five hundred. Juniata has a population of over six thousand people, and this will make two moving picture theatres for that growing town.

The management of Lakemont Park Theatre has just completed arrangements with Maupin's Band and Orchestra and Concert Company to appear at the Casino during the Summer season of 1915.

Johnstown, Pa.—Cambria (Scherer & Kelly, mgrs.) Miner's Bohemians Dec. 16.

Majestic (M. J. Boyle, mgr.)—High class vaudeville and pictures.

Globe (J. G. Foley, mgr.)—Vaudeville and pictures.

Park, Nemo, Grand, Palace and Bijou Dream, pictures only.

The local Lodge of Elks held a grand minstrel show at the Cambria Theatre, 10, 11, consisting of local talent. The advance sale of tickets assure crowded houses.

Milwaukee, Wis.—Davidson (Sherman Brown, mgr.) "The House of Bondage" (pictures) week of Dec. 13.

Majestic (J. A. Higler, mgr.)—Bill week of 14: Ching Ling Foo, Belle Baker, Burton Holmes' "Indian To-Tay," Natalie and Ferari, Bert La Mont's Cowboys, Milt Collins, Billy "Swede" Hall and Jennie Colborn company, and Marie and Billy Hart.

Shubert (C. A. Newton, mgr.)—Leila Shaw opened last week with the Shubert Stock Co. as leading lady, in the role created by Henrietta Crosman, in "The Tongues of Men." She was given a reception. "Powers Within," by A. J. Ebert, of Milwaukee, is being given its initial productions week of 14. The leading character in this play is a playwright, who, during an interesting period of his life, dramatizes it. "Mary Jane's Pa" next.

Gayety (J. W. Whitehead, mgr.)—The Big Jubilee week of 13. Dreamland Burlesquers next.

Crystal (Wm. Gray, mgr.)—Bill week of 14: Asaki, Tom Mahoney, Stuart Black and company, Crawford and Broderick, Ye Olde Time Hallowe'en.

Orpheum (Wm. E. Mick, mgr.)—Bill week of 13: The Great Ergotti and Lilliputians, Juggling De Lisle, Polly Waugan and Indians, and the Melroy Sisters.

Terre Haute, Ind.—Grand (Chas. Smith, mgr.) Otis Skinner Dec. 12, pictures 13, 14.

Varieties (Otto Meyer, mgr.)—Bill 14-16: Marie Stoddard, Duncan and Holt, Kelley and Drake and Carter. Bill 17-20: Two Carletons, Moore and Young, Richard Milloy and company, Dunbar's Royal Dragoons, and McIntyre and Harty.

New Colonial (M. Less, mgr.)—Vaudeville and pictures.

Lois (M. Sheels, mgr.)—Vaudeville and pictures.

American, Colonial, Crescent, Fountain, Garden, Imp, Lyceum, Orpheum, Our, Princess, Palace, Popular, Park, Royal, Savoy and Theatorium, pictures only.

NOTES.

Terre Haute Lodge of Elks will produce their musical comedy, "Twenty-five Minutes From Terre Haute," at Rockville, Ind., 18.

AMICK'S PENNANT WINNERS

WANTS

COMEDIAN, STRAIGHT MAN

MUST BE SINGERS. FOR TABLOID MUSICAL COMEDY. **QUARTET PEOPLE WRITE. CHORUS GIRLS AND OTHER USEFUL PEOPLE.** PROSPERITY. Yes, best season I have ever had. Tickets, yes. Join on wire.

Address **JACK AMICK**

Grand Theatre, Great Falls, Mont., week Dec. 20.

Preference given to those that have worked for me before.

MERRY XMAS AND HAPPY NEW YEAR TO ALL.

MARY E. P. THAYER

Writes Exclusive Vaudeville Material at Reasonable Prices and Under the Strongest Possible Guarantee. Best of references. Interviews by appointment. Parodies, Sketches, etc., in print at 10c. to $1.50. Catalogue and endorsements FREE!

Established 1900. Address 2190 BROAD STREET, PROVIDENCE, R. I.

Valeska Suratt and Grace Cammen, who witnessed a performance of same, claim it the best amateur performance they have ever seen. Four shows to capacity business, a record for amateur performances here.

The new vaudeville house here, the Hippodrome, will open Feb. 1.

Buffalo, N. Y.—Star (Dr. P. C. Cornell, Julian Eltinge, in "The Crinoline Girl," will be here Christmas week.

Teck (Messrs. Shubert, mgrs.)—"The Appeal" 14-19, "Damon and Pythias" (pictures) Christmas week.

Majestic (J. Laughlin, mgr.)—"Help Wanted" week of 14, "Damaged Goods" 21-26.

Lyric.—Manager Schlessinger offers the Stork-Brownell Stock Co., in "Camille," 14-19.

Shea's (M. Shea, mgr.)—Bill 14-19: Connolly and Wenrich, Three Hedders, Britt Wood, and Allen Brooks company and others.

Hippodrome (H. M. Marcus, mgr.)—Business is substantial, with photoplays.

Frontier (Charles H. Bewa, mgr.)—Feature pictures.

Academy (Jules Michaels, mgr.)—Broadway Review and vaudeville 14-19.

Gayety (J. M. Ward, mgr.)—Honeymoon Girls 14-19.

Garden (W. F. Graham, mgr.)—Review of 1915 week of 14. Auto Girls Christmas week.

Theatrical business here has been considerably below normal this Fall and Winter; this applying to the big and little departments of the Thespian game, but the outlying movies have prospered.

Ithaca, N. Y.—Star (C. L. Hamer, mgr.) Bill Dec. 14-16: Harry and Augusta Turpin, Billy Tolle and his Collegians, and photoplays. For 17-19: Mae, Albright and Mack, Amoros Sisters, and photoplays.

Lyceum (M. M. Gutstadt, mgr.)—Road shows and vaudeville.

NOTES.

The Star Theatre orchestra is a classy aggregation. Al. Boures announces that his new waltz will be played this week. Al. is sole cornetist, and the appearance of his piece will make the second composition by members of this orchestra within a fortnight.

Frank Tracy, at the Star, 10-12, was a hit.

Hart and Mozar were miles ahead of the Merry Maidens, who comprise the rest of their act. Miss Mozar is a veritable whirlwind in her fancy dances.

Newark, N. J.—Newark (Geo. W. Robbins, mgr.) the "Pope Pius and Vatican" pictures Dec. 14-24. "The Queen of the Movies" 25, 26.

Shubert (Lee Ottolengui, mgr.)—Moving pictures of "Ireland, a Nation" 14-19.

Orpheum (M. S. Schlesinger, mgr.)—The Forsberg Players, in "Hagar Revelly," 14-19, for the first times in Newark, with Ottola Nesmith in the title role. "Little Lord Fauntleroy," at the matinees, and "Uncle Tom's Cabin," in the evenings, will be "double" bills Christmas week.

Miner's Empire (Tom Miner, mgr.)—The American Beauties 14-19, with Lew Hilton, Billy Evans, Percie Judah, Maudie Heath, Lloyd Pederick, Harry Ford, Bertha Delmonte, Bonnie Dale, English Dancers, and Carnes Sisters and Burns. Original Billy Watson's Show 21-26.

Kenney's (John McNally, mgr.)—Mabelle Estelle and company, a great favorite in Newark, headlines the bill here 14-16, in "Helping Her Out." Slayman's Arabs and others also appear.

Lyric (L. R. Golding, mgr.)—Vaudeville and pictures. Bill 14-16: Cushman and Sunderland, Jock Atkins, Fern and Zell, Theresa Miller, Cody, Baker-De Vela Trio, Corse Payton and company, and the Laurel Trio. For 17-19: Eddie Riley and O'Neil Sisters, Marie Doana, Burns and Maune, Nash and Evans, Thatcher and Dean, Corse Payton and company, Club Room Four, and Lewis' dogs and monkeys.

At Miner's Empire, Friday, 18, the management will give away fifty turkeys to the patrons.

Manchester, N. H.—Star (E. J. Caron, mgr.) Paramount pictures.

Park (P. F. Shea Theatre Co., mgrs.)—Frederick Burton presents Park Theatre Stock Co., which opened Dec. 14, in "Mrs. Temple's Telegram." "Damaged Goods" next.

Auditorium.—Photoplays and vaudeville.

Crown (Couture Bros., mgrs.)—Feature photoplays.

Lyric, Globe, Queen, Granite Square, and Empire, motion pictures only.

Laramie, Wyo.—Opera House (H. E. Root, mgr.) "Mutt and Jeff" Dec. 18. Motion pictures between dates.

Empress (M. H. Todd, mgr.)—Local University, in "Everywoman," 11, with Ralph McCullough Jr. and Mary Hollenback in the leading parts. This piece was donated to the Phi Beta Phi by Henry W. Savage. Should any of Mr. Savage's attractions ever visit Laramie the Uni. Girls promise they will not forget him. Motion pictures between dates.

1865 1914

TRADE MARK REG. U.S. PAT. OFF.

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A very large and fine assortment of Coats, Wraps, Stoles and Muffs

Suitable for Christmas Gifts

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In spite of *Imported* the War, we are receiving regular shipments of Imported Grease Paints, Powders and Rouges. You should have no trouble to get a supply from your dealer. If you can't, write us direct.

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BEST WISHES TO ALL OUR FRIENDS FOR A MERRY XMAS FROM

JOHN W.—GALVIN & VINCENT—H. NAT.

PLAYING VAUDEVILLE, THANKS, WITH OUR NOVELTY PIANO OFFERING

ALSO Several of Our New Song Numbers Will Be Released on Jan. 1. So Get In Line and Get Some Real Novelties from Our Publisher

GEO. J. KOCH CO., 1431 Broadway, Third Floor Front, New York City

LONG LIFE WOLFE WISHES WELL GILBERT GLAD GREETINGS

AN HOUR WITH JEFF BRANEN.

"Hello, Jeff."

"Hello, Jack."

"How's business?"

"Great."

"Been a grand old year for you, hasn't it?"

"Tip-top."

"How's 'Valley of the Moon' selling?"

"Better than ever."

"And 'More Than the World to Me'?"

"Running neck and neck with 'Valley.'"

"That's remarkable."

"The Eyes of the World,' too, is coming along fast—thanks to you, Jack."

"Don't thank me. Thank THE CLIPPER."

"Well, I just can't help thanking someone. Let it be Mike Morris, then."

"Which of the three songs do you like the best?"

"I think I like 'The Pick of the Family' best."

"Oh, yes. That's a great song, but do you think Joe Morris Co. can take a comedy song? They're strong on ballads, but—"

"They're strong on any kind of a song when you show them. But they must be shown. Born in Hannibal, you know."

"Then it's up to you."

"Positively."

"Not a bad idea."

"Great idea. The firm plays no favorites when it comes to spending their own money, consequently if my song shows first, I'm the lucky one."

"Anything new for 1915?"

"A bunch of 'em."

"Any good?"

"Never can tell."

"Who's writing your melodies?"

"Little Arthur Lange."

"Good, isn't he?"

"Not good—great. Best little fellow in the world, too."

"You think a lot of him, don't you, Jeff?"

"Well, I battle with him. When I battle with a fellow that's a sign I like him."

"Same thing apply to business?"

"Exactly."

"Then you must like the music business?"

"You said it. By the way, Jack, I wrote a new Wilson song—"

"Uncork it!"

"Here, here, supress that stuff. If Tommy Gray heard that one. Uncork it! Can't be done, and besides, don't you know I'm shaped a sprinkler?"

"Yes, that's so—I forgot. But go on Jeff and tell me about your Wilson song."

"It's about Woodrow Wilson."

"Yes, yes, I know—go on."

"Do you think it wise to recite it to people?"

"I'll tell you better after I hear it."

"Oh, it's not that bad. Somebody might steal it."

"Then it's really good?"

"Great!"

"Let's have it."

"Gee, I don't know whether I'm doing the wise thing or not, nevertheless, here she goes:

"TO WOODROW WILSON.

"I've never tried to meet you,
Cause I feel a bit obscure.
But if I should want to meet you,
I am absolutely sure
That if I had business with you
That was really worth the while,
You'd forget they call you were President
And meet me with a smile."

"Can I run that in our Xmas Number?"

"Sure! What do you suppose I recited it for?"

"This goes in Melody Lane."

"Here's another."

"About Wilson?"

"No."

"Shoot."

"I said what he said I said to him
And I said a whole lot more.
I think I said some things to him
That were never said before.
I said, said I, "You're no gentleman,"
When he offered me his hand.
But I said it all in a language
That he didn't understand."

"That ought to make a good war ditty."

"Here's another —"

"Oh, wait—that's enough. You know I haven't seen Theo. Morse yet. I must reserve some space for something good."

"Ah, now you're talking of the very best. Some boy, that Theodore. Give him all the space you can spare. He's worthy of it."

"Funny how you old timers hang together."

"Nothing ancient about us other than our birth certificates."

"So you're going home for the holidays?"

"I sure am."

"Where do your folks live Jeff?"

"On a farm in the heart of Illinois ten miles from a railroad. God's country. I wish you could visit Jack. Why, it's impossible to live back there in that Garden of Paradise without becoming poetic."

"Which accounts for your—"

"No, don't say that, Jack, I left home too soon."

"Well, Jeff, here's hoping you write a dozen hits between now and this time next year."

"Thanks, Jack, but if 1915 does as well by me as 1914, I'm satisfied."

"Merry Xmas and Happy New Year, if I don't see you before you go West."

"Same to you, Jack, and forty more of em."

"When will you be back?"

"First of the year."

"So long."

"So long, Jack."

THE ART OF PLUGGING.

BY BOB RUSSAK.

Well, if anyone thinks plugging songs is easy they're crazy. Of course I got fat doing it, but still you can't blame me for sticking to it because I never made money easier than when I became a full fledged plugger. Let me assure you that it isn't as easy these days as it was when I used to sing from the boxes with such stars as Stand Raymond, at the Atlantic Garden, Canal Street and the Bowery, something like fifteen years ago, and also with Lottie Gilson, Madge Fox and many others.

Yes, I agree with you, I'm getting old, but I still will give any of those young fellows a run for their money. I can't possibly forget the first day I was sent out for an act. I was at that time with the Consolidated Music Co., at 10 Union Square, when Seymour Furth was manager. The boys were of an opinion that I wouldn't make good, and said, "there's a fellow that wouldn't last long, he's about playing a joke on him?" Well, there was an act playing at Anderson's Theatre, Fourteenth Street, the act was called Dixon, Bowers and Dixon. They were working at this theatre at the time doing acrobatic stunts. The boys told me to be sure and see this act about a song, and also, if I got a song in their act it would make me strong with the boss. Well, I would do anything at that time to make good (I was so very ambitious), so I pushed my way through, rather fought my way through past the doorman and got in, to find, to my disgust, that these people were acrobats, but of course I wasn't the kind that would lose courage so quickly, and so I tried to convince them that they could sing one of my songs, and just like myself succeeded in taking them back with me to the office.

After playing every song we ever had listed in our catalogue for them they finally consented to sing one comedy number of ours. Well, the number was a great, big success, and the laugh was on the boys, and not on me, and here's the little saying that found a place in my mind, "don't judge people from outward appearances, for nine times out of every ten looks are deceiving." Well, now I thought I was somebody, and I went and saw another act at the Star Theatre, Thirteenth Street and Broadway, at that time melodrama was playing there. The name of the show I was after was "Engine 999." I used every bit of energy I ever had to try and see them, but was always unsuccessful. Each time I was greeted by the doorman with a left to the jaw. I was determined, I made up my mind I had to see them, and I did, but how? He then confidently told me that he was training to take part the coming Saturday night in a prize fight, and, also, that there was a lot of special acts in the show, and also told me to call back Friday and try and see them then; by accident more then by instinct I sypped the house on Friday, but returned to the office on Saturday morning and found that one of the boys of the house-end made the theatre. (At once I went over to the hospital to see him). Neither of us made the house again.

Here's a funny incident I came across while in the plugging business. Sam Mitnik went in the music business as a plugger. Max Silver told Sam to go up to the New York Theatre and see the "Three Musketers." Sam not knowing that was a picture stood at the stage door in anticipation of seeing them when they finished their act. The doorman just came out and naturally asked him what he wanted, Sam, so unconcerned and indifferently, answered, "Why, I want to see the Three Musketeers." The doorman laughed and walked away leaving him standing there. He waited and waited until he grew tired, and went back to the office and told Max he couldn't get them. What do you think of this? Mitnik is still living.

Sam Levy handed me a laugh at one time. He went to see an act at one of the theatres. The doorman told him that the act was dressing in room sixteen, nearly on the top floor. Well, Sam had to see this act, so he started on his long journey. He was very fat, and on each landing he had to stop to catch his breath. Much to his surprise, by the time he got to the dressing room the act had gone twenty minutes ago.

The different ways the pluggers speak to acts is exceedingly humorous. Franklin Walace says, "Come down I have a great obligatem for you." George Greene says, "If you don't come down and see the boss I will lose my job." Eddie Lewis says, "Do you know what this means to me?" Ben Albert says, "Maurice is a good boy, give him a chance." Ben Edwards says, "If you only knew what harmony I have for you on that song."

So, to all those that have ambitions to become a great plugger, pay heed to one who has spent sixteen years of suffering, informs you that he who enters this game smilingly will very shortly have his merry smile turned into a perpetual frown and his brown locks or hair turned to silver gray.

"WAY DOWN EAST" A SPLENDID NUMBER.

One of the hit numbers that Harry Von Tilzer intends to go after the coming year is that cyclonic Western hit, "Way Down East." It has been the talk of Chicago for many weeks, and Harry thinks so well of the number that he has instructed his professional staff to lose no time in getting acts to put it on. It's an original idea, and will most likely prove a clean-up.

MAX, NOT MAURICE.

An error in type-setting in last week's issue had Maurice Ritter dead. It should have read Max Ritter, as Maurice is very much on the job in Chicago boosting the Feist publications.

AN INTERVIEW WITH LEWIS F. MUIR.

"Jim," said his wife, "run around to the F. A. Mills office and spend about thirty minutes with Muir. I want to know what he has to say about that new song everybody's talking about."

Then his wife looked around. Now Jim had just ducked out, and the office was empty, except for me—and they accuse me of being the greatest reporter whose songs THE CLIPPER ever clipped.

"Well, Cherub," said the boss, with a grin, "I guess it's up to you."

"What—me? Why, I don't know Mr. Muir. He wouldn't talk to a beginner like me."

"Oh, forget it. Just run around there and see."

I ran around.

A man turning into Forty-eighth Street from Broadway is like a ship tacking through some perilous strait. If he escapes the Scylla of Clancy's Cafe on one corner he is likely to succumb to the Charybdis of Martin's on the other. Successfully resisting both these temptations to conviviality, I mounted a flight of stairs over which appeared the golden legend, F. A. Mills Music Publishing Co., and asked the young man who met me at the top, for the office of Lewis F. Muir, "the Music Master of Melody Lane."

"Come right in," called a friendly voice from two doors down the hall, "I heard you out there. You're the new reporter, aren't you? The boys were telling me about you."

This friendly individual who seemed to be so strangely familiar with my work was a tall, lanky man with a strange and expective countenance. I wondered what he was doing in the office of a music publisher—he looked more like a member of the clergy.

"Thank you very much, sir," I said. "I do certainly appreciate your kindness. If you will tell me where to find Lewis F. Muir I'll appreciate it still more."

He laughed. "Max," he said to a gentleman who just then looked in at the door, "tell this young man who I am."

"Lewis F. Muir," said the gentleman—and then the interview began. I hope I always find the people I have to interview so easy to meet and so courteous to a beginner.

"So you want to know about the new song," began Mr. Muir—or perhaps I should say "Lew," as everyone seems to call him that. "And, of course, I'm glad to tell you about it, because I'm sincere in thinking it's the very best thing we ever had, and I am glad for my friends in the profession to learn about it. We call it a sentimental, childhood, novelty ballad—that's a weighty name tag, but the song deserves it. Now, of course, you know that I have always held the theory that a composer ought to be quite independent of the lyrics—but I will say that in this particular case the words of the song were written first—and, believe me, they were good enough to inspire a melody even from a man who had never produced one before."

"And you *have* produced them before?" I interrupted, thinking of "That Barber Shop Chord," "Hitchy Koo" and "Waiting for the Robert E. Lee."

"Yes, sure sure, but believe me, this is the best. It's title is 'Turn the Hands Back, Father Time.'"

"Oh, why that's the song I heard — sing last night at the —. She got mere applause on it. Sun an anything else the same day. Say, that was *great!* But pardon my interruption."

"Always glad to pardon a boost," he smiled. "And it is true that the song makes a big hit wherever it is sung. I want my friends in the profession who are coming to hear it, and I expect a number of them will soon be using it.

"That is one compensation for being a 'ragtime king.' Believe me, I never make any mistakes about classing myself with Beethoven, Wagner or Chopin as a composer. I couldn't do a real song if I tried, and if I did I'd lose all footlight friends. That sort of music wouldn't get them into the vaudeville circuits. The other kind does—it's lighter; appeals more quickly to the feet—and I hope as long as I live I'll still have the knack of producing syncopated melodies, and then my friends on the stage will keep coming around to see me."

"Isn't it true," I asked, "that Liszt and Dvorak often synchronized their time?"

"Sure they did," said the M. M. of M. L. "but you never hear their songs warbled at Kolb's or Hammerstein's, and you'll hear 'Father Time Turning the Hands Back' there next week."

"That wasn't such a difficult assignment," said I to myself as I started down the steps; and I felt so pleased and flattered by the kind reception of Lewis F. Muir that I forthwith forgot about the temptations of Charybdis—or was it Scylla?"

MARTIN A CUP WINNER.

Charlie Martin, be with the happy smile, is quite some booster for the Tell Taylor publications. Charlie, besides bringing in acts for the firm, it also a song contest singer, and has copped several cups with Andy Sterling's new number, "You Till the Judgment Day."

AL. B. WHITE IN CHICAGO.

Al. B. White, who opens in Chicago shortly in vaudeville, is doing some wonderful boosting for the Maurice Abrahams songs in the West. With the assistance of the Chicago office staff of the Maurice Abrahams Music Company, Al. has put over some wonderful things. It is through his efforts that "When the Grove-Up Ladies Act Like Babies" is such a hit in that part of the country. As a song demonstrator he is known as one of the best in the business, and was instrumental in making "Get Out and Get Under."

Here's to Jack Edwards

May My Little Voice Be Joined With the Rest of the "Boys" in Wishing Him the Best the World Can Give.
He Gave Us Our FIRST and ONLY Melody Lane.
He Has Always Given Us All a SQUARE DEAL!

EARL CARROLL

MERRY XMAS AND HAPPY NEW YEAR TO ALL OUR PROFESSIONAL FRIENDS

Maurice Abrahams AND Al. Wohlman

MAURICE ABRAHAMS MUSIC COMPANY

No, I haven't got a "swelled head," but they say I have turned out more "real" ballad hits than any of the modern writers. A Merry Christmas and a Happy New Year.

Al. Piantadosi

MERRY XMAS AND HAPPY NEW YEAR TO THE BUNCH

SMILING MOE KLEEMAN

PROFESSIONAL MGR. MAURICE RICHMOND CO.

Wishing You All A Merry Christmas and A Happy New Year

EUGENE PLATZMANN

224 WEST 47th STREET, NEW YORK CITY.

ARRANGER OF 1,000 HITS

HEARD THE NEW ONE?

"COME OVER TO DOERR"

MINE

GEORGE BOTSFORD

MERRY CHRISTMAS

HE'S AT IT AGAIN.

WHO?

BOB RUSSAK

ASS'T MGR. SHAPIRO-BERNSTEIN CO.

I think I am the greatest "Plugger" in the world, and I don't care who knows it. MERRY XMAS.

MERRY CHRISTMAS AND THE BEST THAT THE LAND AFFORDS FOR THE COMING YEAR

JACK MAHONEY

"The Publisher of Clean Song"

154 West 45th St., NEW YORK

Merry Xmas and Happy New Year to All My Professional Friends

JOE HOLLENDER

GENL. MGR. FOR TELL TAYLOR

MERRY XMAS AND HAPPY NEW YEAR FROM THE HUSTLING LITTLE BOOSTER

JACK ROBBINS

WITH MAURICE RICHMOND CO.

NATHAN TRAVELING FOR RICHMOND.

H. Herman Nathan, traveling representative for the Maurice Richmond Music Company, will shortly start on a selling tour through the State, and will be gone for several weeks. Nathan is a cracker jack man, and should have little difficulty in getting large orders for "You Are the Rose of My Heart," the firm's feature song.

BEN RICHMOND TO STAGE SHOW.

Ben Richmond, of the A. W. Goetting Music Co., is going to put on a song writers' night in the Borough Park Clubhouse, Saturday evening, Dec. 26. Almost every composer of note will attend. So if you have not already seen Ben, get in line.

PUBLISHERS NOTICE.

The College Book Store, of Kingston, Can., writes me that there would be a tremendous sale of a patriotic number (Canadian or English) throughout Canada. I. Nash, the manager of the above company, also states that he thinks there would be a ready sale of over one hundred thousand copies.

THIS GIRL IS THERE.

Gertrude Baum, pianist and demonstrator for Joe. W. Stern & Co., has made a valuable assistant to L. Wolfe Gilbert since that well known boy took charge of the professional department. Gertrude, beside being a competent pianist, has a personality that brings her in favor everywhere.

MELODY LANE.

BY JACK EDWARDS.

TEDDY MORSE'S MUSINGS.

1914 is nearly gone, and not one sigh of regret, nor a single tear will be shed, at its departure. Phonetically speaking, it's been very "tuff." But always remember no matter how bad it's been, it could always be worse. So, as you gather 'round the festive board (and here's hoping you *do* gather), and sink your teeth into a juicy turkey leg smack your lips on the cranberry sauce, gaily crunch the celery, and rub your hands with glee when the steaming plum pudding comes on, just say, "Old 1914, you were a little off-key, but my new friend, 1915, is going to be such a corking good fellow, with such sweet songs and perfect harmony, that I'm going to greet him with a smile, *right now!*" (And here's a smile right with you.)

THE past year has shown more steps forward in the music business than in the past decade. The Board of Trade is undoubtedly one of the best moves ever made, and tho' it may seem to move slowly, still all radical movements take time, and there should be no reason, with perfect accord, why it shouldn't succeed.

THE American Society of A., C. and P. is a gigantic idea, and will be a big thing in a very short time if the coming court decision is in its favor. The recent dinner given by the Society shows what it can do by bringing the author, composer and publisher together on a friendly footing. That in itself is a step forward and upward. May it succeed beyond its fondest dreams!

WE respectfully suggest to the Board of Trade that they appoint a "song censor." If there is one thing that is badly needed it is someone to call a halt on indecent and filthy songs, and the Board of Trade could do this very nicely. It certainly is no credit to a writer to turn out a "bawdy" song, but, sad to relate, the publisher has been as guilty as the writer, for many of them have been written to suit some "pet act" or some whim of the boss. Catering to "low" sentiment may seem profitable for the moment, but what a satisfaction there is, to all concerned, in knowing that you can claim to have written, or published, a good, clean, successful song, without a blush or a twinge of the conscience.

WHILE 1914 seemed to be more barren of hits than other years, still there were some numbers that were very popular, and probably would have trebled their sales under normal conditions. The wonderfully business-like firm of Leo Feist seems to have carried off the honors this year, but 1915 may see someone else on the throne. Remick, Will Von Tilzer, Shapiro-Bernstein, Mills, Morris, Waterson, Witmark, Rossiter, Kalmar & Puck, Abrahams, Harris, Stern, and many others have had their portion of successes, and may step out in front in the new year with some great songs, which, after all, is what will bring the business—*great songs*, and as we still have *great writers*, they will deliver the goods.

ONE bright spot on the new year's horizon is the persistent fight put up by THE CLIPPER, aided and abetted by "Melody Lane" Jack Edwards, against the professional copy evil. The "pubs." owe "Genial Jack" a lot for his great, aggressive work, which shows signs of bearing fruit, and tho' the music men are slow to act on any new reform, they should give this "serpent" a "knockout wallop" while he's a little "groggy" and "put him out" for good.

THE writer of this column wishes to thank his readers for their forbearance and kind treatment extending over many months, and if, by any chance, the pen has been a little sharp, or the sarcasm a little cutting, he humbly apologizes right here and now. So far not a Black Hand letter has been in our mail, nor a bomb been placed on our doorstep. So we imagine we've behaved fairly well. We take this opportunity of wishing our kind friends, be they song writers, piano players, boosters, pluggers or publishers, as well as our singing friends, working or not working, *with all sincerity*, A Merry Christmas and A Happy New Year!

HARRY ROGERS HURTS FINGER.

With one hand in a sling, Harry Rogers, the original, is on the job as usual. Harry had the misfortune to prick his finger one day last week with a pin and blood poisoning set in. Of course, he is connected with the J. H. Remick Company.

MORRIS AT WINTER GARDEN.

Melville Morris, of the J. H. Remick staff, playing for Adele Ritchie last Sunday at the Winter Garden, was a big favorite. Mel is considered one of the best pianists in the music business, and that's going some.

ALICE LLOYD'S SENSATIONAL HIT.

One of the most sensational hits ever introduced in this country by Alice Lloyd, now on the Orpheum Circuit, is an American song published by the Maurice Richmond Music Co., Inc., entitled "Every Night." It is a song on the order of the famous "Billy," and has a kick in the finish of each chorus. It must be a wonderful song, for we doubt very much whether an artist of Miss Lloyd's standing would attempt to sing anything published in this country unless it was "there."

Florence Tempest, who was the first to introduce this wonderful song, proclaims it is the only song she found, after making the rounds of the publishers, that was really what she wanted.

Not being an ordinary song, "Every Night" appeals very strongly to the artists who appreciate a song of real merit that offers an opportunity to display their talent in preference to the song of noise and bluster that merely shows the lung power of the singer.

"You Are the Rose of My Heart" continues to grow in favor with performers who enjoy singing a better class of ballad. It is clean, wholesome, full of heart interest and beautiful sentiment. It has a melody that your audience will want to hear over and over again. The Maurice Richmond Co., Inc., is proud of this number.

WHEN I HESITATE WITH YOU
HER ANSWER
THERE IS SOMEONE WHO IS THINKING OF YOU
METROPOLITAN MUSIC CO. ST. LOUIS, MO.

SONG WRITERS AMATEURS I'm having my Songs published gratis. Need information? Stamp.
L. BURTON WILSON, San Diego, Cal.

VERNON E. BESTOR
COMPOSER and ARRANGER.
Special Songs and Music.
827 SCHILLER BLDG. CHICAGO.

WHAT JACK MAHONEY THINKS ABOUT OLD TIMES.

I often hear old timers tell about the good old days,
When they were gay young climbers and had gay, old fashioned ways;
They say those times were better than the present ones by far,
They're wrong in ev'ry letter and I'll tell them why they are.

They never saw a man go sailing in an aeroplane,
They never did the tango or rode on a subway train,
They never heard a ballad sung in ragtime in their day,
Nor did they eat their salad in a little cabaret

They never went joy-riding in a little Ford machine,
They would have gone in hiding had they then seen a submarine;
Then life had nothing in it, ev'ry night they stayed at home,
They never spent a minute in the New York Hippodrome.

The movies were unheard of, they had no vaudeville shows,
They never spoke a word of hobble skirts or fancy hose;
They kept the undertaker and the doctor in suspense,
They never saw Frank Baker hit a home run o'er the fence.

Old timers make me weary when they speak of days gone by,
The world was sad and dreary then, all they could do was die:
And many thanks I'm giving for the pleasures that I know,
Life was not worth the living in the days of long ago.

ONE OF BERLIN'S SUPPORTERS.

Sammy Levy, the assistant professional manager for the Waterson, Berlin & Snyder Company, has been connected with that firm for many years. Sam is one of the hardest workers in the game, and if he once starts out after an act (he has the reputation of seldom failing) you can gamble that he brings them in. He is well liked in the profession, and works night and day popularizing the Berlin numbers. It's a treat to catch him working.

A REGULAR IRISH SONG.

Before a regular ad. will be mentioned on the new Irish song written by Joe McCarthy and Jack Glogau, entitled "The A. O. H.'s of the U. S. A." Take this little tip and get this song. It's one of the greatest character songs written in years because it's an original idea, and has sure-fire lines in it and an up-to-date song. It was originally introduced by Nora Bayes at the Palace, and at the present time is the biggest riot in her act, and holding the hardest position in her act, that of closing. It is also being featured by the Primrose Four, Van and Schenck, Mabel Lee and many other acts. If you will write a letter to Jack Glogau, care of Leo Feist office, New York, he will be only too glad to furnish you with a copy and orchestration in any key.

HARRY COLLINS.

Harry Collins, New York manager for Jos. Daly, thinks so much of Daly and Allen's new song, called "The Garbage Gentlemen's Ball," that he intends to devote all his time on the number. As can be judged by the title, it's an original idea; in fact, one of the biggest novelty songs for the coming year, so be one of the first.

LEW COHN ON HARRIS SONGS.

Lew Cohn, professional manager for Chas. K. Harris, is one of the most hopeful boys in the game.

Lew thinks that after the first of the year the Harris songs will come into their own, and that there won't be a vaudeville show in the city without a Harris number.

The way Lew Works he deserves it, and if his predictions go astray it won't be up to him.

DOERR MEETING WITH SUCCESS.

Eddie Doerr, of the Purko, Daniels & Friedmen Music Co., is meeting with much success introducing the firm's two ballads.

Both songs can be used by one performer and not conflict.

GEORGE J. KOCH'S NEW YEAR OFFERINGS.

That energetic new publisher, George J. Koch, 1431 Broadway, has met with flattering success, and the ballad, "The Rose That Made Me Happy is the Rose That Made Me Sad," and the rag number, "It's You, Nobody But You," have jumped into immediate popularity.

This firm have signed Jack Galvin and Nat Vincent two of the most prolific young writers of the day. They have two prospective hits ready for the new year "The Minstrels On Parade," a very strong 2-4 number, and "Sly Old Moon Man." The house has every confidence in these two numbers, and the energy that has been shown during the past few months is bound to bring splendid results on these two numbers when the new year comes in. This firm has already been obliged to enlarge its quarters.

WITMARK WARBLINGS.

William St. Willis Sketch are featuring "In the Garden of the Gods" and "Sweet Kentucky Lady."

Henry List, the famous basso, is featuring Ernest Ball's great solo, "In the Garden of the Gods." Also "Sweet Kentucky Lady," the new song by Lou Hirsch and William Jerome.

"The Colonial Days," that wonderful vaudeville production, will feature Lou Hirsch and Billy Jerome's latest success, "Sweet Kentucky Lady."

In the near future M. Witmark & Sons will announce a hit novelty composition by Louis Weslyn and William Frederick Caesar.

Deery and Carter will feature Ernest Ball's famous ballad, "In the Garden of the Gods."

"SONG PLUGGER'S LAMENT."

BY D. A. ESROM
(MRS. THEODORE MORSE.)

I'm nothing but a plugger,
Song plugging is my game,
And if a song don't make a hit
I'm sure to get the blame.
All day and night I'm working,
From nine A. M. till three,
And if the cafes didn't close
There'd be no rest for me.

I must be one swell dresser
And never have a cold;
Be out in rain and sleet and snow,
And do the things I'm told
I'm treated like a horse thief,
And picked on all the time,
Then "bawled" out right before a crowd
Because I spend a dime.

They kick about expenses,
And say I spend too much;
It doesn't matter what I do
I'm sure to be in "Dutch."
You'll find me ev'ry morning
Around some old stage door,
Trying to land a headline act
To sing one song or more.

I'm hated by the door man,
The acts call me a "pest;"
But I must smile and joke a bit
And do my level best
To get them in the office
And try and make them see,
By using one of our songs
Oh what a hit they'd be.

Each afternoon I'm singing
With slides down at some show;
I do a dozen songs or more,
I'm always on the go.
Between each song I'm buzzin'
Some act that's on the bill,
Or handing out "professionals,"
I never must sit still.

It dont' make any diff'rence
How punk the song may be;
The firm is working on it, so
Of course it's up to me,
At night I do the cafes
A song contest or two;
I bet I sing a *million* songs
Before the night is through.

I've got to beat the other
Song pluggers to each place,
And all the fun I ever get
Is when I win the race.
I'm plugging, plugging, plugging,
My poor young life away,
"Bring in some acts," "Bring in some acts"
I hear the live long day.

I hustle till I'm weary,
My "pipes" go on the "blink,"
I cannot eat, I cannot sleep,
I'm going "nuts," I think!
I hope when I'm a "has-been"
You'll offer up this prayer,
That if I go to Heaven
I won't be plugging there!

I WANT TO TAKE ADVANTAGE OF THIS OCCASION TO EXPRESS MY THANKS FOR THE LOYAL AID EXTENDED TO ME BY MY MANY FRIENDS IN MELODY LANE, AND HOPE I MAY CONTINUE TO DESERVE THEIR HEARTY RECOGNITION AND SUPPORT.

MY WORTHY FRIEND AND CONTRIBUTOR, TEDDY MORSE, TAKES THIS OPPORTUNITY OF VOICING HIS SENTIMENTS IN SUPPORT OF MINE.

WISHING EVERYBODY A MERRY CHRISTMAS AND A HAPPY NEW YEAR.

BRANEN IN CHICAGO.

Our young friend, Jeff Branen, left us last Saturday to spend the holidays with his folks in Chicago. Before he packed his trunks he found time to write a new song, with Arthur Lange, entitled "Virginia Lee," that Joe Morris will start on after Jan. 1.

BE EASY, LEON.

For the love of Mike, boys, take a run up to the F. A. Mills office and get a peep at the new silk shirt Leon Flatou is shorting. He already has had offers from several awning makers, but up to the present writing has declined.

ROSSITER'S TALK.

Will Rossiter points out the unusual spectacle of one single woman praising another, of a young woman who has won fame in vaudeville and is secure on the big time, praising a recognized comer. The rare exception is Ray Samuels, "The Blue Streak of Ragtime," who recognizes Claudia Tracey as a comer, and declares that her "rube" dance is the funniest thing of its kind in vaudeville. Mr. Rossiter is much interested in Miss Tracey, who he views as a remarkable, clever young woman.

"I'm a Long Way from Tipperary," a new song of Will Rossiter's, promises to sweep the country. It is the kind of music and the sort of words that should appeal to the country, East, West, South and North. The song was written by Roger Lewis and Ernie Erdmann, who recently pulled a hit in "Down at the Barbecue."

Elliott and Austin are performers of the sort that make the public as well as the managers sit up and take notice. They have an act that is filled with novelties, and it is nearly always the unexpected that they do. When the conventional is considered they do the conventional things in a novel way. "Just for To-Night" is their principal song, and they score heavily with it.

THE FEIST NEW SONGS.

One of the greatest collections of songs ever released by one publisher will be announced by Leo Feist shortly.

Phil Kornheiser has been holding several in the dark, but intends to let go in the course of a week or two.

The collection includes some new material by Jimmy Monaco and Joe McCarthy, Fred Fischer and Al. Bryan, and others of the wonderful writing staff of the Leo Feist, Inc.

The past has been one of the most successful years in the history of the Feist concern, and while no predictions are being made, the coming one should be the banner of them all. It has been the policy of the Leo Feist Company to give the performers what they wanted and not to force on them songs that were not suited to them. That has been the secret of the wonderful success attained by this company the past four years, and this idea will be carried out in future.

Feist believes in spending money where it does the most good, that's why he is a CLIPPER advertiser.

He knows the value of advertising and believes that "It Pays to Advertise."

MOSE GUMBLE ACCEPTS NEW SONGS.

Mose Gumble, manager for J. H. Remick & Co., has just accepted a new song from Jack Wells, called "Over the Hill to Mary's."

Mose thinks so much of the song that he is going after it before Jan. 1.

TELL TAYLOR'S RECORD LAST WEEK.

Jessie Laasche with the Virginia Girls, is making a big hit with Andrew B. Sterling's ballad, "You, Till Judgment Day."

Jack Staeley, of Jordan and Stanley, stops the act with "Judgment Day."

Four Spades write that "When Maryland's In Maryland" and "Ragtime Everywhere" are going great.

Billy Redmond says "You Till Judgment Day" is one of the best ballads written in years. Billy ought to know.

Gertie De Milt is going big with "When Maryland's in Maryland."

Primrose Four still a big hit with "When the Maple Leaves Were Falling."

Millard, Raycob and Watson stopped the show with "Mary Land In Maryland" last week.

JENTES AND HOWARD AT MILL'S.

Harry Jentes and Dick Howard, who, in conjunction with Lewis F. Muir recently wrote "Turn the Hands Back, Father Time," are to be found at the F. A. Mills office any day, and will gladly demonstrate the number for you.

Jentes is free lancing, and has placed songs with several other firms.

RUSSICK ON SONG BOOSTING.

Bob Russick, assistant professional manager for Shapiro, Bernstein Company, has written his views on "Song Boosting," which will be found in another part of this issue. During our conversation on this subject Bob took occasion to remark that the firm of Shapiro, Bernstein & Company has one of the biggest hits in this country at the present time, and I agreed with him that "Tip Top Tipperary Mary" was being sung from coast to coast. The song, in fact, is being featured by almost every headliner in vaudeville, proving one big hit for everybody.

It's another sample of the cleverness of that remarkable young composer, Harry Carroll.

"Let Them Alone, They're Married," is another of the firm's numbers that is going along nicely.

J. H. REMICK IN TOWN.

Jerome H. Remick, president of the J. H. Remick Music Co., was in town last week mapping out a new campaign for the new year.

DOYLE WITH FEIST.

Al. Doyle is announced to become a regular Feist booster beginning Jan. 1. Al. is without an equal in his line and ought to make a very valuable man for Phil Kornheiser.

LEWIS F. MUIR TO ANNOUNCE NEW SONGS.

Before the present year expires it is presumed that Lewis F. Muir will make an announcement of several new songs that he recently composed. When it comes to originality Lewis is there, as he has ideas of his own and never tries to imitate his brother composers.

Max Silver, general manager for Fred Mills, is so cock-sure of the new numbers that he has already begun making alterations on his National for the coming auto season.

Muir's newest song, called "Turn the Hands Back, Father Time," is one of those new idea numbers that the public has been clamoring for, and has already been taken up by the profession in large numbers.

McKINLEY MUSIC CO.'S NOTES.

In the last issue of THE CLIPPER we told you about "Sue" (of the Cumberlands), and that we were ready to "bank" on it as a big number for 1915. Just to back up our opinion of this number, *The Chicago Herald* has adopted it as the official song for its prize movie contest, the photoplay to be produced by the Essanay Co. as a big feature. *Watch it.* Once more. *Watch it.*

Billy Nelson and his "Blue Ribbon Girls" are featuring two of our big hits, "One Wonderful Night" and our big harmony number, "In the Evening by the Moonlight" (In Dear Old Tennessee).

The Empire Quartette, now playing at Schroster's Cafe, Cleveland, O., are cleaning up with "'Frisco Cabaret" and "In the Evening by the Moonlight" ("In Dear Old Tennessee"). They write us that these two numbers are positive hits, and that they are taking encore after encore on both numbers.

Ed. Greueger, now singing at the Hotel Weaver, Bradford, Pa., is having the greatest success with our new ballad, "Sue" (of the Cumberlands). "One Wonderful Night" and "'Frisco Cabaret," he tells us, are also big numbers for him.

Chief Eagle Horse, the sensation in vaudeville, is now using our new Indian song, "Lost Arrow," as his feature number. The chief has a beautiful baritone voice, and the way he puts it over convinces us that in time this number will become a standard in our catalogue.

NEW YORK'S FEATURE SONGS.

"Back to the Carolina You Love" (WATERSON, BERLIN & SNYDER.)
"When You Wore a Tulip and I Wore a Big Red Rose".. (LEO FEIST, INC.)
"Tennessee, I Hear You Calling Me" (EMPIRE MUSIC CO.)
"I'm Going to Make You Love Me" (J. H. REMICK & CO.)
"Tip Top Tipperary Mary" (SHAPIRO, BERNSTEIN CO.)
"Weep No More My Lady" (JOS. W. STERN & CO.)
"When You're a Long, Long Way From Home" (BROADWAY MUSIC CO.)
"The Pick of the Family" (JOS. MORRIS CO.)
"Michigan" (WATERSON, BERLIN & SNYDER.)
"When the Grown Up Ladies Act Like Babies".. (MAURICE ABRAHAMS CO.)

"GILBERT TALKS."

(Jos. W. Stern Publications.)

"LOYALTY" is certainly the most beautiful word in the English Language. When I made my change in firm, I naturally felt that I had some friends who would rally to my support—but I never dreamt that I had so many "loyal" friends.

Those who did not wire or write congratulations came in person. Dear reader, its the most gratifying thing I ever had happen to me in my life.

Some even went so far as to write the firm congratulating them. To top this all off, I honestly believe, without the slightest exaggeration, that I have the best numbers of my career.

"WEEP NO MORE MY LADY" is exactly two and a half weeks old, and you know as well as I, you hear it everywhere, it's in the air—whistled and sung.

"MAYBE A DAY, MAYBE A YEAR," has filled a long-felt want. It's conceded to be the most natural "double" since "You Made Me Love You," that irresistible Monaco melody, welded to words that mean something—and you know *I hate to brag about myself*—but—this is the best set of words I've ever written.

"The surprise ballad" I told you about last week is now a reality—"The Same Old Town." If you can read "between lines" you can see the possibilities in the title alone.

FRANK COOMBS just raved about it, and you know Frank knows a ballad when he hears one. Speaking of raving, if you see Fanny Brice ask her about "Maybe a Day, Maybe a Year."

Vora Maxwell and Andrew Braney put it on—and have sent in dozens of acts for it.

Bauers and Saunders are some terrific hit on the Loew time with "Maybe."

Wilson and Rich write and claim "Weep No More, My Lady" is a positive rag hit.

Any amount of acts have put on, or intend doing the song, including such acts as Millie Weston, Rita Gould, Jeanette Spellman, Billy Beard, Stopp and Goodrich, the Four Entertainers, Chas. Potter, Ten Dark Knights, the Memphis Frolics, Jeanette Dupre, Ward Bros., Pauline Hall, Helen Gannon and many, many more.

Chris Smith and Jim Burris have another hit in "Fox Trot Ball." It's a positive successor to "Ballin' the Jack." Their "Fifty-Fifty" song is a comedy riot with dozens of acts.

"Old Erin, the Shamrock and You," by that clever lady composer, Edna Williams, looks like it will be a standard Irish song.

HOT OFF THE PRESS, by the composer of England's greatest Review, "Come Over Here." Frank Sturgis has written the last word in war songs, namely "Joan of Arc, They're Calling You." Write me, I'll send you a lead sheet.

You know what this house has in the way of instrumental hits, although it's out of my department, if you write me I'll have you well taken care of.

Oh, by the way, you know some of the boys in the professional department, they'd be glad to hear from you, they include such favorites as Willie White, Irving Maslof, Dick Morse, Sylvester Krause, Mr. Weinstein and Miss Baum, not forgetting the big manager— well—.

See you next week.

"THE MAN OF THE HOUR, IRVING BERLIN."

Score another for that musical genius, Irving Berlin. His latest stunt is "Watch Your Step," the season's greatest musical sensation. Irving has only written about twelve songs for that show, and believe me, dear reader, every one is a pippin.

The critics all agree that they are undecided which one is a hit, as they follow so rapidly during the action of the piece, and as each one is a musical gem, it would be an injustice to say that one is better than the other, so all decided to mark twelve hits in their record book for Mr. Berlin.

He's a wonderful boy and the greatest of modern times. He has saved the music game several times and he will repeat this time, as it goes without saying that all his numbers in this show will have a tendency to bring the public back to the music counters.

BRENNEN AND CLIPPER ADVERTISING.

Advertising in THE CLIPPER pays. Robt. H. Brennen, the well known lyric writer, composer and playwright, has put out eighteen acts and many special and restricted songs the past two months. Keyed advertisements prove THE CLIPPER'S contention that it pays to advertise if you want to reach the right class of professionals for either new acts, new songs or new parodies.

One of the best known acts on the big time, booked solid for a year, is negotiating with Robt. H. Brennen for two of his late numbers, "Where the Candle Lights Are Gleaming" and "Gee, It's Lonesome, Mighty Lonesome, When Your Girlie's Far Away." Both songs have the clever finished lyrics that Brennen is famous for, and the melodies have a haunting lilt that lingers, believe me.

The Music Publishers' Official Organ.

OUT OF TOWN NEWS

Rochester, N. Y.—Lyceum, (M. E. Wolf, mgr.) Chauncey Olcott Dec. 18, 19.

TEMPLE (M. J. Finn, mgr.)—Bill week of 14: Vaughan Glaser and company, Ruth Roye, Bert Leslie and company, John and Winnie Hennings, Ward and Baer, the Loretta Twins, Burns, Kilner and Grady, and the Gardiner Trio.

CORINTHIAN (J. Glennen, mgr.)—Auto Girls 14-19.

CLUB (F. Ridder, mgr.)—Dark 14-19.

FAMILY (J. H. Fennyvessy, mgr.)—Vaudeville.

VICTORIA (J. Farren, mgr.)—Vaudeville and pictures.

NOTES.

THE Baker Theatre will open 24, with the Holden Players, in "Dora Thorne." This house has been dark all season, and it is expected that stock will hold forth for the rest of the season.

THE Club Theatre is dark for the second week, and although the city had been billed for a show both weeks the theatre remains dark. The report that the theatre will be dark for the rest of the season cannot be verified.

Troy, N. Y.—Proctor's Griswold (H. R. Emde, mgr.) photoplays.

RAND'S (V. N. Lappeus, mgr.)—The Morton Opera Co. opened Dec. 14, an indefinite engagement, with a change of bill each week. "The Man Who Owns Broadway" the opening attraction.

PROCTOR'S NEW (P. J. Shea, mgr.)—Bill for 14-16: Five Bell Ringers, J. C. Lewis Jr. and company, Mr. and Mrs. John Allison, Jerge and Hamilton, Brenner and Wheeler, Lawrence and Hurl Falls, Bernard and Finnerty, and Josie Dresden. For 17-19: De Leon and Davies, "The Law of the Plains," Theo. Ducet and company, Zenda Troupe, Edgar Bixley and company, the Romanis, Clinton and Rogers, and Aubrey Yates.

PROCTOR'S LYCEUM, PLAZA, NOVELTY, TROJAN, KEITH'S, ALPINE, MAJESTIC and EMPIRE, photoplays only.

ATWOOD CABARET.—Singing and dancing acts continue to please at this popular theatre.

San Diego, Cal.—Spreckles (Dodge & Hayward, mgrs.) May Robson, in "Martha-by-the-Day," Dec. 15, 16; "When Dreams Come True" 25, 26.

EMPRESS (D. L. Furry, mgr.)—A new stock company opened here 14, in "Forty-five Minutes from Broadway." "Madame X" next week. The new cast is headed by Virginia Brissac, who played here with the World's Fair Stock Co., several years ago.

SAVOY (Scott A. Palmer, mgr.)—Pantages' vaudeville. Bill for week of 14: York Trio, Bruce Richardson and company, Togan and Geneva, Prince and Deerie, and Keystone comedies.

GAIETY (Fred Ballein, mgr.)—Opened with Levey vaudeville, 7. Bill including: Lester and Moore, Gaines and Eddy, Great Beandoian, and pictures. Prof. Stansfield presides at the piano.

NOTES.

THE Grant (formerly the Mirror) has been leased by Lawrence Holmes and Sam Schenck, and Opened Dec. 5, with "The Vendetta." Only feature films will be shown, with changes Sunday and Wednesday evenings. Helena Schiller's Lady Orchestra furnishes the music.

W. H. CLUNE has secured the late Theatre for film dramas, and will open it with "Souls of the Mighty" Dec. 21. Business will be under the direction of Robert H. Poole, formerly of Clune's Auditorium, of Los Angeles. The program will be changed each week.

LEON BAUUKAST, late manager of the Orpheum, has accepted the position of private secretary to H. O. Davis, director of the Exposition.

Des Moines, Ia.—Berchell (Elbert & Getchell, mgrs.) Happy Widows Dec. 20, How's Wild Animals, pictures, 21-24.

PRINCESS (Elbert & Getchell, mgrs.) — "The Fight" week of Dec. 13. "Mam'zelle" next week.

ORPHEUM (H. B. Burton, mgr.)—Bill week of 13: Six American Dancers, Stan Stanley Trio, Hines and Fox, Ashley and Canfield, Harry De Coe, the Goublings, Solti Duo, and pictures.

EMPRESS (Elbert & Getchell, mgrs.)—Vaudeville and pictures.

UNIQUE, FAMILY, CASINO, GARDEN, STAR and MAJESTIC, pictures only.

ROBT. HAINTER is now with the Princess Stock Co., here, having closed with "Damaged Goods" in Chicago.

TAYLOR'S HAND BAGS

A NEW BAG of fine Morocco, which is about 7 inches in length, is shown above. It follows the oblong lines popular this season Fitted with Powder Box, Hair Pin Tube, Perfume Bottle, Mirror and Change Purse.

Remarkable Value, $3.50

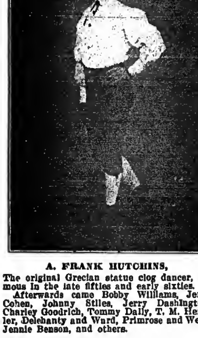
Mail orders filled at this price.

C. A. TAYLOR TRUNK WORKS

28 E. Randolph St. & 657 W. Madison St.

MUSICAL GLASSES

Xylophones, Rattles, Musical Electrical Bells. Musical Flower Pots, Coins, Funnels, Hat Racks, Cow Bells, etc., etc. Catalogue and full information on receipt of stamps. A. BRAUNEISS, 1012 Grant Ave., Richmond Hill, N. Y.



A. FRANK HUTCHINS,

The original Grecian statue clog dancer, famous in the late fifties and early sixties.

Afterwards came Bobby Williams, Jerry Cohen, Johnny Stiles, Jerry Dashington, Charley Goodrich, Tommy Daily, T. M. Hengler, Delehanty and Ward, Primrose and West, Jennie Benson, and others.

THE SINGER MIDGETS.

The little folks at the Hippodrome present the following program

1.—Grand entrance in midget carriages; ensemble and introduction.

2.—Louis Worchek, in feats of strength.

3.—Carl Becker, owner and trainer of "Bosco" and "Bolivar."

4.—Mlle. Nioda Vegan, in equestrienne feats on "Toto."

5.—"Boo-Hoo," the gnome clown, and the midget acrobats.

6.—Mlle. Dora Volg and Carl Florion, singing "You're Here and I'm Here."

Ensemble and finale—"It's a Long, Long Way to Tipperary."

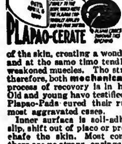
DOROTHY WATSON WEDS NON-PROFESSIONAL.

From good authority comes the news that Dorothy B. Watson, of the team of Watson and Brother (Harvey Dunn), was quietly married to Newton J. Johnson, of Detroit, Mich., in Toledo, O., some time ago.

Mr. Johnson is a non-professional. Miss Watson's act is now working for the Western Vaudeville Managers' Association.

RUPTURE FREEDOM

FREE TRIAL



PLAPAO-CERATE

Do Away With Steel and Rubber Bands that Chafe and Pinch

A feeling of comfort and contentment as soon as Stuart's Plapao-Pad is applied. Then the Plapao - Medication in the pad is absorbed by the pores of the skin, creating a wonderful feeling of relief and at the same time tending to strengthen the weakened muscles. The strengthening action is, therefore, both **mechanical** and **chemical**. This process of recovery is in harmony with nature. Old and young have testified under oath that the Plapao-Pads cured their rupture—some of them most aggravated cases.

Inner surface is self-adhesive so pad cannot slip, shift out of place or press against bone and chafe the skin. Most comfortable to wear as there are no straps, springs or buckles attached.

Soft as Velvet

Easy to Apply—Inexpensive

The Plapao-Pads are continuous in their action—no delay from work. Over 250,000 now in use prove their wonderful efficiency—without question the most scientific, logical and successful treatment for rupture the world has ever known. Awarded Gold Medal at Rome—Grand Prix at Paris. We will prove that Plapao will wonderfully benefit you by sending a trial ABSOLUTELY FREE. Send no money—just your name and address. Write today.

PLAPAO LABORATORIES, Block 223 St. Louis, Mo.

ROUTE LIST—DRAMATIC AND MUSICAL

Routes Must Reach This Office Not Later Than Saturday.

Adams, Maude (Chas. Frohman, mgr.)—Atlanta, Ga., 16, Chattanooga, Tenn., 17, Birmingham, Ala., 18, 19, Memphis, Tenn., 21, 22, Nashville 23, 24, Montgomery Ala., 25, Mobile 26.
"Appeal, The"—Buffalo 14-19.
Burke, Billie (Chas. Frohman, mgr.) — Nixon, Pittsburgh, 14-19, Atlantic City, N. J., 25, 26.
"Bringing Up Father," No. 1 Co. (Chas. Yale, mgr.)—Walnut, Cincinnati, 14-19, Indianapolis, 21-26.
"Bringing Up Father," No. 2 Co. (Chas Foreman, mgr.)—Denison, Tex., 16, Durant, Okla., 17, McAlester 16, Muskogee 19, Tulsa 39, Okla. City 21, 22, El Reno 23, Enid 24, Wichita, Kan., 26.
"Bringing Up Father," No. 3 Co. (Archie MacKenzie, mgr.)—Centerville, Ia., 16, Oskaloosa 17, Ottumwa 18, Washington 19, Peoria, Ill., 20-23, Spring Valley 24, Streator 25, Ottawa 26.
"Bird of Paradise, The" (Oliver Morosco, mgr.)—Gt. Falls, Mont., 16, Helena 17, Butte 18, Billings 19, Winnipeg 21-26.
"Beautiful Adventure, The" (Chas. Frohman & Klaw & Erlanger, mgrs.)—Hollis, Boston, 21-Jan. 2.
"Blue Bird"—Keokuk, Ia., 18.
"Billy, the Kid"—Colonial, Baltimore, 14-19.
"Ben-Hur"—National, Washington, 14-19.
Columbia Mus. Com Co.—Ottawa, Can., indef.
Chatterton, Ruth—Gaiety, New York, indef.
Century Grand Opera Co. (Milton & Sargent Aborn, mgrs.)—Auditorium, Chicago, until Jan. 16.
Clemage, Arthur, Mus. Com. Co. (Claude H. Long, mgr.)—Fargo, N. Dak., 14-20.
"Candy Shop, The"—La Salle, Chicago, indef.
"Calling of Dan Matthews"—Gaskill & MacVitty's, Inc.—Belaire, O., 16, Wheeling, W. Va., 17-19, Cleveland, O., 21-26.
"Calling of Dan Matthews," No. 2 Co.—Pratt, Kan., 16, Anthony 17, Winfield 18, Arkansas City 19, Enid, Okla., 25, Perry 26
"Call of the Cumberlands"—Gaskill & MacVitty's—Brookings, S. Dak., 16, Dell Rapids 25, Luverne, Minn., 26.
"Countess Coquette"—Londonville, O., 23.
Dawn, Hazel (John C. Fisher, mgr.)—Knickerbocker, New York, indef.
Drew, John (Charles Frohman, mgr.)—Hollis, Boston, 14-19, Springfield 25, 26.
Dillon & King Mus. Com.—Columbia, Oakland, Cal., indef.
Dressler, Marie—Montreal, Can., 14-19.
"Dancing Around" (The Shuberts, mgrs.)—Winter Garden, New York, indef.
"Driven" (Chas. Frohman, mgr.)—Empire, New York, 14, indef.
"Damaged Goods"—Shubert, St. Louis, 14-19.
"Damaged Goods"—Hudson, New York, 14-Jan. 2.
"Damaged Goods"—Buffalo 21-26.
Eltinge, Julian (A. H. Woods, mgr.)—Standard, New York, 14-19, Buffalo 21-26.
"Experience" (Wm. Elliott, mgr.)—Booth, New York, indef.
"Everywoman" (Henry W. Savage, mgr.)—Cleveland 18-19, Springfield 25, 26.
Faversham, Wm. (Leonard L. Gallagher, mgr.)—Maxine Elliott's, New York, indef.
Ferguson, Elsie (Chas Frohman, mgr.)—Lyceum, New York, indef.
Forbes-Robertson (Percy Burton, mgr.)—Los Angeles, Cal., 14-19, San Francisco 21-Jan. 9.
"Fallen Idol, The"—Providence, R. I., 14-16.
"Fine Feathers" (F. A. Wade, mgr.)—New Orleans, La., 13-19, Baton Rouge 20, Plaquemine 21, Alexandria 22, Monroe 23, Ruston 24, Shreveport 25, Clarksville, Tex., 26.
"Fine Feathers" (E. B. Harrington, mgr.)—York, Neb., 16, Lincoln 18, 19, Plattsmouth 25.
"Fine Feathers"—Cleveland 14-19.
"Follies of 1914"—Ziegfeld's—Illinois, Chicago, until Jan. 9.
"Firefly, The" (Geo. A. Edes, mgr.)—Lima, O., 16, Findlay 17, Mansfield 18, Tiffin 19.
"Forty-five Minutes From Broadway" (Fred. Mayer, mgr.)—Pierre, S. Dak., 16, Rapid City 17, Lead 18, Deadwood 19, Crawford 21, Alliance, Neb., 22, Beatrice 25, Clay Center 26.
Gillette-Bates-Doro (Chas. Frohman, mgr.)—Broad, Phila., 14-26.
Goodwin, Nat C.—St. Paul, Minn., 13-19, Minneapolis 20-26.
"Girl and the Tramp, The," Western—Fred Byers' Boise, Ida., 16, Mountain Home 17, Murphy 19.
"Girl and the Tramp, The," Fred Byers' (Willard Kimball, mgr.)—Alexandria, Va., 16, Quantico 17, Lynchburg 18, Roanoke 19, Danville 20, Blue Ridge 21, Elliston 22, E. Radford 23, Pembroke 24, Bluestone 25, Cooldale, W. Va., 26.
"Girl of Eagle Ranch" (Geo. W. Attebery, mgr.)—Bonaparte, Ia., 16, Mercer, Mo., 21, Princeton 22.
Hodge, Wm. (The Shuberts, mgrs.)—Wilbur, Boston, indef.
"Help Wanted"—Buffalo 14-19.
"High Jinks"—Lyric, Phila., 14-19, Majestic, Bkln., 21-26.
"Hanky Panky"—Minneapolis 13-19.
"It Pays to Advertise" (Cohan & Harris, mgrs.)—Cohan's, New York, indef.
"Joseph and His Brethren" (Liebler Co., mgrs.)—Omaha, Neb., 14-19.
Kolb & Dill—Gaiety, San Francisco, indef.
"Kick In" (A. H. Woods, mgr.)—Republic, New York, indef.
"Kitty MacKay" (Wm. Elliott, mgr.) — Princess, Chicago, indef.
Leigh, Howard & Helene (C. H. Maier, mgr.)—Fayetteville, N. C., 16, Darlington, S. C., 17, Sumpter 18, Orangeburg 19, Charleston 25.
Le Roy, Talma, Bosco Co. (Hugo Bros., mgrs.)—Cort, San Francisco, 14-19.
"Law of the Land"—Forty-eighth Street, New York, indef.
"Life" (Wm. A. Brady, mgr.)—Manhattan O. H., New York, indef.
"Lilac Domino" (Dippel Opera Comique Co., mgrs.)—Forty-fourth St., New York, indef.
"Lady Luxury"—Casino, New York, 25, indef.
"Little Cafe"—Indianapolis 14-19.
"Lion and the Mouse" (Geo. H. Bubb, mgr.)—Ellsworth, Wis., 16, River Falls 17, Prescott 18, Lake City, Minn., 19, Millville 20, Mazeppa 21, Pine, Ia., 22, Kenyon 23, W. Concord 24, New Richland 25, Waseca 26.
"Lost in Mexico" (Wallie Stephens, mgr.)—Ayreshire, Ia., 16, Laurens 17, Peterson 18, Primghar 21, Granville 22, Hospers 23, Ocheydan 25, Harris 26.
Montgomery & Stone (Chas. Dillingham, mgr.)—Globe, New York, indef.
McIntyre & Heath—Kansas City, Mo., 13-19, St. Louis 20-26.
Maude, Cyril (Liebler Co., mgrs.)—Plymouth, Boston, indef.
Melville, Rose—National, Chicago, 14-19.
"Misleading Lady" — Powers', Chicago, until Jan. 2.
"Mutt and Jeff in Mexico" (Joe Pettengell, mgr.)—American, St. Louis, 13-19, Kansas City 20-26.
"Mutt and Jeff," No. 2 Co. (C. H. Williams, mgr.)—San Francisco 13-26.
"Mutt and Jeff," No. 3 Co. (Griff Williams, mgr.)—Loveland, Colo., 16, Cheyenne, Wyo., 17, Laramie 18, Rawlings 19, Rock Springs 20, Springville 21, Provo, U., 22, Salt Lake City 23-26.
"Mutt and Jeff," No. 4 Co. (Harry Hill, mgr.)—Macon, Mo., 16, Kirksville 17, Brookfield 18, Chillicothe 19, Omaha, Neb., 20, 21, Columbus 22, Neb. City 23, Plattsmouth 24, Lincoln 25, 26.
"Missouri Girl, The," Western—Merle H. Norton's—Medicine Hat, Can., 18, 19, Swift Current 25.
"Missouri Girl, The," Northern—Merle H. Norton's—Butte, Neb., 16, Fairfax 17, Spencer 18, Lynch 19, Bloomfield 25.
"Missouri Girl, The," Eastern—Merle H. Norton's—Poultney 16, Fairhaven 21, Brattleboro 25, Whitehall, N. Y., 26.
"Million Dollar Doll" (Harvey D. Orr, mgr.)—Aberdeen, Miss., 16, Greenwood 17, Clarksdale 18, Greenville 19, Vicksburg 21, Yazoo City 22, Jackson 25, Brookhaven 26.
"Modern Eve, A"—Hastings, Neb., 17.
Olcott, Chauncey—Rochester, N. Y., 18, 19.
"Only Girl, The" (Joe Weber, mgr.)—Lyric, New York, indef.
"On Trial" (Cohan & Harris, mgrs.) — Candler, New York, indef.
"Ole Swenson" (Martin Bowers, mgr.)—Viroqua, Wis., 16, Chaseburg 17, Cassville 16, Bloomington 19.
"Our Village Postmaster"—Perry's—(Tom Brown, mgr.)—Granite Falls, Minn., 17, Holland 16, Russell 19, Minneota 21, Gary 22, Milroy 23, Sanborn 24, Walnut Grove 26.
Princess Players (Ray Comstock, mgr.)—Princess, New York, indef.
Post, Guy Bates—Majestic, Boston, 14-26.
Pavlowa, Anna—St. Louis 14.
Petrova, Mme.—Shubert, Boston, 14-19.
"Phantom Rival, The" (David Belasco, mgr)—Belasco, New York, indef.
"Pair of Silk Stockings, A" (Winthrop Ames, mgr.)—Little, New York, indef.
"Polygamy" (Modern Play Co., mgrs.) —Playhouse, New York, indef.
"Pair of Sixes, A" (H. H. Frazee, mgr.)—Pittsburgh, Pa., 14-19, Columbus, O., 25, 26.
"Pair of Sixes, A" (H. H. Frazee, mgr.)—Cort, Chicago, 14-26.
"Pair of Sixes, A," Eastern (H. H. Frazee, mgr.)—Bethlehem, Pa., 16, Elizabeth, N. J., 18, Easton, Pa., 19, Harrisburg 25, Pottstown 26.
"Pair of Sixes, A," Western (H. H. Frazee, mgr.)—Helena, Mont., 16, Gt. Falls 17, Butte 18, Bozeman 19, Billings 21, Sheridan 22, Davenport, Ia., 25, Quincy, Ill., 26
"Pair of Sixes, A," Central (H. H. Frazee, mgr.)—Kalamazoo, Mich., 25, Dowagiac 26.
"Peg o' My Heart" (Florence Martin) (Oliver Morosco, mgr.)—Cort, Boston, indef.
"Peg o' My Heart" (Elsa Ryan) (Oliver Morosco, mgr.)—Flint, Mich., 16, Lansing 17, Jackson 18, Ann Arbor 19, Cleveland, O., 21-26.
"Peg o' My Heart" (Doris Moore) (Oliver Morosco, mgr.)—Shreveport, La., 16, Beaumont, Tex., 17, Galveston 18, Houston 19, San Antonio 21-24, Austin 25, Temple 26.
"Peg o' My Heart" (Dorothy MacKaye) (Oliver Morosco, mgr.)—Wheeling, W. Va., 16, Cambridge, O., 17, Canton 18, Elyria 19, So. Bend, Ind., 25, 26.
"Peg o' My Heart" (Marion Dentler) (Oliver Morosco, mgr.)—Plattsmouth, Neb., 16, Neb. City 17, Beatrice 18, Concordia, Kan., 19, Hollow 21, Manhattan 22, Junction City 23, Abilene 24, Salina 25, McPherson 26.
"Peg o' My Heart" (Bea Martin) (Oliver Morosco, mgr.)—Camilla, Ga., 16, Tintman 17, Palatka, Fla., 18, Gainesville 19, Ocala 21, Dunnellon 22, Leesburg 23, Sanford 24, St. Petersburg 25, Lakeland 26.
"Peg o' My Heart" (Peggy O'Neil) (Oliver Morosco, mgr.)—Garrick, Chicago, indef.
"Potash & Perlmutter" (A. H. Woods, mgr.)—Garrick, Phila., indef.
"Passing Show of 1914"—Pittsburgh, Pa., 25-Jan 2.
"Pinafore"—Forrest, Phila., 14-19.
"Printer of Udell's, That"—Gaskill & MacVitty's—Bedford, Ia., 16, Burlington Jct., Mo., 17, Stanberry 18, Elmo 19, Corning 21, Greenfield 22, Fontanelle, Ia., 23, Red Oak 25, Hamburg 26.
"Prodigal Son, The" (Oscar Graham, mgr.)—Colledge, Tex., 16, Groesbeck 17, Bryan 18, Giddings 19, Moulton 20, Gonzales 21, Luling 22, Seguin 23, Flatonia 24, Bay City 25, Pt. Lavaca 26.
"Passing of Hans Dippel"—Grand, Cincinnati, 18-19.
"Polly of the Circus"—Winston-Salem, N. C., 16, Obermarle 17, Salisbury 18, Asheville 19, Charlotte 25, Columbia, S. C., 26.
"Poor Little Rich Girl"—Oakland, Cal., 14-20.
"Queen of the Movies"—Grand O. H., New York, 14-19, Newark, Newark, 25, 26.
Robson, May—San Diego, Cal., 16.
"Rosary, The" (Geo. V. Halliday, mgr.)—Crown, Chicago, 13-19.
Sanderson-Brien-Cawthorn Co. (Chas. Frohman, mgr.)—Colonial, Boston, indef.
Stahl, Rose—Academy, Baltimore, 14-19.
Skinner, Otis (Chas. Frohman, mgr.)—Olympic, St. Louis, 13-19, Cleveland 21-26.
Starr, Frances (David Belasco, mgr.) — Glens Falls, N. Y., 17, Albany 18.
Scheff, Fritzi (Oliver Morosco, mgr.)—Lyric, Cincinnati, 18-19.
"Susi" (Lew Fields, mgr.)—Shubert, New York, 14-19.
"So Much For So Much" (H. H. Frazee, mgr.)—Longacre, New York, indef.
"Sari" (Henry W. Savage, mgr.)—Grand O. H., New York, 25, 26.
"Seven Keys to Baldpate" (Cohan & Harris, mgrs.)—Cedar Rapids, Ia., 25.
"Shepherd of the Hills" — Gaskill MacVitty's—Pensacola, Fla., 16, Quincy 17, Bainbridge, Ala., 18, Jacksonville, Fla., 19, Gainesville, Ga., 25, Palatka, Fla., 26.
"Shepherd of the Hills"—Gaskill & MacVitty's—Williams, Ariz., 16, Flagstaff 17, Winslow 18, Gallup, N. Mex., 19.
"Shepherd's Call, The," Northern—Perry's (Thos. Grant, mgr.)—Bridger, Mont., 16, Joliet 17, Fromberg 18, Cody, Wyo., 19, 20, Laurel Mont., 21, 22, Hysham 23, Ismay 24, Baker 25, Marmarth, N. D., 26.
"Shepherd's Call, The," Central—Perry's—(E. M. Purkiss, mgr.)—Pender, Neb., 16, Ponca 17, Walthill 18, Oakland 19, Decatur 21, Wahoo 22, Ashland 23, Pacific Jct., Ia., 24, Elliott 25.
"Sunny South" (J. C. Rockwell, mgr.)—Milton, Can., 16, Streetsville 17, Georgetown 18, Acton 19, Caledonia 21, Cayuga 22, Pt. Dover 23, Norwich 24, Tilsonburg 25, Waterford 26.
"September Morn," Circuit Co.—Rowland & Clifford's—Pittsburgh, Pa., 14-19.
"September Morn," Central — Rowland & Clifford's—Morrison, Ill., 16, Anamosa, Ia., 17, Savanna, Ill., 18, Clinton, Ia., 19, Cedar Rapids 20, W. Liberty 21.
"September Morn," Eastern—Rowland & Clifford's—Punxsutawney, Pa., 16, Kittanning 17, Franklin 18, Oil City 19.
"September Morn," Coast Co.—Rowland & Clifford's—Miles City, Mont., 16, Helena 17, Gt. Falls 19.
"Seven Hours in New York" (O. E. Wee, mgr.)—Clyde, N. Y., 16, Oneida 17, Amsterdam 19.
Tempest, Marie (The Shuberts, mgrs.)—Comedy, New York, indef.
Thurston, Howard (Jack Jones, mgr.)—Indianapolis 14-19, Walnut, Cincinnati, 20-26.
Trentini, Emma—Lyric, Phila., 21-26.
"To-night's the Night"—Shubert, New York, 25, indef.
"Twin Beds" (Wm. Harris Jr., mgr.)—Fulton, New York, indef.
"Too Many Cooks," Coast Co. (Wm. A. Brady, mgr.)—Omaha, Neb., 25-27.
"To-Day"—Adelphi, Phila., indef.
"Trail of the Lonesome Pine"—Imperial, Chicago, 14-19.
"Traffic, The"—Walnut, Phila., 14-19.
"Under Cover" (Selwyn & Co., mgrs.)—Cort, New York, indef.
"Under Cover" (Selwyn & Co., mgrs.)—Cohan's, Chicago, 14-26
"Uncle Tom's Cabin" (Wm. Kibble, mgr.)—Hannibal, Mo., 16, Louisiana 17, Jacksonville, Ill., 18, Alton 19, St. Louis 20-26.
"Uncle Tom's Cabin" (Thos. L. Finn, mgr.)—Lisbon Falls, Me., 19, Damariscotta 22.
"Virginian, The," No. 6 Co. (A. H. Sherwood, mgr.)—Clyde, Kan., 18, Genesee 25.
"Virginian, The," No. 4 Co. (E. J. Kadow, mgr.)—Corwith, Ia., 16, Well Lake 25.
Warfield, David (David Belasco, mgr.)—Columbia, San Francisco, 14-19.
"Watch Your Step" (Chas. Dillingham, mgr.)—New Amsterdam, New York, indef.
"Whirl of the World"—Indianapolis 25, 26.
"While the City Sleeps"—Toledo, O., 13-19, Victoria, Chicago, 20-26.
"When Dreams Come True"—San Diego, Cal., 25, 26.
"When Dreams Come True"—Keokuk, Ia., 16.
"White Squaw, The"—Orpheum, Phila., 14-19.
"Yellow Ticket, The"—Tremont, Boston, indef.

STOCK AND MUSICAL COMEDIES.
Permanent and Traveling.

Academy Players—Academy, Haverhill, Mass.
American Stock—American, Phila.
Brownell-Stork Stock—Lyric, Buffalo, indef.
Bunting, Emma, Stock—Lyric, Atlanta, Ga., indef.
Burbank Stock—Burbank, Los Angeles, Cal.
Bryant, Billy, Stock—Greensburg, Ind., 14-19, Shelbyville 21-26.
Bijou Stock—Bijou, Fall River, Mass.
Beaton, Margot, Stock—Bemidji, Minn., indef.
Barrow-Howard Players—Council Bluff, Ia., indef.
Bishop Players—Liberty, Oakland, Cal., indef.
Byers, Fred., Stock (Byers & Ingram, mgrs.)—Paducah, Ky., indef.
Baker Stock—Auditorium, Spokane, Wash., indef.
Brown, Louise (Edward Doyle, mgr.)—Royersford, Pa., 14-19.
Bijou, Stock—Bijou, Atlanta, Ga.
Broadway Stock—Broadway, Denver.
Bainbridge Players—Bainbridge, Minneapolis.
Colton, Jessie, C. (J. B. Richardson, mgr.)—Hume, Ill., 14-19, Clinton, Ind., 21-26.
Comstock-Terry Stock—Schenectady, N. Y., indef.
Craig Players—Castle Square, Boston, indef.
Crescent Stock—Crescent, Bkln.
Chester Wallace Players—Majestic, Ashtabula, O., indef.
Carroll Comedy Co.—Shepherdstown, W. Va., 16, Sharpsburg, Md., 17-19.
Cornell-Price Players — Pottsville, Pa., 14-19, Stroudsburg 25-Jan. 2.
Car-Rob Stock—Hinton, Muskogee, Okla., indef.
Clayton, Edwin, Stock—Rutland, Vt., indef.
Denham Stock—Denham, Denver
Empire Stock—O. H., Augusta, Me., indef.
Empress Players—Empress, San Diego, Cal.
Forsberg Players—Orpheum, Newark, N. J., indef.
Folly Mus. Stock (Harry Turberville Jr., mgr.)—Folly, Peoria, Ill.
Felber & Shea Stock—Grand, Akron, O., indef.
Flaig & Beall Players—Logansport, Ind., 16, 17.
Grand Stock—Grand, Cleveland.
Geyer, Agnes, Stock—Arkansas City, Kan., 14-19.
Gotham Players—Gotham, Bkln.
Gayety Players—Gayety, Hoboken, N. J.
Gibney, Sarah, Co.—Goderich, Ont., Can., indef.
Gordinier Bros.' Stock—Grant City, Mo., 16, Lamont, Ia., 17-19.
Grahame, Ferdinand, Stock—Barnesboro, Pa., 14-19.
Grant, Walter, Stock (Edgar E. Mason, mgr.)—Newmarket, N. H., 14-16, Revere, Mass., 17-19, Chicopee Falls 21-23, Windsor Locks, Conn., 24-26.
Hall's, Eugene J., Associate Players—Steubenville, O., indef.
Hall's, Eugene J., Associate Players—Braddock, Pa., indef.
Hall's, Eugene J., Associate Players—Newark, O., indef.
Holden Players—Cleveland, Cleveland, indef.
Howard, Grace, Stock—Willard, Chicago, indef.
Horner Com. Co.—Goodel, Ia., 14-19.
Harrison Theatre Co.—Hillsboro, Tex., 14-19.
Hackett, Norman, Co.—Orpheum, Nashville, Tenn., indef.
Holden Players—Baker, Rochester, N. Y., indef.
Keith Players—Keith, Toledo, O.
Keith Stock—Keith, Portland, Me.
Keyes Sisters Stock—Empress, Wichita, Kan., indef.
Keith Players—Bronx, New York, indef.
King-Lyon Stock (L. B. King, mgr.)—Murdock, Minn., 16.
Logan Square Stock—Chicago, indef.
Leonard Players—Melbourne, Ia., 16, Hudson 17-19, Jessup 21-26.
Little Stock—Little, Phila.
Lorraine Mus. Com. Co.—Majestic, So. Bend, Ind., indef.
Livingston Stock—Hipp., Peoria, Ill., 26, indef.
Marcus Mus. Stock—Rockland, Me., 14-19.
Maylon Stock (Wm. E. Maylon, mgr.)—Le Roy, N. Y., 24-30.
Mack's Associate Players—Monessen, Pa., indef.
Morosco Stock (Oliver Morosco, mgr.)—Morosco, Los Angeles, Cal.
Mulley-Dennison Stock — Colonial, Lawrence, Mass., indef.
Merk. Sq. Stock—Merk Sq., Lowell, Mass.
Majestic Stock (G. K. Brown, mgr.)—Rockford, Ill., indef.
Metropolitan Stock—Metropolitan, Okla. City.
Metropolitan Players—Metropolitan, Cleveland.
Marks, Ernie, Stock—Niagara Falls, Can., 14-19, St. Catherines 21-26.
Morton Opera Co.—Rand's, Troy, N. Y., indef.
National Stock (F. R. Cole, mgr.)—Otsego, Mich., 21-26.
New Empress Stock—New Empress, Tacoma, Wash.
Northampton Players—Academy, Northampton, Mass., indef.
Orpheum Players—Orpheum, Reading, Pa.
Oliver Drama Players (Otis Oliver, mgr.)—American, Davenport, Ia., indef.
Pavey, Marie, Stock—Casco, Portland, Me., indef.
Park Theatre Stock—Park, Manchester, N. H.
Pringle, Della, Stock—Phinney, Boise, Ida., indef.
Poli Players—Poli's, Washington.
Poli Players—Auditorium, Baltimore, indef.
Poli Players (Kendal Weston, mgr.)—Hyperion, New Haven, Conn., indef.
Poli Stock—Academy, Scranton, Pa., indef.
Poli Players—Grand, Worcester, Mass., indef.
Pearl Stock—Jefferson, Hamilton, O., indef.
Princess Stock Co.—Princess, Des Moines, Ia.
Payton, Corse, Stock—Lee Ave., Bkln., indef.
Peruchi-Gypzene Stock—Lyric, New Orleans, indef.
Perry, Augusta, Stock—Athol, Mass., 14-19.
Park Opera Co.—Shenandoah, St. Louis, indef.
Players Co.—Park, St. Louis, indef.
Perry's Peerless Players (G. H. Perry, mgr.)—Woodstock, Ont., Can., 24-26.
Perry & Edwards Co., Raleigh, N. C., 14-19.
Shubert Stock Co.—Shubert, Milwaukee.
Sherman Stock Co.—De Kalb, Ill., indef.
Sutherland Stock—Spring Green, Wis., 14-16, Cross Plains 17-19, Verona 21-23.
Sherry Mus. Com. Co.—Mooreton, N. Dak., 17, De Lamere 18, Givinner 19, Oakes 21, Jamestown 22, Montpelier 25.
Schenley Players—Schenley, Pittsburgh.
Shorey, Ethel May, Co. (F. S. Campbell, mgr.)—Westerly, R. I., 14-19.
St. Clair, Winifred, Co. (E. D. Sipe, mgr.)—Middletown, Conn., 14-19.
Turner-Hammond Stock—Colonial, Providence, R. I., indef.
Taylor, Albert, Stock—Princess, Hot Springs, Ark., indef.
Thompson-Woods Co.—St. John, Can., indef.
Van Dyke & Eaton Co. (F. Mack, mgr.)—Joplin, Mo., indef.
Washington Stock—Detroit, indef.
Worth, Josephine, Players (Gordon Hamilton, mgr.)—Grand, Dubuque, Ia., indef.
Woodward Stock—Boyd, Omaha, Neb., indef.
Whitney Stock—E. Jordon, Mich., 14-19.
Wright-Huntington Players—Shubert, Minneapolis, indef.
Yale Stock—Milford, Mass., 14-19.

COMPANIES IN TABLOID PLAYS.

Carter, Suzanne, Mus. Com. Co.—Muskogee, Okla., indef.
"Masqueraders, The" (A. H. McAdams, mgr.)—Kalamazoo, Mich., 13-16, Battle Creek 17-19, Bay City 20-23, Saginaw 24-26.
Osman's, Billy D., Mus. Com. Co. (Thomas McCracken, mgr.)—Youngstown, O., indef.
Thomas' Mus. Com. Co.—Portland, Me., 14-19, Boston 21-26.

MINSTRELS.

Dandy Dixie (Johnson & Black, mgrs.)—Townsend, Mont., 16, Three Forks 17, Belgrade 16, Pony 19, Harrison 20, Whitehall 21, Virginia City 22, Butte 25.
Evans, George (Chas. R Sturgess, mgr.)—Ford's, Baltimore, 14-19.
Field's, Al. G. (Edward Conard, mgr.) — Huntsville, Ala., 16, Decatur 17, Columbia, Tenn., 18, Bowling Green, Ky., 19, Columbus, O., 21-24, Dayton 25, 26.
O'Brien, Neil (Oscar F. Hodge, mgr.)—Cleveland 14-19, Toledo 20, Detroit 21-26.
Powell's, Tom—Chattanooga, Tenn., 14-20, Shelbyville 21, Murphysboro 22, Columbia 23, Jackson 25.
Richards & Pringle's (Holland & Filkins, mgrs.)—Oroville, Wash., 16, Okanagan 17, Brewster 18, Chelan 19, Wenatchee 20, Cashmere 21, Leavenworth 22, Tolt 23, Monroe 24, Everett 25, Stanwood 26.

BANDS AND ORCHESTRAS.

Chandler, Nellie B., & Harmony Maids (Chas. W. Goets, mgr.)—Boston, Mass., indef.
McSparron's Band—Ella-Sha-Co., indef.
Neel's, Carl, Band—Logan, W. Va., indef.

MISCELLANEOUS.

Bragg & Bragg Show (Geo. M. Bragg, mgr.)—Big Rapids, Mich., 14-19.
Barnard's, Geo., Show—Hortonville, N. Y., 14-19.
Smith, Mysterious—Vernon Center, Minn., 16, 17, Wells 18, 19, Cedar Rapids, Ia., 20-24, Sleepy Eye, Minn., 25, Lucan 26.
Seward, Fred & Minnie (J. S. Southwick, mgr.)—Everly, Ia., 16, Mapleton 17-19.
Walden, Dana—Pratt, Kan., 16, Haviland 17, Minneola 18, Plains 19, Meade 21, Texhoma, Okla., 22, Hugoton 23, Spearville 26.

MOTION PICTURES.

Becque Picture Shows—New City, N. Y. (Fridays), Conger (Saturdays), indef.
"Belgian Battlefield"—Bronx O. H., New York, 14-19.
"Belgian Battlefield"—Broadway, Bkln., 14-19.
"Belgian Battlefield"—Boston, Boston, 14-19.
"Belgian Battlefield"—Thirty-ninth St., New York, indef.
"Damon & Pythias"—De Kalb, Bkln., 14-19.
"Damon & Pythias," No. 6—Fine Arts, Chicago, indef.
"Damon & Pythias"—Belasco, Washington, 14-19.
"Damon & Pythias"—Buffalo 21-26.
"In the Land of the Head Hunters"—Casino, New York, 14-24.
"Ireland, a Nation"—Shubert, Newark, 14-19.
"Pope Pious & Vatican"—Newark, Newark, 14-24.
"Thirty Leagues Under the Sea"—Columbia, Washington, 14-19.

VAUDEVILLE SKETCHES

MONOLOGUES for Tramp, Dutch, Jew, Silly Kid, Irish, Rube, straight (male and female), Old Maid, Blackface. Also ACTS for Blackface Team, Sister Team, Comedian and Soubrette, Straight (male) and Irish, Straight (male) and Blackface, Old Maid and Sport. Any of the above MONOLOGUES or ACTS, 50c each, 4 for $1.50, or 9 for $3.00. All sure-fire hits. COMEDY SKETCHES—"The Wrong Miss Wrong" (two males and female); "Looking for Cash" (male and female); "His Uncle Dudley" (male and female); "DOPE" (two males and female). Any of these SKETCHES, $1.00 each. All good. DRAMATIC SKETCHES—"THE PHYSICIAN" (two males and female); "A MILORD OF VENICE" (two males and female); "The ORGANIST" (male and female). These high class Dramatic Sketches, $2.00 each, 3 for $5.00. Order your ACTS NOW. PARODIES on Valley of the Moon, Get Out and Get Under, My Boy, When I Dream of Old Erin, You Great, Big, Blue-Eyed Baby, A Real Moving Picture From Life, They All Had a Finger In the Pie, Oh, My Love, By the Beautiful Sea, You're My Girl, On the Old Front Porch, I'm On My Way to Mandalay, When It's Apple Blossom Time In Normandy, Do You Take This Woman for Your Lawful Wife? Peg o' My Heart. These PARODIES, 10c each, 3 for 25c, 7 for 50c, or the whole 15 BIG HITS for $1.00. Send cash or money orders with all orders. Send stamps with inquiries. Order now. Exclusive ACTS written. Send stamp.

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OUT OF TOWN NEWS

BOSTON.

For the first time since Building Commissioner O'Hearn started his crusade against alleged unsafe buildings his power will be tested in the courts, the management of the new Park Theatre declining to accept his declaration that the arrangement of the building was not in compliance with the laws relating to motion pictures.

A license was denied the management, Dec. 7, for the opening performance, but despite this fact the show went on, and the management claims it will continue to show motion pictures without a license until the court settles the case.

Application was made for a license on the opening day, the petition calling for dramatic performances, vaudeville and motion pictures. When Commissioner O'Hearn declared the building to be improperly fitted for the display of motion pictures, Mayor Carley declined to grant the license for the picture display, permitting only the vaudeville and other features.

It is not expected that any arrests will be made by the building commissioner if the theatre managers persist in their course, Mr. O'Hearn feeling inclined to afford them every opportunity of determining their rights.

COLONIAL (Charles Frohman & Wm. Harris, mgrs.)—"The Girl from Utah," now in its second week at this house, offers a veritable musical treat to the patrons. The three stars, Julia Sanderson, Donald Brian and Joseph Cawthorn, head a cast of unusual brilliancy, and Charles Frohman, under whose guidance the comedy is given, has presented something quite out of the ordinary.

HOLLIS (Charles J. Rich, mgr.)—Second and last week of the annual engagement of John Drew. The play, "The Prodigal Husband," a composite affair of French and English parentage, has proved very acceptable. "The Beautiful Adventure" comes 21.

SHUBERT (Wilbur-Shubert Co, mgrs.)—Second week of Madame Petrova, in "Panther." The Polish star's style of acting, deeply tragic at times, and at others exquisitely humorous, has captured Boston audiences.

MAJESTIC (Wilbur-Shubert Co., mgrs.)—Guy Bates Post begins 14 the third week of his month's engagement, in "Omar, the Tentmaker." The unusual charm and splendor of Richard Walton Tully's Persian spectacle caught the fancy of Boston audiences from the opening night.

TREMONT (Jno. B. Schoeffel, mgr.)—Fourth week of "The Yellow Ticket." Few plays of recent times have created a more profound impression than this stirring drama, which purports to expose the terrible yellow ticket system of Russia.

PLYMOUTH (Fred E. Wright, mgr.)—Cyril Maude is in his sixth week of "Grumpy." Judging from the size of the audiences, Mr. Maude's stay here should be a long one.

CORT (John E. Cort, mgr.)—The holiday season appears to have but little effect on the patronage of "Peg o' My Heart," now in its fifteenth week.

YE WILBUR (Wilbur-Shubert Co., mgrs.)—Fifteenth week of William Hodge, in "The Road to Happiness."

CASTLE SQUARE (John Craig, mgr.)—William Gillette's popular war drama, "Secret Service" is the stock offering for current week. "In the Bishop's Carriage" was well played, and pleased the patrons.

BOSTON (Francis J. D. Ferguson, mgr.)—This is the second week of the Belgium Battlefield motion pictures, said to be the first motion pictures of modern warfare in the present European struggle.

GAIETY (George R. Batcheller, mgr.)—Charles Robinson, whose Carnation Beauties was the attraction last week, has assembled an aggregation of comedians and pretty girls who can act, sing and dance in a manner surpassing all his previous efforts as a producer. Week of 14: Prize Winners, with the Social Maids to follow.

WALDRON'S CASINO (Charles H. Waldron, mgr.)—Last week was Dave Marion's farewell in this city as a burlesque comedian. Because of this fact, and the great popularity of Marion in the role of Snuffy, the cabman, and also because he always brings a merry show with him, the popular house was crowded all the week. This week the Million Dollar Dolls. College Girls next.

HOWARD (George E. Lothrop Jr., mgr.) — The burlesque feature is furnished by the Cabaret Girls. Cora Livingston is continued for a second week in the olio, and the others are Robinson and Le Favor, Peerless Macks, Flo and Wynne, Wells De Veaux, and Don Ramsay's Harmonists. Week of 14, Eva Mull and her Follies of 1920.

GRAND OPERA HOUSE (George E. Lothrop, mgr.) Beatty & Levitt offer the Passing Review of 1914 Co.. in a farce entitled "The Roof Garden." For the special wrestling night, 10, under the direction George V. Tuohey, the Ty Cobb of wrestling promoters, the contestants are Michaeloff, the Great Cossack, and Leo Daniello, the Italian Whirlwind. Cabaret Girls next week.

KEITH'S (Robert G. Larsen, mgr.)—Ethel Barrymore, assisted by Charles Dalton, in "Drifted Apart;" Bryand Cheerbert's Manchurians, Wills Holt Wakefield, Adler and Arline, Kaufman Brothers, John E. Henshaw and Grace Avery, Ramons Ortis, Frank Whitman, and Le Fevre Duo.

LOEW'S GLOBE (Frank Meagher, mgr.)—Bill 14-16: Franklyn Ardell, Original Five Merry Youngsters, Joe Fanton's Athletes, and others. For 17-19: Murray Bennett, Lamb's manik'ns, Carl Emmy's Pets, Florence Bayes and Lillian Carler, and others.

LOEW'S ORPHEUM (Victor J. Morris, mgr.)—Bill 14-16: Herbert Brooks, Clayton and Lennie, Five Musical Byrons, Kaufman Sisters, and others. For 17-19: Original Texas Tommy Dancers, Whitney's Operatic Dolls, Whitfield and Ireland, Jordan and Stanley, O'Neil and Dixon, and others.

LOEW'S ST. JAMES (Marcus Loew, management).—Bill 14-16: "Uno," Sherwood Trio, the Lively Pair, "The Criminal," Lamb's Mannikins, and others. For 17-19: Simpson and Dean, Waring "The Tangle," Original Five Merry Youngsters, and Picchiani Troupe.

BIJOU (Harry Gustin, mgr.)—Evelyn Francis, Allen Raymond, Mlle. Velma, Joseph J. Esker, Mildred A. White, Bobby Leach and Amelia Ludwig are the acts billed for week of 14.

BOWDOIN SQUARE (George E. Lothrop, mgr.)—Earle's Water Lilies, McLain Sisters, Gilding McGuires, the Balkans, Don Romaine. The feature pictures are Ethel Barrymore, in "The Nightingale" and "The Master Key."

GORDON'S OLYMPIA (John E. Comerford, mgr.)—Bounding Kitties, Blondy Robinson, Walter, Fowler and Barrett, Vale, Cecile, Eldred and Carr, Foy and Page, and "Mother Goose."

NOTES.

VAUDEVILLE and motion pictures are offered at Modern, Franklin Park, Beacon, National, Old South, Washington, Shawmut, Premier, Scene Temple, Cambridge, Somerville, Star, Unique, Comique, Winthrop Hall, Harvard, Gem, Day Square, Congress Hall, Niagara, New Palace, South End, Scollay Square, Apollo, Puritan, Eagle, Roxbury, Back Bay, Huntington Avenue, and others.

"THE YELLOW TICKET," now at the Tremont, will be followed by "Seven Keys to Baldpate."

DAVID LYTHGOE, a well known Boston actor and singer, is to leave shortly for California, where he will play leading parts for the American Film Co. Mr. Lythgoe has figured in many musical productions in this city.

JOHN DREW has never played in any Boston theatre but the Hollis since he became a star, under the management of Charles Frohman. He also appeared there with Ada Rehan, when they headed, jointly, Augustin Daly's famous stock company.

AN all-star benefit is to be given in some large local theatre on the afternoon of Dec. 22, in aid of "Give a Basket" Fund, which was started by *The Boston American* to help the poor at Christmas. Actors from the leading legitimate and vaudeville houses in the city will take part. The program will be elaborate, rivalling that of any benefit ever given in this city. The benefit is made possible by courtesy of the Theatrical Managers' Association of Boston, and by the willingness of the actors to give their time and efforts to this deserving charity.

WHAT have been called the most wonderful motion pictures ever taken and which depict wild animal, insect and reptile life in hitherto unknown and unheard of forms, will be shown at the Tremont Temple, beginning 14. These pictures are the result of more than three years' continuous and earnest efforts on the part of Raymond L. Ditmars, curator of the Bronx Zoological Gardens, New York City.

JOE MACK, for many years connected with the Hub and other theatres in this city, is now associated with the Electric Feature Film Exchange.

George Williams, who has been connected with Keith's for sixteen years, has presented to the White Rats, for their clubhouse, two pictures. One is an oil painting, painted by the late Mr. Carron, of Carron and Herbert, of himself in make-up; the other is a group photograph of the old timers who played Keith's Boston a few years ago. Both are rare pictures, and George should be given some credit from Frank Fogarty and brother Rats.

Northampton, Mass.—Academy, "The Gamblers" Dec. 14-19.

PLAZA, LYRIC and PALACE, photoplays only.

Oakland, Cal. — Macdonough (F. A. Geiss, mgr.) "The Poor Little Rich Girl" Dec. 14-20.

YE LIBERTY (H. W. Bishop, mgr.)—Florence Malone and the Liberty Players present "Dora Thorne" 14-20. "The Argyle Case" is underlined.

Ruth St. Denis and company, featuring Edmond Sharon, Hilda Beyer, Evan and Barrows Fontaine, Rene and Fontaine, in Oriental, Greek and modern dances, matinee and night, 15.

ORPHEUM (Geo. Ebey, mgr.)—Bill 13-19: Charlie Howard, Roble Watson and Dorothy Hayden company, Dorothy Toye, Minnie Allen, Fremont Benton and company, Genevieve Warner, and Charlotte Francis, Lewis and Russell, Sascha Piatov and Kitty Glaser (second week), El Rey Sisters, and photoplays.

PANTAGES' (Wm. H. Wright, mgr.)—Bill 13-19: Frances Clare, Guy Rawson and company, Charlie Reilly and company, McConnell and Niemeyer, Creole Rag Band, Great Harrahs, Esther King, Arthur Whitlaw, and Keystone comedy pictures.

COLUMBIA (George W. Fitch, mgr.)—The Columbia Musical Co., with Dillon and King, present "The High Sign," 13-19.

OAKLAND, FRANKLIN, BROADWAY, CAMERA, REGENT, MARLOWE, GEM, GAIETY, SEQUOIA and HILLMAN'S, motion pictures.

Providence, R. I.—Opera House (Felix Wendelschaefer, mgr.) "The Fallen Idol" Dec. 14-16.

KEITH'S (Chas. Lovenberg, mgr.)—Bill 14-19: Hartman and Varady, Olga, Diamond and Virginia, Three Lyres, Adelaide and Hughes, Chick Sale, Felix and Barry Girls, Alexander Kids, and Paveman's animals.

COLONIAL (A. H. Spink, mgr.) — The Turner Hammond Players, in repertoire.

WESTMINSTER (Geo. Collier, mgr.) — College Girls 14-19.

SCENIC (Eddie Healey, mgr.)—Tom Mulgrew, Ruth Goodwin, Tom Gibbin, Lillian Leslie, Allie Bagley, Miss Carrier, and Temple Players continue to draw big houses.

UNION, EMERY and BULLOCK'S, vaudeville and pictures.

GAIETY, BIJOU, NICKEL, CASINO and EMPIRE photoplays only.

"THE YELLOW TICKET," "Whirl of the World," "Seven Keys to Baldpate," Robert Mantell and "Omar, the Tent Maker" are some of the coming attractions at the Providence Opera House.

THE Keith management announces a dancing carnival for local dancers, as one of the attractions for the week of 14.

THE Turner Hammond Players are playing at the Colonial during the holiday season, and doing excellent business. The house will go back to its original policy after the new year, and Manager Spink announces "Mutt and Jeff," "September Morn," "The Blindness of Virtue" and "A Fool, His Money and a Girl" will be some of the early attractions.

FRANKLIN HOLDING, violin soloist, with the late Madame Nordica, has been appointed violin instructor at the R. I. School of Music and Dramatic Art.

BUSINESS up to present writing, in all the theatres is excellent, compared with last year.

Minneapolis, Minn.—Metropolitan (L. N. Scott, mgr.) "Hanky Panky" week of Dec. 13.

BAINBRIDGE PLAYHOUSE (A. G. Bainbridge Jr., mgr.)—The Bainbridge Players, in "All of a Sudden Peggy," week of 13. Revival of "The Bluebird" week of 20.

SHUBERT (Chas. A. Stitcher, mgr.) — The Wright Huntington Players, in "The Wolf," week of 13.

GAYETY (Wm. Koenig, mgr.)—The Rosy Posy Girls week of 13.

ORPHEUM (G. E. Raymond, mgr.)—Bill 13-19: The Beauties, a miniature musical comedy, with Mortimer H. Weldon and W. J. McCarthy, Hermine Shone and company, Iahmed, Rae Eleanor Ball, Miller and Lyle, Binns and Bert, the Carlos, and Orpheum Travel Weekly.

NEW PALACE (Ruben & Finkelstein, props.)—Bill 14-19 Madame Le Brun, Lasky's "California," Keller and Weir, Three Majestics, Heiman and Anderson, Al. Abbott, and photoplays.

NEW GRAND (Wm. Koch, mgr.)—Bill 14-19: The Bimbos, Ruth Roden, Moore, Browne and Christie, Six Bonnie Lassies, and "Zudora" pictures.

MILES' HIPPODROME (Ruben & Finkelstein, mgrs.)—Continuous vaudeville.

UNIQUE (Jack Elliott, mgr.)—Bill 14-19: Roy and Arthur, Three Donals, Ogden Quartette, other acts and pictures.

LYRIC, STRAND, Isis, CRYSTAL and PRINCESS, pictures only.

Cedar Rapids, Ia.—Majestic (Vic Hugo, mgr.) bill Dec. 13-16: Agee's Comedy Circus, "When Love is Young," Jolly and Wilde, William Marlow and company, Claudie Tracy, Wilson and Aubrey, and pictures. For 17-19: Herbert's dogs, Robert Hall, Princess Kay, Marshall and Cumby, Winsch and Poore, Le Roy and Cahill, and Imperial Japanese Troupe.

GREENE'S (W. S. Collier, mgr.)—"September Morn" 20, "Seven Keys to Baldpate" 25, McIntyre and Heath, in "The Ham Tree," 27. Annette Kellermann (pictures) 28.

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(LET ME SEE YOUR SMILE)

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MAYBE A DAY, MAYBE A YEAR

(IT'S BOUND TO COME SOMETIME)

A NATURAL DOUBLE

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Do you sing a "spot-light touch the heart" number? Here it is They're bound to applaud and ask for encores. This is WOLFIE GILBERT'S New Year's Ballad surprise, with a melody by a new FIND—DAVE LEVY

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Meadowbrook	* Illusion	Tickle Toes
Reuben	* Nights of Gladness	* Hazazaa (from Opera Sari)
Old Folks' Rag	* Fascinating Night	Enticement Tango
Chevy Chase	* Lilac Domino	* Marigny (Poesie Campera)
Sugar Lump	* Sari	* Lu Lu Fado
Sweetie Dear	* Love's Own Sweet Song	* Polka Bresilienne

Vocal numbers above mentioned sent free on receipt of late program. Otherwise, 5c per copy; Orchestrations, 10c each

Dance numbers above mentioned for Piano Solo, excepting those marked * sent on receipt of 10c each, any 12 for a Dollar. Pieces marked * are 25c each. Orchestrations (10 parts, Piano and 'Cello) of Dance Numbers, 15c each; ("Fascinating Night," "Sari" and "Lilac Domino" are 38c each for 10 parts, Piano and 'Cello.)

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MOTION PICTURE DEPARTMENT

HARRY ENNIS, MOTION PICTURE EDITOR.

TIMELY PICTURE TOPICS.

BY HEX.

ALL STAR FEATURE CORPORATION PURCHASED BY ALCO DIRECTORATE—WELL KNOWN PRODUCING CONCERN ABSORBED BY ALCO FILM CORPORATION THIS WEEK.

The All Star Feature Corporation, of which Harry Raver was president and Augustus Thomas director general, was absorbed this week by the board of directors of the Alco Film Corporation.

The re-organization of the Alco Film Corporation carried with it the looking far ahead to where an absolutely high grade program could be assured the exhibitors, and Mr. Seely and his associates began casting about for directors, artistes and vehicles of the bigger and better kind. Many plays and novels have been secured by the concern, and it is thought that these will be produced under the All Star brand.

The purchasing of the All Star Feature Corporation by the Alco brings to the latter organization the excellent equipment, contracts, play options, studio accommodations, good will and a name that stands for merit and ambition to produce material of quality. The All Star Feature Corporation was contracted with by the Alco people to furnish one play a month to the Alco program, and this franchise has likewise been absorbed by Alco. The releasing and distributional arrangements will continue through Alco, of course. What changes will be made in the executive or technical staff of the All Star is problematical.

HARRY RAVER GIVES REASONS FOR DISPOSING OF ALL STAR INTERESTS.

The rapid growth of his importing interests and ill health are the reasons attributed by Harry R. Raver in a statement issued by him last week regarding the sale of his and Augustus Thomas' holdings in the All Star feature Corporation.

"These reasons have been no secret to those associated with me in the All Star," says Mr. Raver. "I am simply worked out—broken down. 'Cabiria' and other important productions soon to be presented in America involve a vast amount of effort and time to exploit in the manner I insist they shall be presented. That Augustus Thomas severed his connection at the same time as I did has no significance. Offered what I considered a handsome sum for my holdings, I sold This is but natural."

CLARA KIMBALL YOUNG PRESENTS PRIZE WINNERS WITH TROPHY AT BALL OF MASSACHUSETTS EXHIBITORS.

One of the most beautiful sights that the spectators witnessed at the Massachusetts Motion Picture Exhibitors' Ball, which took place at the Boston Arena, Tuesday, Dec. 2, was the presentation of the Clara Kimball Young loving cup to the prize winning dancing couple, Leona Gaucher and George Shedd, both of Brookline, Mass. The presentation speech was made by Governor Walsh of the State, on behalf of the World Film Corporation and the donor. The couple, wreathed in smiles, were congratulated by Clara Kimball Young on their ability, as she handed them the cup. General Manager Lewis J. Selznick, of the World Film Corporation, who was present, assured the dancing couple that they would be his guests at any time they desire to see his feature photoplays when they are presented in their home town.

EARL METCALFE QUITE SOME KIDDER.

Earl Metcalfe, at the Lubin studio recently "put one over" on George Terwilliger, his director, by announcing to him that he was going to quit acting and become a scenario writer. When asked for an explanation Metcalfe said that he knew of a book which, could it be put into scenario form, would make the greatest moving picture in the world.

Being a noted scenario writer himself and wondering how this book had ever escaped his notice, Terwilliger immediately inquired the name of it. With all appearance of seriousness Earl replied: "The Dictionary, because in it one can find every element for a good photoplay, love, hate, jealousy pity, sympathy, scorn, forgiveness, comedy—" the list was never completed, for Terwilliger fled to his private office. From last reports Earl was still alive.

"THE LAST CHAPTER" NEXT FAVORITE PLAYERS' RELEASE.

The coming Favorite Players' picture, entitled "The Last Chapter," to be released on the Alliance program about the first of the year, is taken from Richard Harding Davis' story, called "The Unfinished Story."

"The Unfinished Story," while containing excellent material for the display of the motion picture art, is one of those mystery stories which leave the reader in doubt as to the actual meaning of the author. This form of handling, while permissible in literature, is unsuitable for cinematographic production. In picturizing "The Unfinished Story" it was found necessary to write the last chapter, and the story was therefore entitled "The Last Chapter."

In making these changes the Favorite Players Film Co. conferred with Richard Harding Davis, and the screen version as produced is the result of the conference of the two parties interested.

WM. FARNUM COMMENDS EDGAR LEWIS AS A PHOTOPLAY DIRECTOR.

When the observant visitor comes to the Pathe studio, where the Box Office Attraction Company is now producing its photoplays, the first thing that strikes him is the pervading atmosphere of efficiency and harmony. If he should ask William Farnum to give a reason for this phenomenon, he might receive the following answer:

"The answer is self-evident if you will only remain long enough to watch Edgar Lewis, our director, stage one of our productions. Mr. Lewis has that rare quality of making others feel the scene and the character that is to be played just as he himself does. When the minds of director and player work in unison there is harmony in action. Confusion and wrangling, those earmarks of inefficiency in stage directing, disappear. Here we all have confidence in the director, and endeavor to follow out his suggestions and put ourselves into the spirit of the role, rather than act like puppets dangling from wires."

JANE COWL ENTHUSIASTIC OVER PICTURE WORK.

The screen debut of Jane Cowl, the noted dramatic star, is quite as interesting to her as it will prove to the general public when the Alco release "The Garden of Lies" is flashed on the screens of the country. Miss Cowl and the company with which the All Star Feature Corporation surrounded her recently returned from St. Augustine, Fla., where the exteriors were done.

"It was all perfectly fascinating to me," she said to an interviewer who sought her in the Fort Lee studios of the All Star at Fort Lee, N. J., "but I suppose I was blessed above other legitimate players who have gone into the motion picture drama. I was blessed, I mean, in having as a vehicle a story with so many exciting incidents as 'The Garden of Lies.' There didn't seem a dull moment during the whole of the time we were in St. Augustine. You know"—and Miss Cowl laughed—"I am married at the start of the romance and start off in an automobile for my honeymoon. We have gone but a few miles when the auto is wrecked, and I am injured in such a way that I am stricken with partial aphasia. Now, that's exciting, isn't it, for the very beginning?

"Then they decide, with the doctor's advice, that as I am calling constantly for my husband that my reason can only be saved by presenting at my bedside a supposed husband. Think of that! We fall in love. Imagine falling in love at first sight. Then my real husband, who is heir apparent to a small crown, returns. Of course there is more trouble. A duel follows at once. And as I saw the duel fought in St. Augustine it was no slight affair. William Russell, the pretended husband, and Philip Hahn, who played the prince husband, were somewhat cut and slashed after it was all over.

DAVID HORSLEY,

Pioneer motion picture man, who startled the inhabitants of filmland recently by purchasing Bostock's entire menagerie, which will be utilized in forthcoming Ninn releases.

OLGA PETROVA LIKES INDIANAPOLIS.

Indianapolis is a city well loved by Madame Olga Petrova, the dramatic star, who has made herself felt in every capital of the world, and who makes her first screen appearance in the Alco release, "The Tigress." for it was in Indianapolis that Madame met her present husband, Dr. John D. Stewart. Madame Petrova was in the city two years ago during the holiday season. A slight operation was necessary. Dr. Stewart performed it. An acquaintance began then which ripened into love. Dr. Stewart had business in many cities, and he and Madame Petrova met frequently. Their first meeting was in December. In March they were married. So Madame insists whenever it is possible, that whatever company she is heading must play in Indianapolis somewhere near the holiday season.

PRESIDENT'S NIECE, MARGARET VALE, A PHOTOPLAYER—PLAYS ROLE IN I. S. P. CO. PRODUCTION.

Margaret Vale, niece of President Wilson, made her debut in motion pictures in a sensational manner last week by appearing in the scene at Marble Hill Cliff, an eighty-five foot eminence overlooking the Harlem River, into which jumped Barney McPhee, the leading man of the I. S. P. Producing Company.

Miss Vale, who in private life is Mrs. Howe, wife of the professor of Latin at the University of North Carolina, has the sanction of her uncle in her professional career, as illustrated by a letter received from the president recently, in which he warmly wished her all success in her venture.

Last season, Miss Vale's work in "Omar, the Tentmaker," in spectacular drama she quickly graduated from a minor part to that of leading woman, brought her to the notice of motion picture producers, who found her, physically and mentally, a fine type for motion picture work. She is an actress of temperament and charm.

The production in which she is now appearing is "Was He a Coward?" The scene that occasioned the daring leap from the lofty craig represents an incident in the escape of the hero, a convict. At this height, and on this dizzy edge, Miss Vale, as the heroine, pleads with the hero not to brave the icy depths, and almost slips into the water herself.

McPhee, watched by a battalion of reporters and newspaper photographers, made the leap in good style and swam a considerable distance with his clothes almost frozen to him.

McPhee will be remembered for his sensational work in "After the Ball," also for other appearances in productions of the Photodrama Company, All Star, Pilot and Thanhouser.

NOTICE

Commencing on December 17 and continuing every Thursday thereafter, the licensed program will include a new one reel comedy of unusual merit.

The public demand for "funny pictures" is so overwhelming at the present time that exhibitors feel obliged to have at least one comedy on the bill every day.

The market is flooded with "COMEDIES," but consistently good ones are few and far between.

It is to meet exactly this condition that MINA FILMS have been devised. They are the result of a long special study of this problem, by one of the oldest and most successful manufacturers in the industry. MINA FILMS are recommended for your immediate consideration. Through all licensed exchanges or branches of the

General Film Company

BADLY BENT AND BROKEN THROUGH STRESS OF EUROPEAN WAR, WALL STREET BROKERS BECOME MOVIE ATMOSPHERE IN "SAMSON."

Frequently when seeking "extra people" for scenes in which big crowds figure, motion picture directors are confronted by the difficulty of obtaining people of enough intelligence to properly fill their parts. Director Lewis, who, with George De Carlton, is directing William Fox's "production extraordinary" of "Samson," Mr. Bernstein's telling drama of financial intrigue, which is released through the Box Office Attraction Company, thought that he would have the same trouble when staging the great "panic" scene in front of the Parisian Bourse, when the frenzied brokers and speculators learn that Brachard's mad maneuvering has wiped them off the slate. Mr. De Carlton set out to find men who would look the part." He anticipated a long search, but a friend of his gave him a friendly tip to go down to the Wall Street Relief Association, where he could probably find men familiar with every click of a ticker and twist of market figures. He succeeded beyond his greatest hopes, not only did he obtain all the two hundred men he wished, but scores who are eager to obtain a chance in "the pictures" were turned down. The result is that every man who participates in the frenzied scenes about the Bourse has had personal experience in money panics both on the curb and on 'Change.

MARY NASH,

In a striking scene from the Life Photo Film Co.'s screen version of the delightful play, "Springtime." It's an Alco feature release.

WILLIAM FARNUM

And a select company of eminent players enacting a scene from the Famous Players Film Co.'s elaborate production of Wilson Barrett's immortal play, "The Sign of the Cross."

OLGA PETROVA,

Starring in the sensational feature photoplay, entitled "The Tigress," which has just been released on the Alco Film Corporation program. The Popular Play and Players Co. made the picture.

ORRIN JOHNSON, ACCOMPLISHED ACTOR, TO PLAY LEADING ROLE IN ROLFE'S PRODUCTION OF "SATAN SANDERSON."

The matinee idol of a considerable part of feminine United States, Orrin Johnson, has just been engaged by B. A. Rolfe to star in the forthcoming photoplay, "Satan Sanderson," which is to be released by Alco. In "Satan Sanderson" the popular young star makes his screen debut.

A large number of leading roles in important plays have been Mr. Johnson's Broadway portion. His last big work in New York was his creation of the leads in "The Marriage Game" and "The Three of Us." He is a native of Louisville, Ky. As a youth he went on the stage in the company of Effie Ellsler. Within two months he was her leading man, a position he held for three seasons.

In 1890 the young actor began a connection with Charles Frohman which lasted for many seasons. In that year he played the juvenile in "Men and Women," a play which ran for one year on Broadway.

Since that time Mr. Johnson has been seen in many plays, always in a leading part. He has been chief main support for Richard Mansfield, Maude Adams and Annie Russell. While he was with Miss Russell his work won first place in critical favor. His creation of the Judge, in the late Clyde Fitch's "The Girl and the Judge," and his juvenile lead in "Mice and Men," with Annie Russell, were real contributions to stage history.

In "Satan Sanderson," film critics agree, the popular star has a role that fits his personality.

PHIL. EXHIBITORS' BALL TRIUMPH. J. ROMAINE FIELDING AND ORMI HAWLEY LEAD GRAND MARCH.

Despite the inclement weather which prevailed, a big crowd turned out to help make the annual ball of the Picture Exhibitors' League of Pennsylvania the most successful one in its career. With an orchestra of sixty pieces to furnish music for the dancing, the Horticultural Hall was packed by ten o'clock with joyous fans, exhibitors and photoplay celebrities. Romaine Fielding, Lubin actor-director-author, and Ormi Hawley, also Lubin star, were prominent among the latter in that they were guests of the League, and lead the grand march. Miss Hawley and Mr. Fielding, with others, among whom were Clara K. Young, Edwin August, Edgar Jones, Lottie Briscoe, Francis X. Bushman, Beverly Bayne, Edmund Breese, Seigmund Lubin and Carl Laemmle, were introduced from the stand just prior to the march, which took place at twelve.

Miss Hawley wore throughout the evening a handsome bouquet of American Beauty roses, presented to her by Mr. Fielding as she came upon the floor. During the course of the night's dancing a beautiful colored drawing of Miss Young was put up at auction, the proceeds of which were to be handed over to the Belgian Relief Fund. The drawing went to Siegmund Lubin and Carl Laemmle, who joined together in the bidding.

An event of the evening which proved its human interest worth to those who were witnesses was the meeting between Mr. Fielding and Edmund Breese, famous legitimate star. Fourteen years had elapsed since the paths of these two artists crossed; prior to that, when Mr. Fielding was also doing the legitimate, the two men had been fast friends. At the finish of the dancing Mr. Breese accompanied Mr. Fielding to his apartments, where the rest of the night was spent in going over old times and discussing the picture game as it is developing.

The three boxes were held by the Lubin Company, the Universal and the Box Office Attractions.

DONALD MACKENZIE GIVES A DINNER.

Donald MacKenzie, who has been directing the last episodes of "The Perils of Pauline," gave a dinner at the Hotel McAlpin on the night of Sunday, Dec. 6, to the Patheites, both in the studio and office, who have been co-operating with him in his work. Those present were: Frits Whatne, who presided as toastmaster; Kyle, St. Germain, Mink, Jack Disch, Mohn, Van Arsdale, Stenernagel, Heinz, Zapetti, Pearl White, Donald MacKenzie, Frank Lang, Alec Thompson, Harry Crandall, Lefty Miller, Frank Redmond, Mme Staatz, Johnny Meighan, H. Stocker, Davidson, Hannah Cohen and G. Bardet. Everybody had to make a speech, and some budding Demosthenes were disclosed. The dinner lasted six hours, and all agreed that it was none too long.

In answering ads. please mention CLIPPER.

ALCO FILM CORPORATION

PRESENTS

THE MOST TALKED OF SCREEN COMEDIENNE

MARIE DRESSLER

IN A WHOLESALE COMEDY OF LAUGHS AND ROARS

In which the

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218 W. 42d St. New York WALTER HOFF SEELY, Pres.

THE GREAT DEVELOPMENT IN AMERICAN MOTION PICTURES.

BY ARTHUR J. LANG.
(Export Manager, Nicholas Power Company.)

Those who have watched the remarkable development of the American motion picture industry might well express surprise that a great advance in an entirely new direction is soon to take place, in fact, is taking place. Yet the commercial possibilities of the business for the manufacturers and producers of the United States have not been half developed. On the surface this may sound like a radical statement, yet it is really conservative. It might have been made much stronger. For up to the present the American motion picture industry has depended almost entirely on this country for development, while nearly all the rest of the world lies practically untouched, quite undeveloped. The first early endeavors to exploit foreign markets, endeavors that have been greatly stimulated by the European War, have borne fruit, and the wise film producers and theatre equipment dealers are making haste to follow the lead of the successful pioneers. The tremendous possibilities of the export field offer a golden harvest.

To realize just what the rest of the world means to us, it is well to compare with this virgin field the progress that has been made in this country, where the opportunities are really smaller both by reason of smaller area and population. All over the world, from ocean to ocean, in the Arctic Zones as well as on the Equator, no matter what may be the customs or traditions of the people, regardless of race, language or local conditions, will motion pictures be found. And they have come to stay; they have come to amuse, to instruct, to educate. In each country the people see pictures depicting scenes not only from their own lives, but from the lives of others in far distant lands. For there is a diversity to photoplays that requires the inclusion of every clime and every nationality, that discloses to the view even the life of the ancients. All this in addition to the great news events and the wonderful educational films that are flashed on thousands of screens all the way round the globe. The public demand seems insatiable; the cry always is for more pictures and for a greater variety of subjects. It is this popular response that has made possible the commercial success of the motion picture industry.

The development of the industry has been one of the marvels of the last decade, and while in the aggregate this development has industrially been confined to certain sections, indirectly it has a tremendous influence upon all sections; although cameras, films and projection machines are made in only a comparatively few localities, their use is universal. While the manufacture of motion picture equipment is restricted to this extent, the commercial possibilities are as great in one part of the world as in another; wherever people have eyes to see with, the motion picture business makes fortunes, sometimes great and sometimes small, for the men who, in various ways, are identified with the industry.

Coming back to the scene of the greatest development of motion pictures, a few figures will indicate the tremendous growth of the industry. The local business last year represented investments and expenditures of more than $300,000,000, which is said to make it the fourth largest industry in the United States. This amount is distributed among the manufacturers of machines and films and equipment for the production of both these items, also theatre equipment, the theatres themselves and the property on which they stand. It will be seen, therefore, that the financial beneficiaries have not been limited to a few men, for in addition to those who have been more energetic and farseeing than their fellows in the development of the business, and who have benefited proportionately, there are thousands of men who have given up other businesses to engage in the exhibition of motion pictures. These also helped reap the great harvest. It is said that more than 20,000 picture theatres in the United States received 8,000,000,000 paid admissions during 1913, these theatres showing 28,000,000 feet of film each night. New York City may truly be said to be the centre of the industry. It has more than 1,200 motion picture theatres, which are said to be attended by 720,000 persons daily at an average admission price of eight cents. Of course, in some of the fine theatres the prices run higher, fifty cents being ordinarily charged for the best seats. In nearly every other city and village in the country the number of theatres is just as large in proportion to the population.

There has been a marked improvement in the character of motion picture theatres all over the world. Even in the largest cities any little old structure or abandoned store was accepted as an exhibition hall. This has almost entirely been done away with. With the improvements that have been made in the character of both the subjects and the films, and in their projection on the screen, has come a decided advance in the character of the theatre itself. This has been not merely as a result to make the surroundings correspond in attractiveness to the improved character of the photoplays and appearance of the pictures, but the movement has been very largely in deference to the audiences and to add to their comfort, convenience and safety. Wise motion picture theatre managers now make every possible appeal to secure a high grade clientele and, having secured it, make every effort to give continued satisfaction.

It is for that reason that the managers seek photoplays that they know will be suited to the tastes and desires of the audiences, and for the same reason that the producers do all in their power to meet this demand. This is one of the principal factors in the great commercial success of American film producers—they have studied the tastes and desires of the public. We are speaking now not merely from a local standpoint, for the American film manufacturers who are seeking the great foreign markets have shown the same wise, broad-minded policy in their relations with foreign buyers. Just as photoplays depicting the customs, the thoughts, the activities and traditions of other countries appeal to audiences in the United States, so do American films which show the home life, the industrial progress, the civic development peculiar to the country, the business life of the metropolis of a hemisphere, or the old cowboy and Indian scenes which were common in the early days of our Western development and which are now being re-enacted for motion pictures—so do these objects carry something new or at least tell a human interest story that is somewhat different from that which the residents of another land may be accustomed to in their every-day surroundings.

It is estimated that during the present year American film manufacturers have exported more than twenty-five thousand miles of pictures. It is no wonder that many of the well known picture actors and actresses of this country are as popular in Europe as in the United States. A single motion picture may reach fifteen million spectators. While it is being enjoyed in New York, Chicago or any hamlet in this continent, at the same time it may be applauded in London, Stockholm or Sydney. Yet, in spite of all of this expansion, Mid-America, the Orient and Africa, have been practically neglected by the American film manufacturer, and interest in these markets only became manifest after the crippling of European motion picture plants since the beginning of the great war.

New York may easily be regarded as the centre of the America motion picture industry. The Nicholas Power Company, which is by far the largest manufacturer of projecting machines in the world, is located there, while there are fourteen large concerns in New York and vicinity that manufacture films. The Nicholas Power Company not only makes most of the machines used in the United States, but exports them in large quantities. A number of the film companies are now endeavoring to develop their foreign trade in all the world's markets. The film business has grown so rapidly that manufacturers have not been able to make themselves very familiar with the foreign market, but those that have made a study of the export field are beginning to be well rewarded for their efforts. They are now in a position to furnish the buyer of any other country photoplay films that cover a wide range of subjects and action. They can provide sensational melodramas, war plays, love stories, society dramas, the classics, Indian uprisings and humorous films without end.

Another striking illustration of the tremendous development of motion pictures industrially in the United States is the statement recently made that the business employed more than 50,000 men and women. Yet, significant as this total is, it refers only to the manufacturing end of the business and the production of picture films. Moreover, the figures appear to be very conservative. The film producers in New York and in other parts of the country each employ stock companies of from twenty to thirty players. For the big feature productions supernumeraries often are employed by the hundreds and sometimes by the thousands. Connected with the picture dramatic companies are the directors and the camera operators. There are also the operatives in the mechanical departments of the film plants and in the projection machine and cement factories. Add to these the office forces of the various companies and the employees of other concerns directly or indirectly connected with the manufacture of films, the production of the pictures, the manufacture of cameras and projection machines, and the total will probably exceed 100,000. In addition there are the ticket sellers, doormen, attendants, etc., of the 20,000 theatres, which adds possibly 100,000 or more men and women to those otherwise connected with the operation of the motion picture industry. These figures are multiplying rapidly. Unfortunately we can only give those for the industry in the United States, as statistics do not show the total number of theatres throughout the world. So rapidly is the motion picture developing that new theatres are being erected in every land.

It speaks well for the future of the business, insuring not only permanency, but a high standard throughout the world, that practically all of those who have taken up the exhibition of motion pictures realize the dignity of this new business and have shown their appreciation of this fact by doing all in their power to place the theatres on a high plane. When we say that motion pictures have come to stay, the expression sounds exceedingly weak. Motion pictures, as an industry, a business, an art and a civilizing factor, to use the old expression once again, are only in their infancy.

A FEW MINUTES WITH LEWIS J. SELZNICK, GENERAL MANAGER, WORLD FILM CORPORATION.

In conversation recently with Lewis J. Selznick, general manager of the World Film Corporation, we learned that the World Film Corporation came into being Feb. 14, 1914. Mr. Selznick bought out the old World Special Co. and the Pompeii Film Company. He then proceeded to secure the film products of the Shuberts.

The next contract he closed was with Wm. A. Brady, for the exclusive right to manufacture and distribute his pictures. Then contracts were closed by which he took over the Chas. B. Blaney Picture Play Company. The next big institution to sign with Mr. Selznick was the Liebler company, and at the same time he closed with Paul Armstrong for his greatest successes, "Alias Jimmy Valentine" and "The Deep Purple."

From the Colonial Motion Picture Corporation he secured Sir Gilbert Parker's photoplay, "The Seats of the Mighty," and other features. He has taken over the entire output of the Dyrda Art Film Corporation, and recently the California Motion Picture Corporation arranged with him to have the World Film Corporation market its products. Through his personal efforts Lillian Russell agreed to make a photoplay version of her greatest success, "Wildfire," and Lew Fields, the noted comedian, is now working on a picturization of his great success, "Old Dutch." He concluded a contract with Mrs. Medill McCormick, the noted leader of the suffrage movement, by which the World Film Corporation will handle the suffrage photoplay, "Your Girl and Mine," on a unique selling plan, which will be mutually beneficial to the suffrage cause and the World Film exhibitors.

Bert Levy, the famous artist-entertainer, who is known to vaudeville audiences throughout the world, is preparing a series of photoplay novelties for Mr. Selznick. Edward S. Curtis decided that Mr. Selznick was the most capable man in the picture world to handle his Indian picture, "In the Land of the Head Hunters," upon which he spent three years, and a small fortune, to make.

The acute observer of the doings in this field knows that Mr. Selznick never makes an announcement that he has to retract. Whatever statement he makes is one that can be banked on. So when he was asked regarding the future announcements of the World Film Corporation, he said that there were some big ones to be made that would startle the moving picture world, but at the present moment he could not make any final statements.

Considering that within a short period of six months Mr. Selznick has made the World Film Corporation's name a staple one wherever pictures are considered, he can feel certain that the year 1914 was one that he need not be ashamed of. It may be considered a happy augury for 1915.

Power's Cameragraph No. 6 A

Has maintained its supremacy since the inception of the motion picture business, through sheer force of merit. In it are to be found more good points than can be discovered elsewhere, and it approaches closer to absolute perfect projection than any other machine.

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Power's has developed this to the highest point of efficiency—pictures without flicker, clear and steady.

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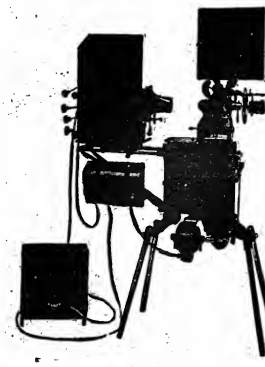
Interchangeable, easy of access and constructed of the best material that money can buy and all made by us, bearing our name and guarantee.



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So delicately adjusted that a child can run it, though it always does a man's work and without noise.

NO MORE DARK SCREENS

Power's 6 A is equipped with our patented loop setter device which will reset the loop automatically without stopping the machine.

THESE ARE BUT A FEW POINTS WHICH MAKE FOR POWER'S SUPREMACY

WRITE FOR CATALOGUE T

NICHOLAS POWER COMPANY, Ninety Cold Street, NEW YORK CITY

INTRODUCING THE NEW PROGRAM.

BEING A DESCRIPTIVE TALE OF THE ADVENTURES AND MIS-ADVENTURES OF A PICTURE FIELD MAN.

BY HARRY BRICHENBACH,
(Promoter of Publicity for the Alco Film Corporation.)

His nearest claim to respectability was the bath he took every Saturday morning, but they told him he would make a capital picture salesman and, taking the trite conversation seriously, he applied to Mr. Filvy of the Recent Photoplays Productions and Extravaganza Exploiting Association Company and secured a position—not a job—handling the OUT-OUT through New England.

Yclept Ted, but shorted in nomenclature to T, owing to his absorbing appetite for that particular beverage, he hit the steel ribbons for Bridgeport, with enthusiasm and optimism mingling beneath his B. V. upper.

Above all things, Bridgeport is no place for a beginner. The populace are close-fitting, straight front, and exist on impecunious vaudeville and other whimsicalities.

Money is as loose in this particular place as a mummy's ribs, only more so. T struck the "Fivecentodeon" and met Sevelodswurst, the manager-treasurer-operator, in his two by minus office.

Quick to the point T. tolled off in ecstatic syllables the joyful tidings on R. P. P. E. E. A. productions.

"An' we've got Lizzie Bleksford, in Booth Spankington's 'The Man from Nome,' and Lottie Brisket, in Rida Johnson's 'Tangling's 'Why She Took a Receipt.' Two masterpiece, a couple a classics, an' —"

"Ain't nobody making anything but masterpieces?" interrupted Sevelodswurst.

"Sure," replied T., "but none of them ain't admittin' it. Why, we showed 'The Dwarf of Blood' to the trade in our rejection room to a crowd of doctors, and it was so perfect, atmospherically, the doctors discovered the cause of infantile paralysis."

"Sure," said Sevelodswurst, "I showed one picture here what was supposed to be taken before the time of the exit from Egypt, and in the third reel they took Moses to the cemetery in a locomobile. That's the trouble—too much atmosphere—in the offices. I ain't had nothing but atmosphere for six months, ever since the Burty Motion Picture Concoction Company promised me Richard Faversham, in 'Nellie, the Clonk Model.'"

"We never disappoint," began T., again starting out to boost the products of his concern "We never had a disappointment since we began releasing the present program."

"Dot's what Joe Finkie told me," answered Sevelodswurst. "He said he expected de pictures to get rotteest each week and that you hadn't disappointed him yet."

"Well, I'll drop back in on my way to New York, said T.

The case looked hopeless to him and he took his departure. Hartford was the next stop for T., and Ephriam Hoshky, of the leading Polish house, "The Bijouloshy," met him at the unchly papered door.

"If you are going to talk programs to me, save your breath," said Ephriam, before T. could take in sufficient breath to launch into a talk on recents—"I don't want no more programs, I want features. I had the Globe program and they didn't 'prog.' I had it, one pitcher where the hero was supposed to run through the fire. He ran around it. He wasn't even scorched, let alone burnt. He didn't run through once, and the girl, instead of running through the fire run all along the edge, and they used the same fire in another pitcher the next day. They was all alike. The same fire in two pitchers."

T. was possessed of sufficient perspicacity to realize that Hoshky was no ready money. He cut and slashed his prices to win him back to the fold, but to no avail, and Providence boasted of T's. presence the following morning.

George Cohan says the only way to get money out of Providence is to put a big tent over the whole city, then charge the native ten cents each to get out. Use your own judgment.

T. was representing the Motion Picture "Woolworth's," and was willing to do business on any basis.

Get customers. No matter how, but get them was the coat of arms and seal of the R. P. P. E. E. A., and T. had already given the price list a cauliflower ear.

At least fifteen exhibitors had turned a deaf ear to T.'s arguments when he ran full speed ahead, high gear into Manager Isaac Hein, of the Star Spangled Banner Theatre, on Huston Avenue.

Above all things Isaac was a business man. His sixth sense was economy. He could save a dollar out of less money than any other man in the industry, and boasted that he ate before he got hungry to keep from eating too much.

When Isaac decided to change the front of his house, he decided at the same time to change from five reels of ninety day stuff to a big feature twice a week, three days each.

T. was thoroughly discouraged, and it was with heavy heart that he greeted Hein.

Hein wore a peaked cap, the front of which bore the title, "Manager," in large gold braided letters. It was the custom with Hein to attire himself befitting the position he occupied. Hence, when he occupied the operator's booth, he changed his cap to one bearing the title, "Operator." When superintending the seating of the house, his cap bore the words, "Chief Usher." He was systematic. His methods were machine like, but he was making a little money and considered his policy a proper one.

T. seated himself in the office, while Hein changed his cap from manager to "Booking Agent."

"Now, what have you got to offer?" began Hein.

"I'm representin' the Recent Photoplays Company," began T., "and have just introduced our program all through New England. I shouldn't have stopped over here, but the firm admires your business methods and I thought, perhaps, you might consider changing to a feature program."

"I was thinking of runnin' features," began Hein, "but when I seen what Leebo was doin' with features down street, I just made up my mind if I had big money to buy features with, I would buy vaudeville."

"Don't be foolish," ejaculated T.

He felt himself slipping and decided to be aggressive.

"Why, there ain't one Sleith house doin' any business," he persisted, "an' they show regular acts. How kin you expect to git any money when the best you could get to play here would be a lot of punk stuff? Why, you couldn't get a franchise on the shootin' gallery circuit. You're off the beaten path."

Hein liked aggressiveness and decided to argue the point.

"I got a friend what put in vaudeville down to Lynn, and he wrote me he was makkin' good money," he said.

"Lynn's all right because the public's blind and want to hear the show, but what chance have you got against Sleith's, Bloew and Foxey?"

"Well, maybe you're right, but vaudeville is purty good."

Back and forth swayed Hein. Between a feature program, first run stuff one four months old and nine cent variety, he was undecided.

At four o'clock T. wired to his home office that he had just signed Hein to a two weeks' trial, and that he would open the following Monday with "Silver Threads Amongst the Coal," in which the prominent Broadway star, Elizabeth Proscenium, was playing the title role.

With renewed hope over his initial order T. entrained for Taunton, Mass., where the first temple of cinematographic amusement he struck was the New Strabed.

The particulars of his conversational endeavors to convert the manager of the above house to the firm's program will be related in an early issue.

ALICE BRADY,

Daughter of Wm. A. Brady, the theatrical producer. Miss Brady plays the principal role in the World Film Corporation's film version of "As Ye Sow," and from reports emanating from the studio in Fort Lee, does full justice to a part that calls for acting of a subtle and repressed nature.

FAMOUS PLAYERS CO. AT LAST SECURES JOHN MASON.

The Famous Players Film Co. has added another valuable asset to the Paramount program, by announcing the engagement of the celebrated and popular star, John Mason, who will be presented in the world renowned drama, "Jim, the Penman," by Sir Charles L. Young, the heart-gripping story of the great forger, who sins for love, and whose after-life is one of remorse and dramatic retribution. Mr. Mason will, of course, play the title role, Jim Ralston, the man whose clever pen works so much harm even to his most dearly loved, and which finally writes with his heart's blood his own punishment.

With a greater personal following than most other stars of the contemporary stage, Mr. Mason represents to a remarkable degree the individual strength of American stage celebrities, who, unlike the stars of any other nation, possess an intrinsic value aside from the attraction of the plays in which they are presented.

Mr. Mason has scored brilliant triumphs in a number of stage successes, including "The Ambassador," "The Witching Hour" and "As a Man Thinks."

"Jim, the Penman," with its powerful appeal to the emotions, coupled with the stellar importance of John Mason, should make an unusually popular photoplay, and this Famous Players production will undoubtedly develop into one of the most notable releases of this company.

Jesse L. Lasky Feature Play Co.

JESSE L. LASKY PRESENTS
THE COMPLIMENTS OF THE CHRISTMAS SEASON
TO ALL MOTION PICTURE EXHIBITORS EVERYWHERE
AND TO THE MILLIONS OF PATRONS
WHO ALWAYS WELCOME LASKY FEATURES

Lasky Productions Already Released and Announced for the Near Future

Sept. 7. **VIRGINIAN** . . . . . Dustin Farnum
Sept. 17. **BOBBY BURNIT** . . . . . Edward Abeles
Oct. 12. **WHERE THE TRAIL DIVIDES** . . Robert Edeson
Oct. 22. **WHAT'S HIS NAME** . . . . Max Figman
Nov. 5. **READY MONEY** . . . . . Edward Abeles
Nov. 9. **MAN FROM HOME** . . . . Charles Richman
Nov. 19. **CIRCUS MAN** . . . . . Theodore Roberts
Nov. 30. **ROSE OF RANCHO** . . . Bessie Barriscale
LASKY-BELASCO PRODUCTION
Dec. 7. **THE GHOST BREAKER** . . . . H. B. Warner
By PAUL DICKEY and CHAS. W. GODDARD
Dec. 24. **CAMEO KIRBY** . . . . . Dustin Farnum
By BOOTH TARKINGTON and HARRY LEON WILSON
Jan. 4. **GIRL OF THE GOLDEN WEST** ALL STAR Lasky-Belasco Cast
By DAVID BELASCO
Jan. 21. **YOUNG ROMANCE** . . . . Edith Taliaferro
By WM. C. DeMILLE'S Successful Play
Jan. 25. **THE GOOSE GIRL** . . . . . Marguerite Clark
By HAROLD McGRATH COURTESY OF FAMOUS PLAYERS
Jan. 28. **AFTER FIVE** . . . . . Edward Abeles
By WM. C. and CECIL B. DeMILLE
Feb. 15. **THE WARRENS OF VIRGINIA** Blanche Sweet
By WM. C. DeMILLE SPECIAL LASKY-BELASCO PRODUCTION

JESSE L. LASKY FEATURE PLAY CO.
220 West 48th St. NEW YORK CITY
JESSE L. LASKY, President — SAMUEL GOLDFISH, Treas. and Gen. Manager — CECIL B. DeMILLE, Director General

WILLIAM FOX

PRODUCTIONS EXTRAORDINARY

NOW BOOKING

The Walls of Jericho By Alfred Sutro, with EDMUND BREESE and an All-Star Cast. This production was produced by JAMES K. HACKETT at the Hackett Theatre, New York, and ran 550 performances.

The Thief By Henri Bernstein, with DOROTHY DONNELLY, creator of "Madame X," as produced by Charles Frohman at the Lyceum Theatre, New York. Played to capacity for two years.

The Idler by C. Haddon Chambers, with CHAS. RICHMAN and Cathrine Countiss, as produced by Daniel Frohman with an All-Star Cast at the Lyceum Theatre, New York.

Samson by Henri Bernstein. (Not the Biblical play.) With WILLIAM FARNUM, as produced by Charles Frohman at the Criterion Theatre, New York.

A Fool There Was by Porter Emerson Browne, with EDWARD JOSE and THEDA BARA.
ROBERT HILLIARD'S greatest triumph.

COMING
THE CHILDREN OF THE GHETTO, with WILTON LACKAYE
AND DAVID BELASCO'S
THE GIRL I LEFT BEHIND ME, with ROBERT EDESON
SOME OF THE BIGGEST HITS IN 20 YEARS

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SYRACUSE, N. Y.—400 Eckel Theatre Bldg. Phone Warren 119.
PHILADELPHIA, PA.—1333 Vine St. Phone Walnut 4503.
PITTSBURGH, PA.—121 Fourth Ave. Phone Court 1302.
CLEVELAND, O.—618 Columbia Bldg. Phone Cuyahoga Central 6200R Bell, Main 5677.
ST. LOUIS, MO.—3632 Olive St. Phone Bell, Linden 726, Kinloch, Delmar 4363.
KANSAS CITY, MO.—926 Main St. Phone Bell, Main 1088 Home, Main 7263.
DALLAS, TEX.—1907 Commerce St. Phone South Western, Main 2066.
SAN FRANCISCO, CAL.—107 Golden Gate Ave. Phone 4860 Market.
DENVER, COLO.—Ideal Bldg., 17th and Champa Sts. Phone Main 5071.
MINNEAPOLIS, MINN.—Jewelers' Exchange Bldg. Phone North Western Nicollet 2498.
CHICAGO, ILL.—314 Mallers Bldg., 5 S. Wabash Ave. Phone Central 1716.
SEATTLE, WASH.—1214 Third Ave. Phone Elliott 1939.
SALT LAKE CITY, UTAH—McIntyre Bldg.

ROBERT BRODERICK.

Robert Broderick is the leading man of the Dyreda Art Film Corporation. He has an international reputation as an actor, having played with such stars as Francis Wilson, Virginia Harned, Thomas Jefferson and many others.

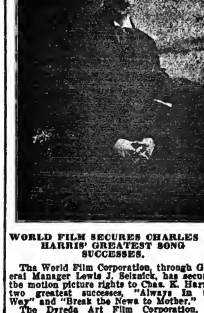
Mr. Broderick has been for several years one of the bright stars of the operatic stage, and in regard to the various make-ups of different characters, he is said to have no equal. His first advent into the picture game was with the Kinemacolor Company, on the Coast, where he wrote and played the lead in the old fable, "Jack the Giant Killer." His portrayal of that difficult character was so excellent that he was made an offer by the Western Eclair Company, which he accepted, and with whom he remained for some time. He then came East and joined the New York branch of that company, and from there went to the Famous Players Company.

His work with that company attracted favorable comment, and when his director, J. Searle Dawley left the Famous Players to form his own company, the Dyreda Art Film Corporation, he took Mr. Broderick with him as his leading man.

The Dyreda Company up to the present has made two big feature pictures in which Mr. Broderick played the lead, and these pictures are being released through the World Film Corporation. The first picture, a four-reel subject, "One of Millions," has already been released, and many expressions of approval have been made on the excellent work of Mr. Broderick, both by the public and the press. The other, featuring "In the Name of the Prince of Peace," was released Dec. 7, 1914.

W. J. FERGUSON.

W. J. Ferguson, who appears in his original role of Pop Clarke, in the photoplay version of "The Deep Purple," in which Clara Kimball Young is starring, under the direction of the World Film Corporation, has the honor of being the oldest American actor on the stage. He is the solo surviving member of the cast that supported Laura Keene at Ford's Theatre, Washington, the night President Lincoln was assassinated.



WORLD FILM SECURES CHARLES K. HARRIS' GREATEST SONG SUCCESSES.

The World Film Corporation, through General Manager Lewis J. Selznick, has secured the motion picture rights to Chas. K. Harris' two greatest successes, "Always in the Way" and "Break the News to Mother."

The Dyreda Art Film Corporation, of which J. Parker Read Jr. is general manager, has arranged to produce these two sterling songs at their studios, and the work of casting has already begun.

Special productions are to be made for both of these films, and it is planned that they will become high grade features in the World Film Corporation service.

PARAMOUNT PICTURES

Daniel Frohman Presents
WILLIAM FARNUM
In a Stupendous and Impressive Film Version of
WILSON BARRETT'S
Sublime and Immortal Drama
"THE SIGN OF THE CROSS"
In Five Parts
The Foremost Film Classic Ever Produced in America
RELEASED DEC. 21.
Produced by the
FAMOUS PLAYERS FILM Co
ADOLPH ZUKOR, President.
DANIEL FROHMAN, Managing Director EDWIN S. PORTER, Technical Director
Executive Offices,
213-229 W. 26TH STREET, NEW YORK
35 FAMOUS FEATURES A YEAR

THE TRIUMPH OF THE AMERICAN FEATURE.

BY ADOLPH ZUKOR.

To say that the American feature film has at last attained its inevitable distinction and supremacy is a marked understatement of the truth. Great and numerous as always were its possibilities, it has during the past year exceeded all the hopes entertained by the most zealous and sanguine. The belief was recently prevalent in Europe, and, indeed, in American trade circles as well, that the American feature could only distantly approach the European multiple reel production. Such a theory is now commonly dissipated. In the complete and astonishing triumph of the American feature, in the tremendous prestige it has given the entire film industry, and in the general manner in which it has been substituted for, and has often superseded regular dramatic attractions in established, legitimate theatres, is included the answer to all the vapid utterances predicting the early termination of the popularity of the feature.

It is impossible, in a brief survey of the development and advancement of the feature, to do more than merely suggest the astounding conditions that this form of film attraction has created in the trade. It has not only added many new phases to the commercial status of the industry, it has not only appreciably advanced the monetary value of film programs, it has not only induced the public to pay higher admissions to picture theatres, because it evidenced to the public a higher standard of money than a corresponding number of single reels, but more than all these, it has resulted in the erection of elaborate, dignified and beautiful theatres; it has forced many exhibitors to conclude that when film players can regularly and consistently make the features that are now being presented by the leading feature concerns, it is entirely necessary to exhibit them in houses comparable in their artistic and physical beauty with the charm and dignity of these subjects. So that in considering the total influence that the feature has had upon the industry, one of the most important results recorded must be conceded to be the influence and the stimulus it has exerted toward better houses and better presentations in general.

The Strand Theatre, New York City, which embodies the greatest advancement in motion picture exhibiting, is a product of the feature. The entrance into the motion picture field of the great theatrical producers is another result of the feature, and even more correctly, the result of the influence of one feature concern. The conversion of theatre and circuit managers throughout the country from legitimate performances to film exhibitions is another direct result of the introduction and development of the feature.

It is insufficient to say that the feature has assisted the motion picture's progress; it is more authentic to state that the feature has actually preserved the interest and appeal of the film, and has brought the motion picture to the attention and regard of audiences who would never otherwise be induced to attend picture performances. For these varied and important services to the art of the silent drama, the trade at large and all directly or remotely connected with it, owe an enormous debt of gratitude.

PROPOSED THEATRES.

NEW YORK, N. Y.—Moving picture theatre, $25,000. Architect, Thos. W. Lamb, 644 Eighth Avenue. Owner, Retnis of Chas. A. Coe, 60 Wall Street.

BROOKLYN, N. Y.—Moving picture theatre, 49x89, $20,000. Architect, Max Hirsch, 801 Fulton Street. Owner, G. K. Z. Amusement Co., G. Goldberg, pres., 120 Flatbush Avenue.

ROCHESTER, N. Y.—Picture theatre and store, 50x100, $10,000. Architect, C. W. Eldridge, 316 Cutler Bldg.

WINTHROP, MASS.—Theatre Winthrop. Architect, Penn Varney, 25 Exchange Street, Lynn, Mass. Owner, C. H. Hatch, care architect.

JERSEY CITY, N. J.—Motion picture theatre 50x100, $50,000. Architects, E. C. Horn Sons, 1476 Broadway, New York City. Owner, Hill Arcade Realty Co., 75 Montgomery Street, Jersey City.

BALTIMORE, MD.—Moving picture theatre (alt. and add.), one story, $16,000. Owner, Joseph Brodie, 1116-22 Light Street. Plans under consideration.

MINNEAPOLIS, MINN.—Moving picture theatre, 32x70. Architects, Foley & Johnston, 710 Plymouth Bldg. Owners, B. N. Schneider and Harry Green, Plymouth Bldg.

CHICAGO, ILL.—Theatre, three story and basement. Architect, F. O. De Money, 19 S. La Salle Street. Owner's name withheld.

JACKSONVILLE, ILL.—Theatre and two stores, 40x135. Architect, C. Bentham, 316 College Avenue. Owner, White Hall Theatre Co. Lessee, C. Lowenstein.

PHILADELPHIA, PA.—Moving picture theatre, 40x86, $0,000. Architect, J. Elvin Jackson, 719 Walnut Street. Owner, Jos. Procca, 835 N. Fortieth Street.

BALTIMORE, MD.—Moving picture theatre, 38x101, $10,000. Architect, John Freund Jr., 11 E. Lexington Street. Owner's name withheld. Lorenz J. Schoenlein & Son, 2218 E. Baltimore Street, are lowest bidders.

TREBLE CLEF CO.'S SONG-PICTURES SUCCESSFUL INNOVATION.

Every song that leaps into popularity and is whistled and sung has a story to tell in its verses. More than that, it has a story in its origin, its inspiration and its making, and the good-natured, curious American public always wants to know the whys and wherefores. Somebody thought this, but a wiser man found a way to tell this story. He invaded the favorite form of entertainment of the day, and animated song-pictures were the result.

For instance you are at the show and the orchestra begins to play the newest song hits. You know it, and so does the girl with you. Then suddenly on the screen you see a music publisher (no have known by name and fame all your life), seated in his office conferring with a prominent composer and lyric writer, and impressing them with words and gesticulations that his house must have a new song. Then the reel carries you along with the song maker after an inspiration. It may be a walk in the park, a trip down to Coney, a peep at Chinatown, a stop at the nearest cabaret, or somewhere until they find a spark that sets the muse in motion. Then you gaze on them at work and so on until the song is made. Then comes the story told in the song, and this is a complete and interesting scenario carefully and effectually posed and timed to singing by the vocalist before the screen.

This is the novelty that was the red letter hit of novelties presented at Hammerstein's this season and followed by equal successes at many photoplay-houses. The pictures are acted by authors themselves, and it is the first time the public has been allowed so intimate a visit into the realms of songland. The service is handled by the Treble Clef Motion Picture Company, its originators.

WATER!—OH YES, IT CAN BE USED FOR WASHING ALSO.

While Edgar Jones the Lubin leading man-director, was filming "On Moonshine Mountain" last Summer at Betswood, the Lubin estate, he chanced upon a hidden spring of clear, cold water. Louise Huff and the entire company eagerly quenched their thirst, then wondered if it was free from bacteria. While undergoing the torments of doubt a chemical analysis was made and the water found to be of rare merit. Exclusive use of the spring has been given Edgar Jones, and both at his home and in his dressing room crystal coolers dispense the product of "Moonshine Spring."

CENTAUR-BAYONNE STUDIOS OPEN TO OUTSIDE PRODUCERS.

Owing to the fact that David Horsley has sent all of his producing forces to Los Angeles for the Winter, the Centaur studio at Bayonne, N. J., has been offered for rent.

The Centaur studio has just been equipped with Cooper-Hewitt and Kleigl lights, is glass topped, and in point of equipment and arrangement is second to none in America.

THE M. E. COMERFORD AMUSEMENT ENTERPRISES

OPERATING A CHAIN OF PHOTO-PLAY THEATRES IN
SCRANTON, PA.; WILKES-BARRE, PA.; PITTSTON, PA.; CARBONDALE, PA., and DANVILLE, PA.
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General Film and Mutual Exclusive

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NOTHING BUT THE BEST:
THE LITTLEST REBEL
AFTER THE BALL
HOUSE OF BONDAGE
AND OTHERS

FILM and SONG SLIDES
A big reduction in Film, 100 reels at 1 cent a foot, some at $3 a reel; have Western and Indian Reels, 500 Sets of Songs Slides, 50c. to $1 a set; Power's No. 5 Machine, $75; also other cheap Machines: Model "B" Calcium Machine, $20. I also buy Films, Slides and Machines, if good. G. P. GALLOT, 16 Eighth Ave., N. Y.

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"YOUR GIRL AND MINE"
WITH A NOTABLE CAST
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OLIVE WYNDHAM, SYDNEY BOOTH, KATHERINE KAELRED, DR. ANNA HOWARD SHAW

WORLD FILM CORPORATION
WM. A. BRADY PICTURE PLAYS, Inc.
PRESENTS
WILTON LACKAYE
In the Photoplay Version of his greatest stage triumph
"THE PIT"
WITH
GAIL KANE and MILTON SILLS
RELEASED DEC. 28

For further information communicate with the nearest branch of the
WORLD FILM CORPORATION
LEWIS J. SELZNICK, Vice President and General Manager
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JESSE LASKY ENGAGES EDITH TALIAFERRO FOR A SCREEN APPEARANCE.

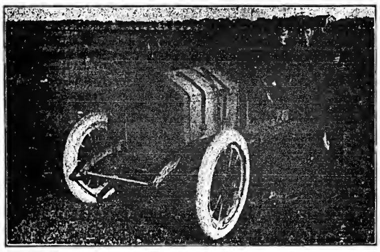
Samuel Goldfish announces that a contract has been concluded between Jesse L. Lasky, as president of the Jesse L. Lasky Feature Play Company, and Edith Taliaferro, by the terms of which Miss Taliaferro is to be seen, in the near future, in an elaborate photo-dramatic production.

Miss Taliaferro will be remembered as a leading artist in such widely known Broadway productions as "Rebecca of Sunnybrook Farm" and "Young Wisdom."

She is the younger sister of Mabel Taliaferro, and this will be her first appearance on the screen.

For Miss Taliaferro's screen debut Mr. Lasky has selected a play entitled "Young Romance," which is by Wm. D. De Mille. The production will be directed by Cecil B. De Mille, brother of the author.

The story of "Young Romance" concerns the experiences of a young girl clerk in a department store, who, in a fit of June madness, determines to pretend that she is a rich lady of fashion during a brief vacation of one week. In this manner Nellie Nolan transforms herself into Ethel Van Dusen and proceeds to Ocean Beach, Me., there to live a brief life as a society butterfly. One of the young men in the store is seized with substantially the same plan, and repairs to the same Summer resort. The experience of these two young imposters culminate in their determination to marry.



ARTHUR ASHLEY.

Arthur Ashley, leading juvenile of the Thanhouser Film Corporation, seated in his racing car, which can make a mile in fifty-five seconds! Mr. Ashley recently utilized the high-powered machine in a thrilling auto race, which forms one of the big scenes of a forthcoming Thanhouser release, "The Speed King."

IN AND AROUND FILM TOWN.

BY LEN.

KINETOPHOTE EFFECTS MARKETING ARRANGEMENT WITH HOLLANDIA FILM MFG. CO. OF HOLLAND.

The Kinetophote has just completed arrangements with the Hollandia Film Manufacturing Co., of Haarlem, Holland, whereby the Kinetophote will take over such of the Hollandia pictures as are available for the United States, Canada and Newfoundland. Such films as the Kinetophote takes over will be released through the K. C. Booking Co., Incorporated, in the United States, and the K. C. Booking Co., Limited, of Montreal, as well as through the exchanges affiliated with the K. C. Company.

Jan Leenderts, representative of the Hollandia Company, arrived in this country on the *Rotterdam*, a week or more ago, bringing with him twenty-five thousand feet of film, a part of which was accepted by the Kinetophote as being of sufficient merit to take with American audiences. It was stated at the Kinetophote offices that none of the Hollandia film is to be taken which does not come up to such specifications, and, therefore, such of the film as was accepted is replete enough with action and good photography as to make it available for the American market.

Mr. Leenderts, who is an expert in the land of dykes, on the question of motion pictures, is stopping at the McAlpin, but expects to return to Holland on the *Nieuw Amsterdam*, when that ship sails, on Dec. 12. Mr. Leenderts knows the film game in Holland from start to finish, and talks most interestingly of conditions in the business there which have arisen as the result of the war.

"One condition which I remember very well which arose from the war," he said, "was a condition which was imposed upon me by my associates in the Hollandia Company before leaving. They told me that if the *Rotterdam* should happen to strike a mine I was not to come back without a moving picture of the catastrophe. You may be sure that I looked anxiously for any sign of such a happening, but not for the purpose of taking it.

BUSINESS OUTLOOK BRIGHT IN HOLLAND.

"Our company is the only company in Holland manufacturing films, and we find an excellent market for our output. We do not, however, market any of our films ourselves: we sell through the oldest agent in Holland, who distributes our films all over Holland and Dutch colonies.

"But we do not have the proposition of a feature every day in many motion picture theatres, such as you do here. In Holland a theatre books a feature for one week, or, at the most, two each week.

"After the war broke out there was a great boom in the motion picture trade, because so many of what you call the legitimate theatres were closed. At once there was a demand for a cheaper amusement, and the motion pictures supplied it. However, prices were lowered a little in the "movie" houses, due to the depression caused by the war, and because there was a fear that Holland might be dragged into it. Now we know that we will not be implicated in the controversy, and things were brightening up to a considerable extent when I left Holland.

"We try to get stars for our pictures the same as you do in this country right now. For instance, in one or two of the films which we have brought to the Kinetophote Corporation we used H. L. Chrispijn, director of the Royal Theatre in Amsterdam. He not only was the star of the piece, but he directed the picture. We were very fortunate to get him, because usually his time is all taken up at the Royal Theatre. We made no films at all during August after the outbreak of the war, but we got going again in October, and our plant is working to full capacity now."

LLOYD LONERGAN WITH UNIVERSAL.

Lloyd F. Lonergan, author of "The Million Dollar Mystery," and of almost every big Thanhouser photoplay from the inception of that concern, has quit his position of producing manager of the Thanhouser establishment to become a writer of features for the Universal Eastern Stars.

MAUDE GILBERT SUPPORTING WM. FARNUM IN "SAMSON."

Few leading women in this country have had more stage experience considering her years, than Maude Gilbert, leading woman supporting William Farnum, the famous dramatic star, in "Samson," Henri Bernstein's vivid drama of heart interest and financial intrigue, which William Fox's Box Office Attraction Company produces as one of its strongest "Productions Extraordinary."

Miss Gilbert is an actress of unusual charm and personality and the part of Marie Brachard, the wife who in the time of his greatness despises her husband, the latter day Samson, only to find when he has buried himself in the ruin of his fortunes that her heart is his after all, and surrenders it into his keeping, which gives her splendid emotional talent full play.

Miss Gilbert, who, by the way, played the part in New York and on the road when the production was staged by William Gillette, taking Constance Collier's piece for a time, in discussing her experience in playing in the silent drama, declared that she enjoyed working for the camera even more than displaying her talents before an audience.

"In this I am unlike most actresses I know," said Miss Gilbert, adjusting the train of the magnificent gown, a Parisian creation which she wears in the big scene of Samson, where Brachard finds her in a flashy cafe with a man who is seeking to induce her to leave the financier.

"Many of the women of my profession have told me they could not work without an audience to inspire them; that at rehearsal their work was 'wooden,' and it required the excitement of a first night for them to be able to infuse any real life into the character they were enacting. It isn't so with me. Really, the camera is my audience, although I had a dreadful time at first to keep from looking into the lens, and got into terrible hot water with the directors; but now I am quite 'camera wise.'

"I have often thought," went on Miss Gilbert, "what a splendid thing it would be for directors of the speaking drama if they could have moving pictures made of their rehearsals and show them to their actors as the preparation of a play went on. Every fault, no matter how slight, shows up with glaring brutality on the screen, and a man or woman who had been corrected for a faulty walk or an improper method of closing a door and didn't appear to understand how to amend their shortcomings, would, if they could see themselves upon the screen, soon remedy their faults."

FOUNDS A RED CROSS LEAGUE OF ACTRESSES.

Maude Gilbert, with Claire Whitney and Maude Turner Gordon, is a founder and officer of the Motion Picture Actresses Red Cross League, which is devoting itself to sewing and knitting different articles for the International Red Cross, during the intervals between scenes in the studios and on "locations." Miss Whitney, who has a relative at the front in the person of Lieutenant Colonel Oliver Hazard, of the Royal London Scottish, originated the idea of the League and is president of it. Already the plan has caught on like wild-fire, and the click of knitting needles can be heard in studios all over the country from New York to California.

It was at an amateur performance given by the graduating class of her high school in Philadelphia that Miss Gilbert attracted the attention of a manager, who then and there offered her a small part. Since that time she has been leading woman of the Girard Avenue Stock Company, of the Oliver Morosco Stock Company at the Burbank Theatre, Los Angeles; played opposite to William Collier, in "I'll Be Hanged If I Do" and "The Dictator," and was also leading woman with Guy Bates Post and in "The Yellow Ticket." Before joining the Box Office Attraction Company's forces she was leading woman with King Baggot, of the Universal.

KLEINE ENGAGES DELLA CONNOR FOR "STOP THIEF."

Della Connor, who has just completed her work as Sadie Small, in "Officer 666," has been engaged by George Kleine for one of the important parts in his coming "Stop Thief." Miss Connor will work with Mary Ryan, who is playing the feminine lead of the "maid" to Harry Mestayer's "thief."

Miss Connor is a petite blonde, and was formerly one of Gus Edwards' proteges. She was lured to the silent stage under protest, and spent a year with the Pathe Freres forces in the Jersey hills. Miss Connor thinks that the best work of her career is done in George Kleine's "Officer 666" and "Stop Thief."

The enthusiastic way in which she speaks of the pleasure she derives from her work leads one to believe there would be more than a protest if she were invited to leave the studio for the stage once more.

UNCLE SAM CONTRACTS FOR FILM ATTRACTIONS.

George Kleine's New York offices report the completion of a contract whereby the United States Coast Artillery Corps, stationed at Fort Terry, N. Y., will see all Kleine attractions. Starting with "Quo Vadis?" one subject each week will be projected for eight consecutive weeks. Fort Terry is located at the lower end of Long Island, where soldiers are constantly on guard duty, and where a considerable force of men is regularly stationed.

NEUTRAL ARMAMENT OF THE LASKY COMPANY IN HOLLYWOOD, CAL.

The Jesse L. Lasky Feature Play Company's studio in Hollywood, Cal., has suddenly assumed an extraordinarily martial aspect, owing to the special preparations which are being made for the production there of Blanche Sweet's first Lasky-Belasco release, "The Warrens of Virginia."

It will be remembered that this play, which was written by William C. De Mille and produced under the management of David Belasco, is a story of the Civil War. As produced on the stage, the war-like effects were necessarily restricted to a degree, but as seen on the screen this is positively to be the most elaborately realistic romance of war-times ever presented.

Guns, sabres, uniforms, all the equipment for infantry, cavalry and artillery, are being acquired almost by the carload. Field artillery, siege guns, mortars, rapid-fire guns and all other weapons which were extant at the time of the Civil War are literally heaped all over the premises. Extra players are being engaged by the hundred, and the photodrama is surely going to reproduce the boys of '63 on both sides of the contest, not only individually but in masses and hosts of marching men.

General Cecil B. De Mille, who is only ordinarily director general, but now seems to have acquired a military meaning for his title, is in command of the allied forces to pose on both sides of the battle line. He says it is a good thing that the encampment is not too near the border, as the Lasky organization might fall under suspicion of violating neutrality.

EDWIN AUGUST'S FIRST KINETOPHOTE RELEASE.

Edwin August, in his initial Kinetophote release, will present to the motion picture public a number of unusual light effects which is the result of weeks of planning.

He will, in addition to producing this feature, portray the leading male role, which is highly tragic and intense in character. His cast will comprise some of picturedom's best known artists. Among them will be found Miss Bliss Milford, an erstwhile Edison star, and Hal August, who, as a juvenile, has won his spurs.

LONG REHEARSALS HARMFUL, SAYS EDGAR.

"Rehearsing a scene until the participants work like automatons is one of the weaknesses in the motion picture field to-day." This criticism was voiced by Edgar Lewis, the director of the Box Office Attraction Film Rental Co., just after he had successfully staged one of the elaborate mob scenes for the new "Samson" film. "My own preference," says Mr. Lewis, "is for both principals and subordinates who have had stage training. A suggestion to them of the spirit of the scene will almost invariably bring at the first attempt a spontaneous response that will be far more effective than a scene that has been drilled and rehearsed until the action becomes mechanical.

"While some directors prefer to use untrained material, my own experience has convinced me that stage work will eliminate the principal weaknesses shown by the novice."

UNIQUE STUNT FOR WILTON LACKAYE, IN "THE PIT."

When the World Film photoplay, Wilton Lackaye, in "The Pit," plays the various theatres in Chicago, each lady attending any of the theatres at which "The Pit" is shown will receive, with the compliments of the flour manufacturers, a silk sack containing a pound of flour put up in representation of a ninety-eight pound sack of the fruit of the wheat. "The Pit" stars Wilton Lackaye, and features Gail Kane and Milton Sills. The scenes were made in Chicago, and tells the story of that city, its Board of Trade, its wheat industry, etc.

When Harry Weiss, the Chicago manager for the World Film Corporation, heard it was being made in the city, he got busy. The above is the first scheme. The second was that many prominent wheat dealers posed, three weekly motion picture camera men were on the job taking a moving picture of Wilton Lackaye making a moving picture.

All the critics of the dramatic sections of the daily papers gave Wilton Lackaye space, with the result that two extra prints of the film will be needed to take care of the bookings in Chicago alone.

COSMOS FEATURES DOING WELL.

There are now twenty-three prints of "Lena Rivers" being shown. The Cosmos Feature Film Corp. feels that it has every right to congratulate itself. This splendid picture is meeting with universal success wherever shown, and if there were twice as many States to be disposed of as there are at present, it would have been an easy matter as far as "Lena Rivers" was concerned.

The Alliance Film Corp. announces that "Hearts and Flowers," the Cosmos Feature, is being booked like wildfire. The demand to see Mrs. Thomas Whiffen in pictures seems to be an ever increasing one, and from all indications, this excellent feature will, within a short time, be shown in every city of prominence in the United States.

FREDERIC DE BELLEVILLE.

The Dyreda Art Film Corporation is to be congratulated on signing Frederic De Belleville to act in a feature motion picture, which will be produced under the direction of J. Searle Dawley.

Mr. De Belleville is one of the best known and most justly popular actors in this country, and has long occupied an exceedingly important place on the American stage having been leading man for Mrs. Fiske, James O'Neill, Rose Coghlan and other stars too numerous to mention.

He is an actor of force, magnetism and discretion, and his methods are as legitimate as they are graphic and telling, his portrayals of the extremely difficult roles of Nortier, in "Monte Cristo," and of Des Prunelles, in "Divorcons," causing considerable favorable comment throughout the world.

Mr. De Belleville will be seen for the first time in motion pictures in the feature, "A Daughter of the People," which will be released through the World Film Corporation some time in January, and will be eagerly looked forward to by the many who have seen Mr. De Belleville on the legitimate stage.

"THERE IS SENSATIONAL BOX OFFICE INTEREST IN 'THREE WEEKS.'"—VARIETY. "VIVID IN INTEREST AND GIVES NO OFFENSE."—N. Y. HERALD. "WILL SWEEP THE COUNTRY."—EV'G MAIL. "APPLAUSE LASTED SEVERAL MINUTES."—MORNING TELEGRAPH. "AWAKENED A FUROR OF INTEREST."—MOTION PICTURE NEWS. "ESTIMATED COST OF PRODUCING THE PICTURE IS $53,000."—DRAMATIC MIRROR. "ONE OF THE MOST ATTRACTIVE PICTURES SHOWN IN NEW YORK IN A LONG, LONG TIME."—CLIPPER. "A WONDERFUL PICTURE."—N. Y. STAR. ETC., ETC., ETC.

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HERE AND THERE FILMLAND.

BY BIK.

ANNOUNCEMENT OF FAMOUS PLAYERS CONSECUTIVE RELEASES OF "THE SIGN OF THE CROSS" AND "CINDERELLA" AROUSES TRADE ENTHUSIASM.

The recent announcement of the Famous Players intention to release William Farnum, in "The Sign of the Cross," and Mary Pickford, in "Cinderella," Dec. 21 and 28, respectively, has called forth many enthusiastic letters from exhibitors throughout the country who congratulate the Famous Players on the excellent judgment used in making both these subjects Christmas releases, and who optimistically predict banner Yuletide business with these attractions.

Both productions possess a peculiar significance as Christmas releases, and both form an extreme contrast embracing in its extent all the divergent emotions possible of reproduction on the screen. "The Sign of the Cross" is an inspiring adaptation of Wilson Barrett's great drama of the early Christian era in Rome, and it is judged that its appearance on the Paramount program as a pre-Christmas release extensively increases its appeal. "Cinderella" is a delightful and poetic version of the century-old classic, with the heroine of the children of all time tenderly immortalized by Mary Pickford.

The large number of letters received from exhibitors in response to this announcement bears added evidence of the fact that the various motion picture trade papers are closely read by the trade at large, as it was through this medium only that the news was disseminated.

SPECIAL SCENIC BACKGROUNDS ENHANCE VALUE OF "SHADOWS OF A GREAT CITY"—POPULAR PLAYERS CO. SECURING IDEAL ATMOSPHERE FOR STANDARD MELODRAMA.

The Popular Plays and Players Company, through General Manager Harry J. Cohen, announces the engagement of Thomas Jefferson and Adelaide Thurston for appearance in that company's production of the famous old dramatic vehicle, "The Shadows of a Great City," which for many years was the particular leader of its type of play.

"The Shadows of a Great City" will be produced at the P. P. P. studios, Fort Lee, N. J., with the company making excursions into New York for the staging of scenes having to do with Broadway and other localities in and about the metropolis.

For one scene, that of a saloon, Mr. Cohen secured the use of the property formerly occupied by "Sweeney," on Thirty-first Street. The lower floor of this building is now being wired for lighting.

George Rector, proprietor of the beautiful "Rector's" restaurant, at Broadway and Forty-eighth Street, has granted the Popular Plays and Players the use of his magnificent ballroom for the staging of several scenes, and Frank Meyers, of the New York Central secured permission from the division manager of the road for the Players' use of the passenger yards during the dull hours of the day.

"The Shadows of a Great City" will be in five parts, and that its picturesqueness and the novelty of its story will make it a popular production goes without saying. It will be released on the Alco program Jan. 25.

ARNOLD DALY A PATHE PLAYER—FAMOUS ACTOR TO STAR IN NEW SERIAL. WILL TAKE PART OF "CRAIG KENNEDY."

Arnold Daly, who, through his work in "Candida" became, in such a short space of time, one of the most talked of actors in America, has signed with Pathe to take the leading role in their new serial, "The Exploits of Elaine." That Mr. Daly stands in the very front rank of the theatrical profession to-day is self-evident, and that he has been signed by Pathe for the new serial proves conclusively that "The Exploits of Elaine" will be a vastly different proposition from "The Perils of Pauline," in that the new story will require most artistic interpretation, and not depend so much upon sensational incidents for its interest.

Mr. Daly is an object lesson to the ambitious young American by proving that there is plenty of room at the top, and that true ability will be recognized in spite of all handicaps. Some ten years ago he was office boy for Charles Frohman, surely a sufficiently humble beginning in the theatrical profession to satisfy the most ardent admirer of such works as fiction as "From Cabin Boy to President."

At an early age Mr. Daly was convinced that he could act, and eventually prevailed upon Mr. Frohman to give him a chance in a small role. He soon showed that he possessed an intuitive dramatic sense, and his rise was steady. He was fortunate to have a part in "Pudd'n Head Wilson," under Frank Mayo, whose splendid experience and fine talent gave him much invaluable knowledge. After that engagement he played the boy in Wm. Gillette's farce, "Because She Loved Him So," which was followed by the part of the mad lover in "Barbara Frietchie," with Julia Marlowe. Engagements in "When We Were Twenty-one," "Hearts Aflame" and "The Girl from Dixie" followed. All this time Mr. Daly's art had been broadening and taking on a finer quality. Unconsciously and gradually he had been fitting himself for his greatest success, "Candida." It is interesting to note that this great production, which afterwards played one hundred and thirty-two days in New York, was first put on for matinees only by Mr. Daly, to demonstrate "a worthy play which could not be commercially successful in New York." Shortly afterwards, against all advice, Mr. Daly needing a play as a stop gap, determined to try "Candida" on the New York public. It was done, and each day saw a growth in the receipts. Before long it was the most talked of play in the city, and Mr. Daly was famous. He had proved once and for all the value of a serious production.

Mr. Daly can be best described by the word "brilliant." He fairly scintillates as a player, a conversationalist and a story teller. He was the first man in America to study George Bernard Shaw and see in him much more than a fiery and intellectual freak. Mr. Daly, in fine, is a real and serious student of the drama.

Being of Irish descent, Mr. Daly could not help but be witty. It is said of him that on one occasion he was invited to a dinner of the descendants of the Pilgrim Fathers, and was called upon for a toast. He rose and, with a rare twinkle in his eye, said as follows: "To the Plymouth Rock—the Blarney stone of our dear America." He is also epigrammatical, as the following recent statement of his will prove: "Culture will rid the world of war—unles war first rids the world of culture."

So Pathe has made a ten-strike in securing this brilliant Irish-American actor, who is a thinker as well as an artist. As Craig Kennedy, in "The Exploits of Elaine," he should gain new laurels and stamp the new serial with his decidedly interesting personality.

"THE SEATS OF THE MIGHTY" IN LOS ANGELES.

W. H. Clune, manager of the largest motion picture theatre in the West, the Auditorium, in Los Angeles, arranged with the World Film Corporation to show Sir Gilbert Parker's photoplay, "The Seats of the Mighty," starting Dec. 14, at the Auditorium. Only the largest and best features available are used by Mr. Clune in that theatre, which, up to the time he took possession, was the home of the biggest traveling attractions, as for example, the Metropolitan Grand Opera, Pavlowa, and stars of her type. Under Mr. Clune's management the Auditorium has been a wonderful success. Features are shown there for indefinite engagements. "The Escape," for example, played six weeks, and "The Spoilers" three weeks.

The clientele of the Auditorium is composed for the best class of theatregoers in the capital of Southern California. In booking "The Seats of the Mighty" Mr. Clune feels that he has an attraction that will set a new record in attendance at his popular playhouse.

CAPABLE CAST OF PRINCIPALS ENGAGED FOR "RUNAWAY JUNE," MUTUAL SERIAL.

There are more than sixty actors and actresses, chosen with special regard for the requirements of the story to be told on the film, who will appear in the initial installment of "Runaway June," the novel written especially for the Reliance Motion Picture Company by George Randolph Chester, writer of the "Wallingford" stories, and an author dear to the heart of the American public. The scenario on which the fifteen installment photoplay of "Runaway June" is based is by Marc Edmund Jones, and Oscar Eagle is the director who has been selected to make this important production.

J. W. Johnstone, who formerly played leads with Eclair, is to appear as Ned Warner, in the young bridegroom, in "Runaway June," and June herself is to be visualized for the movie fans by Norma Phillips. Old Aunt Debby, the negro cook in the Moors household, and a character George Randolph Chester has apparently loved writing about, will be impersonated by Myra Brooks, who formerly distinguished herself by her work in the company of the late Richard Mansfield. Winifred Burke, a well known motion picture star, will be seen as the svelte and interesting Iris Bletherlng, June's closest friend, and Mademoiselle Evelyn Dumo has come all the way from Paris to play the part of Marie, maid in the Moore household, and incidentally afford herself and her parents, left penniless by three sons who have died for France on the Aisne, an adequate living.

One of the more important roles in the play, that of Gilbert Bly, the man with the black Vandyke, in the wake of whose moter all the crowd comes streaming, will be embodied for screen purposes by Arthur Donaldson, who will be remembered by appreciative audiences the country over from the cast of "The Prince of Pilsen."

ALLIANCE PROGRAM ENTERS THE NORTHWEST.

The Alliance Films Corporation has just completed negotiations with the Progressive Investment Co., of Portland, Ore., to handle the Alliance program in the States of Washington, Oregon, Montana, Idaho, Wyoming, Colorado, Utah and New Mexico.

The Progressive Investment Co. is owned and operated by Ray Gromhacher and Frank Bailey, who are two of the original men in the mountain and Northwest territory. They have built up one of the largest film exchanges in the West, and are contemplating opening up branches at other centres in order to serve their exhibitors better. With this addition to the list of exchanges, the Alliance program is now available to nearly every exhibitor in the United States and Canada.

SAFETY FIRST.

In the United States two hundred and sixty-four casualities occurred during the hunting season. This scarcely seems credible, and yet when one realizes that more than half of these occurred in the three great hunting States of Michigan, Minnesota and Wisconsin, one is forced to the conclusion that hunting accidents are, to some extent, unavoidable, although primarily the result of negligence.

One of the unavoidable accidents is pictured in the coming Excelsior release, "In the Shadow." After capturing a deer, the actual shooting of which is beautifully shown, and makes a thrilling picture, Gordon De Maine shoulders his trophy, and while bearing it in triumph, the head and antlers of the deer are sighted by his companion, William A. Williams, who, aiming low, so as to strike the chest, severely wounds De Maine.

Subsequently the wounded hunter recovers, and this incident forms the basis for a fast friendship between the two men, which develops into an absorbing story in the photoplay of "In the Shadow." It is an Alliance film release.

THEY TEAM UP WELL TOGETHER.

Carlyle Blackwell pays a deep tribute to William D. Taylor, the director of the Favorite Players Film Co., when he says: "Taylor is the first man I have ever worked under who gets the utmost out of me. His artistic temperament and his desire to secure a perfect picture play, backed by his minute attention to detail, fascinate and inspire me."

William D. Taylor, on the other hand, says that he has never had such an easy man to direct as Carlyle Blackwell. He did not think it possible for any man to grasp ideas and suggestions so quickly and to execute conceptions so perfectly. It is these abilities that make Blackwell the successful actor he is to-day, and account for the position he holds in the photoplay world.

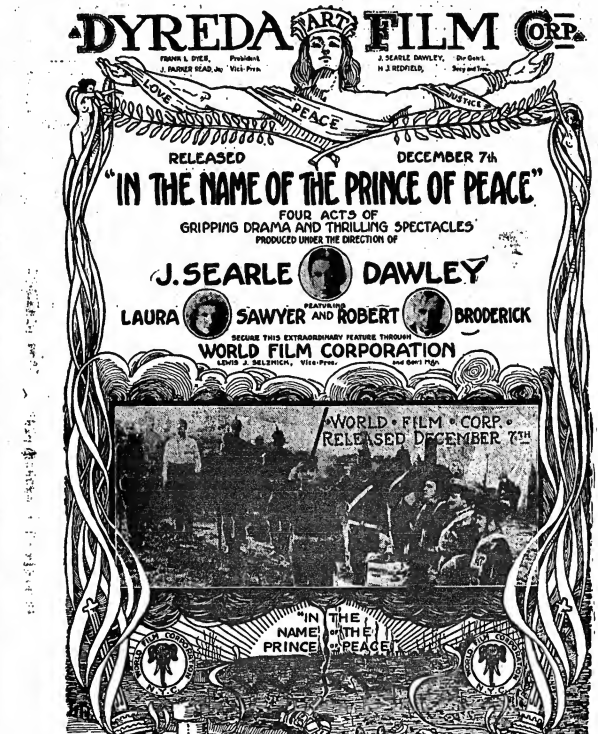
DOROTHY GISH HIT BY AUTO—WILL RECOVER.

Dorothy Gish, the Griffith-Mutual star, in full view of the studio crowd at Hollywood, was struck by a racing automobile last week and dragged over forty feet before the big machine could be stopped. Her horrified friends rushed down the road to her, found her unconscious, and, among those who helped lift her into the ambulance when it came was D. W. Griffith, who has done so much to make the younger Gish sister a popular star on the Mutual program. The famous director rode to Los Angeles with her, and her many other friends followed her there as best they could, by trolley, motor or carriage, as the case might be.

At the hospital surgeons discovered that the little Mutual star had had her left side very badly torn and one toe cut off. It looked like a very bad case, but after several hours she began to rest more easily, and when Mr. Griffith finally came out and announced that she would live, but that it might be several weeks before she would be able to work again, Dorothy Gish's many friends, who had been anxiously waiting news, breathed a sigh of deep relief.

"AS YE SOW," WITH ALICE BRADY—PLAY WRITTEN BY A CLERGYMAN.

The World Film Corporation's five act photoplay, based on the famous Wm. A. Brady production, "As Ye Sow," which was written by a clergyman, the Rev. John Snyder, was produced with great success ten years ago. Alice Brady in this film has a part which will unquestionably establish her reputation as a screen actress. This part is that of Dora, the "woman of the play who suffers and endures." The daughter of a wealthy man she marries a good looking young fellow from the country, who has made an auspicious start in New York business life. Having won the girl by trickery he proceeds to reveal a baseness of disposition which makes the life of his young wife a terrible burden. He becomes a drunkard and ill treats his wife and baby child. Dora resents his cruelty, and he robs her of the child, surreptitiously conveying it to his mother, and then himself going away to sea on a fishing schooner.



The sinful man reaps as he has sown, and like so many of his kind has made others suffer for his misdeeds, particularly the fond girl who married him. Dora Leland, in the hands of Alice Brady, will without doubt win the sympathies of the millions of women and girls who look at World Films.

The shipwreck, the life of the Massachusetts fishing village, the scenes in New York, make fine opportunities for the producer to offer some striking sets and effects.

SAGE FOUNDATION INSTALLS ALCO SCREEN.

The Alco Film Corporation has just finished installing in the Sage Foundation Building, at 130 East Twenty-second Street, a complete projection outfit, including one of its radium gold fibre screens, the screen which is used in the Strand Theatre. The screen is so arranged that it can be removed in one minute from one of the lecture rooms to another. After it has been taken from the wall of one room there is no mark left behind to show its former presence there. The projecting machine is arranged on a platform which is movable, so that it can be rolled from one room to another.

The screen and the projection outfit are to be used in showing various educational films to social welfare workers on the occasion of welfare gatherings in the rooms of the Sage Foundation.

The Sage Foundation itself has assisted in the manufacture of certain films which will undoubtedly be shown in its lecture rooms. The scenarios were written by employees of the Foundation, and the productions made under the direction of the organization.

WORLD FILM BRANCH OFFICE ITEMS.

The World Film Corporation's Chicago office had for visitors this week the following people: Fred Woodyatt, Dio Theatre, Moline, Ill.; Owen McKivett, Bijou Theatre, Racine, Wis.; J. Sigfried, Bijou Theatre, Decatur, Ill., and J. A. Lisey, Davenport, Ia.

William Weiss and Max Levey, roadmen, out of the Chicago World Film Corporation offices, had very successful trips, and report the general outlook for the future very encouraging.

O'MALLEY GALLOPS INTO A JOB.

Like his famous namesake, Charles O'Malley, the great rider of fiction, Patrick O'Malley rode himself into the Edison Stock Company of stars this week by his wonderful bareback riding and acting in the film, "In His Father's Footsteps," released Jan. 30. With the play's tense moment hinging upon his riding, O'Malley rides bareback over country fences, ditches, jumps stone walls, rising seven feet in the air, and goes down cliffs—feats that few, even with a saddle, could do—and does it with a dashing verve that puts the thrill into the performance. Yet withal, O'Malley, who is of a pleasing, engaging appearance, is so modest that he blushes like a "broth of a boy." O'Malley had appeared only in small parts before this, but had been with photofilm companies in this country and in England and Ireland. His first stage appearance began at eight years of age.

NEW EDISON DIRECTOR.

A new director for the Edison Company which promises much for the funniest of films, is the securing of James W. Castle to direct the company's comedies. Mr. Castle brings with him all the wealth of successful experience gathered in his rise from call boy, many years ago, to the position of owner of well known stage productions. He has been director for Mme. Schumann-Heink, noted musical comedy successes, and has had such stage stars under him as Marie Cahill, Raymond Hitchcock, William T. Carlton and Adele Ritchie. Mr. Castle finds that most of the Edison stars, at one time or another, have worked under him when on the stage, making the association particularly promising in film results.

SAILORS REGISTER A KICK.

Officials of the Lubin Manufacturing Company have been very much interested in the petition forwarded to Secretary of the Navy Daniels by the sailors of the New York Navy Yard, objecting to the way sailors are portrayed in moving pictures.

In their petition the sailors said that moving picture sailors are usually shown as rough, uncouth creatures, whose life is one of debauch, and as a result of this the public gets the idea that sailors are disreputable characters.

"If sailors have been libeled on the screen," said Siegmund Lubin, head of the Lubin Manufacturing Company, "I do not blame them for making a strong protest. We have made a great many naval stories, but in not one of them has a United States sailor been held up to ridicule. Furthermore, I would not allow one to be, either.

"The type of naval stories I am making now are instructive ones, and will give the public the best opportunity they have ever had of seeing the wonderful work the Jackies are doing at sea and on shore, and what splendid types of men they are."

MAYOR OF DENVER ACTS IN THANHOUSER FILM.

The mayor of Denver, Dr. J. M. Perkins, is now being presented in a Thanhouser release in the Mutual program, to be called "A Denver Romance." The distinguished actor, who had confined his theatrical appearances till recently to the drama of life, and in this production is seen for the first time on any screen, was not easily persuaded.

ALLIANCE EXCHANGES REPORT INCREASING BUSINESS.

The past week has been a banner one for all of the Alliance exchanges. The reports received by Geo. T. Ames, head of the sales department, show that the volume of business being done by this firm is increasing in all parts of the country with great rapidity.

M. F. Tobias, president of the All Theatres Film and Accessory Co., says that his concern, which controls the booking rights to the Alliance program in New York State and City, finds the Alliance features the best money-getters on his list.

"In New York City," remarked Mr. Tobias, "where competition among exchanges is the keenest of any place in the country, we have been most successful. There are but few of the high class photoplay houses that are not regular users of the Alliance program."

WORLD FILMINGS.

Arthur C. Melvin, now assistant manager of the Philadelphia branch of the World Film Corporation, has made rapid strides in the moving picture line. Having come from the legitimate stage only six months ago, his activities have been so great as to make him a valuable man.

"When there is a firm in existence that makes better film than the firm that I am now with, I hope to be with them," said Harry Weiss, Chicago manager of the World Film Corporation, as he signed the one hundred and thirty-eighth contract. Mr. Weiss is, perhaps, the best known film man in Chicago, and he has made a record for himself that is the envy of every exchange man in the business. Due to his popularity fully sixty per cent. of the business is gotten through Mr. Weiss. This, backed by good features, makes a combination that is hard to beat.

Jones, Linick & Shaefer's big State Street house, the Orpheum, in Chicago, has started in on World Film features. Every Sunday, at an admission price of fifteen cents, with an electric sign and a banner that can be seen a mile off, the Orpheum announces the attraction. The deal was negotiated by R. H. Fox, of the World Film office, and Mr. Moore, representing the Jones, Linick & Shaefer interests.

When Clara Kimball Young appeared in "Lola" (a film version), the Chicago offices were swamped for film to take care of the bookings. The results were so big that two extra prints were hastily shipped, and Chicago now has four theatres downtown running the film indefinitely besides the regular Shubert bookings scattered all over the city.

COAST DEFENDERS' DOINGS.

BY WIL.

THE Famous Players, with Allan Dwan in charge of the directing end, have gone to work at the Oz studios, in Hollywood. The first picture will be "The Little Sister of Jose," with Marguerite Clark featured.

AT THE Photoplayers' Club weekly supper Ben Deely presided and provided excellent entertainment. The attendance was the best so far this year, and the club seems to have taken a new lease of life, as much enthusiasm is being shown. Plans for the St. Valentine's ball are already under way.

THE Static Club, composed of camera men, hold their annual ball on Jan. 20, and are also busy with preparations. They have a cozy bungalow where they meet to discuss the affairs of the nation and of the camera events.

FORD STERLING, of the Sterling Comedy Company, is very sick indeed, and unable to attend the studios. Dorothy Gish is much better and is recovering from her automobile accident, but J. P. McGowan, the Kalem director, will be laid up for some time yet with a fractured pelvis bone.

HELEN HOLMES warded off the threatened attack of pneumonia and is back on the job once more in "The Hazards of Helen."

ELSIE JANIS is taking very kindly to her work at the Bosworth studios, under the direction of Phillips Smalley. Owen Moore just arrived from the East to play opposite her in light comedy and drama. She has a fine screen appearance and requires but little direction. She is writing her own photoplays, too.

HOBART BOSWORTH is back at work again, still weak from his recent illness. He is completing Charles Van Loan's story, "The Message of Buckshot John," in which he takes the lead. He also directs the story.

LILLIAN GISH is taking the lead in Richard Harding Davis' story, "The Lost House," with Wallace Reid and F. A. Turner supporting. It is one of those clever Davis tales which are so adaptable to the needs of the screen, and is full of action and surprises.

"THE LAST CHAPTER" is ready to be cut and assembled, and should be one of the pictures of the year. It has the advantage of splendid direction, and Carlyle Blackwell has "done himself proud" in this superlative production. A Zulu village of kraals was built by the side of a stream, and the South African scenes were put on with the help of a man who was born and lived in Africa, and who won distinction during several of the native uprisings there. William D. Taylor has reason to be proud of the first picture he has produced for the Favorite Players Company. Excellent support was given Mr. Blackwell by Ruth Hartman, John Sheehan, William Brunton, Harry Kernan and others.

WILL Jack O'Brien, director for Reliance, kindly communicate with the M. P. Editor of THE CLIPPER.

OTIS TURNER, who has introduced so many stars into the picture game, and who has written and directed as many popular features as any man in the business, lives in a delightful bungalow at Hollywood, Cal., where he and his clever wife talk over the stories to be produced. Mrs. Turner has the dramatic instinct and training as well as Otis, for she was a well known figure in dramatic circles before her marriage, and acted with many of the present day dramatic stars.

CURRENT FILM EVENTS.

BY HEX.

EDISON'S ORANGE, N. J., PLANT FIRE LOSS APPROXIMATES $3,000,000—WM. H. TROEBER CAUSES LIVES IN FIRE THAT CLEANS OUT WIZARD'S NEW JERSEY WORKS.

The losses resultant from the effects of the disastrous conflagration that came near to wiping out the entire Edison workshops and laboratories at Orange, N. J., Wednesday, Dec. 9, have been variously given out as approximating two, three and five millions of dollars. A conservative estimate of the merchandise, machinery and property loss places the figure at $3,000,000.

The major part of the fire damage was visited on those shops and buildings containing material other than motion picture films, the phonograph record storehouses, seeming to have been the hardest hit of all. Most of the negative motion picture films, and all of the more important originals were saved intact. The negative of Edison's "Fantasma," which the Edison concern had just completed in its recia, was pulled out of the burning, as it were, in the nick of time by Fred Duryea, an Edison employee, who risked his life in performing the task.

The fire, which started Wednesday afternoon shortly after 5.30, gained rapid headway, and owing to the highly inflammable nature of the contents of the numerous buildings of the plant, was soon beyond control of the fire fighting force of the Orange Fire Department. Help was secured from neighboring towns, but too late to do any material good.

At one time during the fire it seemed as if a goodly part of Orange was doomed, but fortunately the wind changed and the calamity was averted.

Insurance covers $2,000,000 of Edison's losses. The remainder is said to have been covered by a sinking fund established some time ago.

William H. Troeber, foreman of the Edison film-testing plant, was the only person unfortunate enough to lose his life as a direct result of the fire.

Mr. Troeber, in a vain attempt to rescue a young girl, who was thought to be in the film-testing building, entered the dangerously blazing structure and, though desperate efforts were made to reach him, was burned to death.

Afterward the girl whom Troeber sought to rescue was reported safe and sound.

RELEASES SAME AS USUAL.

Inasmuch as the principal film negatives were saved and the work of making positive copies will be rushed, there will be little or no change in the release schedules.

Thos. A. Edison's countless plans, blueprints and models were all removed to a safe haven by dint of heroic and active work on the part of the inventor and his wife, and several officials of the Edison concern.

The entire plant, according to a statement issued while the fire was still raging, will be immediately re-built. The Edison Orange, N. J., fire makes the sixth of an already alarmingly large list of film manufacturing concerns that have been visited by the fire demon during the past year. The New York Edison Studio, Eastern Film Co., Universal, Rameo and Commercial Studios, in West One Hundred and Second Street, New York; Lubin's, in Philadelphia, and the European Film Mfg. Co., in the Exchange Building, at 145 West Forty-fifth Street, New York, have all suffered severe fire losses since Jan. 1, 1914. The aggregate losses involved in the complete and partial destruction of these and the Orange Edison plant reach a staggering sum total estimated to be in excess of $10,000,000.

Where is that *fireproof film* the Pathe people were supposed to have ready for market? If it's practical, looks as if the time was about ripe to spring it.

PHOTOPLAY PRODUCTIONS CO. FACTIONS IN LITIGATION.

Frank A. Tichenor and Joseph E. Hamilton filed a suit in the Supreme Court, New York, last week to restrain a meeting of the stockholders of the Photoplay Productions Co., Inc. The order was directed at Ed. Lincoln and Mrs. A. O. Van Hoesen, who seem to be at odds with Tichenor and Hamilton over the conduct of the affairs of the film producing concern that recently released "The Littlest Rebel" in motion picture form.

Justice Newburger, after hearing the affidavits presented by both factions, refused to grant a preliminary injunction to Tichenor and Hamilton, and the stockholders' meeting will be held in the near future.

PATENTS CO. AND GENERAL FILM ON TRIAL FIGHT FOR CORPORATE EXISTENCE BEFORE JUDGE DICKINSON, IN U. S. DISTRICT COURT, IN PHILA.

The final round in the two and a half years' legal battle of the U. S. Government and the so-called movie trust was started in Philadelphia last week, when Edwin Grosvenor, special assistant to Attorney General Gregory, began an argument, Dec. 10, before Judge Dickinson, in the U. S. District Court, looking to the dissolution of the Motion Picture Patents Co. and its distributing ally, the General Film Co. According to the testimony offered in the court proceedings last week, the General Film Co. was able to pay in one year $2,000,000 of profits, in addition to paying large stock dividends.

An un-named organizer of the Patents Co. is said to have realized 1,600 per cent. during the first year of the holding concern's existence, on a capital investment of $10,000.

Grosvenor offered further testimony alleging that the General Film had forced all but one of one hundred and seventeen competing film exchanges out of business during the first eighteen months of its existence, and "by the unconscionableness and illegal restrictions in its license agreement" had forced the well over forty exchanges.

Sixty-eight exchanges, according to Mr. Grosvenor's charge, were "absorbed."

The sum of Lewis M. Swaab, a Philadelphia exhibitor, was cited by Mr. Grosvenor as an illustration of the defendant's manner of transacting business with those who committed infractions in the contract.

What Mr. Grosvenor termed was "an arbitrary interference with the rights of an American Citizen" occurred, it is alleged, when Swaab was charged $10 a minute to release a film ten minutes before the time fixed for its schedule.

The Government's suit is directed against the M. P. Patents Co., the General Film Co., Biograph, Edison, Essanay, Kalem, Lubin, Pathe, Selig and Vitagraph concerns. The following individuals are also named as defendants: H. A. Marvin, Jeremiah Milbank, Samuel Long, J. A. Berst, Albert Smith and William Pelzer.

Judge Dickinson reserved decision.

FAMOUS PLAYERS CO. PRODUCES "THE CONSCRIPT" IN FIVE REELS OF WELL SUSTAINED ACTION.

The Famous Players Film Co. has just released "The Conscript," a five reel feature version of John Emerson's play of the same name that had such a successful run at the Garrick Theatre last season.

John Emerson, in the character of the amateur detective and newspaper reporter, does remarkably fine work, and the story is graphically and interestingly told.

The settings are artistic and convincing, and the photography of the standard sort that the Famous Players Co. has become justly famed for. A competent cast of legitimate players, including Hal Clarendon and Lois Meredith, lend added interest to a finely produced feature.

SCREEN CLUB GIVES A BEEFSTEAK DINNER.

The Screen Club gave a beefsteak dinner Saturday evening, at the Lambs' Club, New York.

Joe Farnham was the toastmaster, and scattered himself with honors. Paul Scarfoglio recited, King Baggott told a grandmother story, Ben Wilson gave a stuttering recitation, Sam Rork "Harry Lauder" a Irish cook lady, and Harry Reichenbach related the experiences of "The Men With the Whiste."

Maclyn Arbuckle, James Lackaye, Daniel Sorteris, James Kirkwood, Harry Rogers and several others contributed speeches, songs and stories.

Among those present were: Edwin August, Arthur Ashley, Jack Bidgeway, Walter Stull, Charles Bell, Thomas Chalmers, Ben Ali, Bennie Zeidmen, C. A. Conlat, E. A. Robin, R. H. Rothwell, Wen Milligan, Billy Golek, Sam Sheldon, Harry Spottswood and a host of others, who enjoyed themselves hugely until the small hours of the Sunday morning. Another affair will be given shortly.

DEVORE FARMER WITH KINETOPHOTE.

Devere Parmer, who has been engaged by the Kinetophote Corporation for the "heavy" in "A Man's Shadow," in which Tom Terriss is to play the lead, has made a specialty out of the gangster type of villain he is to portray, a type which is only too prominent in the police annals of the day.

Mr. Parmer began picture work with the Edison Co. some years ago, learning to do those days everything from a pickaninny to a heroic lover.

Recently Mr. Parmer has been starring in the Middle West in such classic roles as "Richard III," "Hamlet," "Lear," "Shylock," "David Garrick" and "Romeo and Juliet." He has been connected with many stock companies, and is a well known member of the Screen Club.

PHILADELPHIA EXHIBITOR BUYS IN TWO HOUSES.

Morris Spiers, president of the Exhibitors' League of Philadelphia, figured last week in Philadelphia in a big deal whereby he becomes the owner of two large motion picture houses. They are the Plaza, on Broad Street, near Porter, and the Century, at the Northeast corner of Marshall Street and Erie Avenue.

The consideration was nominal, subject to mortgages aggregating $75,000. The Plaza measures 80x180 feet, and has a seating capacity of one thousand and hundred; while the Century is on a lot 72x145 feet, and has a one thousand seating capacity.

Another big motion picture house, to cost $200,000, is to be erected at Fifty-second and Chestnut Streets, for a West Philadelphia syndicate. It will be a one story house and fireproof structure, to measure 150x156 feet, with a one thousand five hundred seating capacity.

WILLIAM FARNUM SMASHES A DOOR AND HIS KICKLES.

Verily is the life of a motion picture actor full of perils and mischances, as William Farnum, the popular star of the Fox Film Office Attraction Company's, William Fox, president, "production extraordinary," "Samson," recently discovered. He got his knuckles and knuckles and a sprained wrist, in one of the great fight scenes in the picture, which William Gillette and Constance Collier scored a sensational success at the Criterion Theatre, New York, Brandon Tynan, as the villainess, and a titanic power in the money world, is implanted in his wife, who slams her boudoir door in his face.

Infuriated, Brachard, in whom still exists the elements of a bullying bully, who in his younger days a brewery dock laborer, beats in the panels with his mighty fists. Mr. Farnum, who is an athlete and a skilled boxer, with muscles always in the pink of condition, imitated upon occasion by Jack Dempsey. The only concession he made to his cattle was to have the door made "rigid" just as a professional boxer's sometimes are.

The door was a solid one, of oak, with stout chestnut panels. Mr. Farnum, who seem to get, and at his first blow demolished a panel with one vigorous wallop. The Fox Film Office staff of the big William Fox studios, who had assembled to watch the door smashing feat, cheered him roundly. Then, at a second crashing blow; this time it was aimed at the solid door frame, the star collapsed from the binge; but as it sank to the ground Mr. Farnum gave utterance to a loud "Ouch!" His knuckles were cut and his wrist and ligaments badly sprained. A doctor was called, who bandaged the injured hand, and Mr. Farnum went on with his work.

He said he was used to being banged about anyhow, for several years ago, when in "Ben-Hur," and drove the chariot in one of the thrilling scenes, he was injured. Then in "The Spoilers" he put up a bloody battle that was so realistic that part of it had to be cut out by the Fox Film Office. Farnum broke his left hand, and was bruised and blackened all over his face and the upper part of his body.

MAX FIGMAN, IN "THE TRUTH WAGON," NEXT RELEASE ON THE ALLIANCE PROGRAM.

Andrew J. Cohn, general manager of the Alliance Films Corporation, was very much elated when he made the announcement that the next Masterpiece Film Co. releases, with Max Figman as the star, would be "The leading parts, would be "The Truth Wagon."

Mr. Cohn said in a statement upon the picture: "I am highly gratified at the results of Mr. Figman's efforts to produce a really meritorious film. He has done a play built upon a vital theme of American life, and vibrates with human interest."

The picture was produced under the personal direction of Mr. Figman, who plays John Wolf, the supporting company includes Al. W. Filson and H. A. Livingston. The scenario was adapted by Edwin J. Clawson from Hayden Talbot's play, while credit for the successful photographic results is due to Charles Hisard.

PITROT HAS AUTHENTIC WAR PICTURES.

Richard Pitrot has made arrangements with the European War Film Co. to show their films all over the country. The War Film Co. has special permission from the German Government to make scenes on the battle grounds. The initial showing of the war pictures will be given Thursday, Dec. 17, at the Park Theatre, N. Y. C.

The arrangements are to be made that every two weeks a complete new set of war pictures will be shown in Pitrot's Theatre, direct from the battlefield. They will be routed in America as a theatrical attraction, and will be shown in Canada only.

Roy Chandler in handling the battle films.

SHELDON JOINS THE SIGNS WITH PATHE' AS A PROMINENT PLAYER IN THE NEW SERIAL.

Sheldon Lewis, whose interpretation of "Dutch Joe" in W. A. Brady's big production of "Life," at the Manhattan Opera House, is receiving much favorable notice, has been signed by Pathe to take a prominent part in the new serial, "The Exploits of Elaine."

Mr. Lewis was born in Philadelphia of German-American parentage, and had hardly put beyond the nursing bottle stage before he announced to his parents his intention of going upon the stage. His father was in the wholesale milk business in Philadelphia, and this fact was remembered by Mr. Lewis' relatives in an amusing way. He had secured an engagement in a small role at the Girard Avenue Theatre, in Philadelphia. No sooner had he walked upon the stage than various of his boyhood chums, who filled the audience shouted "milk" at him, and the rest of the scene took it up. Boyish applause greeted every line that he spoke and, to use theatrical parlance, he "took the show away from the star."

Better and better engagements followed, and he made leading roles with such stars as Dorothy Donnelly, Frances Starr and Blanche Walsh, as well as with Ada Rehan, in Shakespearean plays. When the endowed playhouse in Chicago, the first in America, was started, he was selected to play in dramas by Maeterlinck, Henry Arthur Jones and other famous foreign playwights. He was also with Mrs. Fiske, in "The Pillars of Society," by Ibsen, as well as "Becky Sharpe" and "Tess of the D'Urbervilles."

When Augustin Daly died Mr. Lewis was under a five-year contract with him. Mr. Daly had told him everything he was drawn up that he would make of him the greatest character actor in America. Such a statement from such an authority as Mr. Daly is high praise indeed.

An interesting story told of Mr. Lewis in connection with his marriage to the beautiful and talented actress, Virginia Pearson, some four years ago, he may tell it which Mr. Lewis was involved came to trial on the morning of his wedding day. Mr. Lewis was called upon for testimony, and being put under oath, testified that he was married. Recess was taken, upon the Judge, and Miss Pearson and Mr. Lewis took advantage of it to go to Trinity Church Around the Corner, and get married. The happy bridegroom then went back to the court room to finish his testimony. In connection with this the fact was divulged that he was a married man. At once the counsel for the defendant, jumping to his feet and called the judge's attention to the fact that in the moment of recess the witness had died under oath to being a single man, and now, less than two hours later, had perjured himself by stating the opposite. Mr. Lewis then said: "Your honor, I was correct in both instances. I was single only a half an hour ago!" it took some time for the court to restore order.

Mr. Lewis always insisted upon playing a character according to his own interpretation. He studiously impersonate, he analyzes each motive and trait of the part, and endeavors by every inflection of the voice and every action to disclose the inner and character beneath. That he adds nausual talent to the fine cast of "The Exploits of Elaine" goes without saying.

EDWARD ABLES, IN HENRY W. SAVAGE'S "THE MILLION," FAMOUS PLAYERS RELEASE FOR DEC. 31.

The Famous Players will end the old year auspiciously by releasing Edward Ables in a film version of Henry W. Savage's successful farce production, "The Million," on the very last day of 1914. The Henry Savage metrical farce has won the distinction of possessing more laughter and wholesome fun than any comedy of recent years. The continuous mirth proceeds equally from the action, caricatures and situations, and one of the most novel and ingenious plots ever presented on the stage or screen. A group of philosophers earn right, and "laughter in wealth," then "The Million" is well named.

The subject also presents one of the most remarkable examples of character acting supplied in many years. In the impersonation of Le Baron, the crook, by Edward Ables. In the course of the story he is called upon to assume a dozen or more opposite and distinct characters. With the assumption of each impersonation, Edward Ables not only presents a wholly varied physical appearance, but lends to each of the six roles a totally distinct personality—from the crook with the police baying at his heels; then as He Invalid, the second-hand clothing dealer of the Bowery, and following these two characterizations, in rapid succession, as the dignified, well-to-do Bachelor, which he convinces Donatilli that he is seeing double, as a reporter, changing from the bearded Dannakhoff to a clean-shaven gentleman; as a waiter at the roadhouse, and finally as a blonde exhibit of beauty.

It can be readily seen that the performance of so difficult and exacting a role, or rather series of roles, gives the actor ample opportunity to exercise every phase of acting, and the transformations from one to various changes from character to character makes the role charmingly unique. Of Edward Ables it can be said that he has fulfilled every requirement of the trying role, and that his section of the picture place him in the foremost rank of American character actors.

"The Million" is all fun of the merriest sort, with as many laughs as the title.

FAMOUS PLAYERS CO. SECURES RIGHTS TO "BELLA DONNA," WITH PLEASANT PAULINE FREDERICK IN FILM VERSION OF FAMOUS PLAY TO BE PRODUCED IN FLORIDA.

The Famous Players Film Co. will shortly begin the production of the picture of the world-famed masterpiece, "Bella Donna," dramatized from the novel of Robert Hichens by J. B. Fagan, in which Pauline Frederick will be presented in the title role. Miss Frederick and an exceptionally strong supporting company will be sent to Florida for the interiors of this noted subject, the atmospheric and geographical conditions of the Southern Atlantic Coast being ideally suited for the photographing of the play. The exterior work will be produced under the direction of Edwin S. Porter and Hugh Ford.

"Bella Donna" brought stellar distinction to Mrs. Pat Campbell in England, and it was also in this play that Mme. Alla Nazimova won one of her earliest American triumphs. With the thrilling story itself, the exotic atmosphere of Egypt and the mystery, the magic of the mysterious and sinuous Nile, so strangely like the dangerously beautiful and alluring heroine, "Bella Donna" promises much that is valuable in a photoplay, abounding in love, in deep mystery and romance.

Pauline Frederick will play the part of the fascinating Ruby Chepstow, known to new friends as "Bella Donna," falling in love with a handsome and wealthy son of Egypt, deliberately tries to destroy the man who loves and trusts her, and who has given her his name, in order to be free to wed the Egyptian prince. Her husband is moved by a friend who visits Egypt and unravels the deadly plot, and he hurries to Paris to meet out to the beautiful siren who is at last cornered in the toils she herself had woven, in picturesque Oriental fashion, developed in this unusual drama.

Pauline Frederick, who has won a great personal triumph in the current success, "Innocent," is under contract with the Famous Players Film Co. for her exclusive motion picture services.

KELLY IS WORKING FOR UNIVERSAL.

Anthony Kelly has been appointed scenario editor of the Universal Film Co. He will make his headquarters in New York.

NICHOLAS POWER CO. HAS BOOTH AT SANITATION AND SAFETY EXHIBITION.

The Nicholas Power Company, manufacturers of Power's Cameragraph projection machines, will have a booth at the Second International Exposition of Sanitation and Safety, to be held at the Grand Central Palace, New York City, from Dec. 12 to 19, inclusive.

The Power Company will demonstrate the safety appliances of their machines in a specially constructed theatre on the third floor, where the current releases of the various film companies will be shown from 2 P. M. until 10.30 p. m. each day. Power's will leave booth 36.

MERRY XMAS AND A PROSPEROUS NEW YEAR

MADE AND GUARANTEED BY

THE PRECISION MACHINE CO. INC.

317 East 34th St. New York

ALWAYS TO USERS OF SIMPLEX PROJECTORS

FILM FANCIES.

BILL PILTZ'S FIRST TRIP TO THE COAST.

In speaking of camera men recently, David Horsley declared it as his belief that the three best camera men in the country today are Billy Bitzer, Walter Pritchard and Bill Pitz.

Mr. Horsley is the oldest independent producer of motion pictures in America, and has developed more actors and more stars than any other man in the industry. He therefore knows whereof he speaks. Walter Pritchard, who is an alumnus of the Horsley school, is now engaged with the veteran director, Hobart Bosworth, making Mina Films, a new brand of comedy, which is just coming to the fore in the Universal Film Program. Billy Bitzer, the dean of his cult, was one of the original wizards of the Biograph Company, where he contributed to some of the monumental masterpieces of American cinematography. Bill Pitz, the thrilling "cameraman" of the high tension feature pictures ever made in this country, and composing with Pritchard, the Horsley pean film craft, was an example of Billy Bitzer's art. Bitzer recently left the Biograph Company, and joined, with David Griffith, to the Mutual.

"Bill Pitz, whose reputation in California, now the greatest producing centre of the country, is unexcelled, is also a Horsley graduate, and still at the western period. Camera men, through the nature of their occupation, meet with varied and highly interesting experiences, often exposing themselves to great danger and enduring nauseal hardship, that there is also a pathetic side to these hardy pioneers of a new art, and many a lightsome anecdote concerning them has been passed around the inner circles of filmdom. But they are all good fellows, these scene catchers, and none of them care a rap for the prick of the Pigmale's straw, so long as they have of the most delicious of the cherished crop.

It is about Bill Pitz, and especially appropriate just now, that he is in the film time making the only visit to his native Jersey since he left it way back in the early days, when the original Centaur Company first went to California, and David Horsley was still making his nickels with a can opener, screw driver and a piece of tape. Incidentally Bill Pitz is back home, honeymoon, and now goes with a queenly wife and a princely automobile over the streets that he once satisfied himself with hob-nailed shoes. Such are the quick rewards that come to pioneers.

Bill was a Bayonne boy. His first job was with a lens grinder, and he stuck at this job for a long time, and he mastered well, but his health broke down after a while and he left the mill. Times were pretty hard for awhile, until Bill struck a new job with a chemist who manufactured photographic material. The chemist was a German, and Bill was "up against it" worse than ever. Finally his sympathetic landlady appealed to David Horsley, who was Bill's landlord, and was just beginning to make itself known in the film world.

Mr. Horsley gave Bill a trial in the printing room. His early training in the photographic game stood him in great stead, and in a few months "Mr. Pitz" had gained a reputation for the thrilling quality of his fighting light in his line. After about eight months of this work the warm air of the printing room began to be felt by Bill again. There was only one fresh air job possible, and there was a camera in that man. But Mr. Horsley's faith in his young protege was great, and he started out with a camera, taking Bill Pitz along with him as well.

Bill was thoroughly grounded in the various technical branches of the film game, and his knowledge of lenses made it easy for him to learn the camera. "Microscopic sharpness" is something which every producer strives for but few achieve. It was an open book for the old lens maker, and "Mr. Pitz" was soon after recognized as one of the finest motion picture photographers in the land.

He had also entirely regained his health. That at the time that David Horsley signed Bill up, and sent him to California to make Centaur pictures, which, in the meantime, had become the independent brand of Horsley.

And this is where the joke on Bill comes in.

Bill never had, in all his life, been further away from Bayonne than Staten Island or Newfoundland. He had read about and dreamed the bold doings of bad men who infested the Western plains, and had lodged in imagination with him, knowing his weakness, had purposely filled his head with stories of desperadoes and the wild adventures of them. Bill finally got on the train he was equipped for the adventure. Still his fellow workers were turns in telling, in all earnestness, imaginary stories of the doings of the desperados. At Kansas City he got off to take a few pictures of the train, and Tom Hardwick, who was acting as director, was ready to start again, and the "robbers" had climbed off and were sitting on a fence rail beside the track. It was with difficulty that the train hands restrained Bill from opening the baggage door to take a shot of the bandits. In the meantime, Al Christie, who was the instigator of the joke, took the Pitz valuables, placed them behind a place and sunk them deep in his suitcase. When Bill reached the Coast he had evidently become aware of his loss he disappointed the boys who were expecting a great display of fireworks, by making a great display of grief. "Well it's all I had," he said finally, "but it's a chance we all take." They got me, and that's all there is to it."

Bill's loss was the company had reached Los Angeles that "the good" were returned to their delighted owner.

Even since the time Pitz has been known as "Game Bill," titled earned by his proof of genuine nerve in the train episode, which, though in reality a practical joke, was, as far as he knew at the time, a real serious event.

The Bayonne lad did not remain long in the tenderfoot class. He became an expert on Western photography, and has since visited and photographed nearly every part of the world, and not excepting Jersey City Horsley—laughs—more heartily over that first trip to the Coast than Game Bill Pitz.

HENRY BERNARD PRESENTED A WILLIAM FOX TRIUMPH.

The most successful film ever shown at the Criterion Theatre, in proceeding to the different house managers, is "The Thief," based on Charles Frohman's big success, and written by Henri Bernstein, author of the most influential of modern dramatists.

The William Fox production extraordinary of the play, released through the Fox Film Attraction Company, attracted an immense amount of interest, even before its release, on account of the unusual prominence of the stars engaged in its production. Dorothy Donnelly, without question America's greatest interpreter of emotional roles, and Richard Bubler, an actor of distinction and force, portray the leading parts, and are supported by a cast including such well known players as Harry Spottswood, Edgar Davenport and George De Carlton.

The memory of the play's phenomenal run at Chrries Frohman's Lyceum Theatre, where it broke all records, with Kyrle Bellew and Margaret Illington in the stars, lent a great deal to do with the public curiosity aroused by the announcement that it has been picturized as a production extraordinary.

LIBERTY M. P. CO. IN TROUBLE—PHILADELPHIA CONCERN CALLS CREDITORS' MEETING.

The Liberty M. P. Co., of Philadelphia, which started in business some months ago to build a studio in Germantown, Pa., is in financial difficulties. A meeting of the creditors of the concern was called last week.

POPULAR PLAYERS CO. MAKES "SHADOWS OF A GREAT CITY"—FAMOUS MELODRAMA TO FOLLOW PRODUCTION OF "THE TIGRESS,"

The production of Popular Plays and Players, Inc., to follow Mabel Taliaferro's film in "The Tigress," will be Thomas Jefferson and Adelaide Thurston, in the famous melodrama, "Shadows of a Great City," in photoplay form. It will be an Alco release.

ALLIANCE RELEASES PROGRAM.

Contracts have been signed whereby all future productions by the Os Film Co., will be released through the Alliance program exchanges. The first offering will be "The Last Egyptian," with Farrel McDonald in the leading role.

KINETOPHOTE OFFICIALS ATTEND BOSTON EXHIBITORS' BALL.

The following list of the Kinetophote associated with the Kinetophote and the K. C. Booking Co., Incorporated, who were to be found in the box No. 14 at the "Boston Novelty Exhibitors' ball, Monday evening, Dec. 7, which was held at the Grand Opera House: Russell K. Dougherty, Edwin August, Tom Terriss, Anna Luther, Bliss Milford, Ira H. Hillmon, Alice Joyce, Ben Wilson, Jacques Jaccard, Wilson, Arthur Bisgood and "Jack" Cunningham.

CRANE WILBUR STARS.

Crane Wilbur, the hero of "The Perils of Pauline," to go on a starring tour, has decorated the walls of the printing office of the thrills of the spoken word, the sound of applause and the laughter of hundreds of thousands of his admirers. Crane Wilbur may be considered a national star, backed by a million dollars of the Universal Film Co., in the serial picture, "The Perils of Pauline."

Mr. Wilbur, at the head of his own company, is under the exclusive management of Charles F. Atkinson, 211 Tremont Street, Boston, Mass., who will present him and his company in all the cities throughout this country. All theatre managers know that the announcement of Crane Wilbur (himself) is enough to assure capacity business.

Crane Wilbur has been forced to an enormous business everywhere, and return dates breaking all records of the houses played. The public loves a hero! And Crane Wilbur is it!

Daily receptions are demanded by the patrons of the various theatres, that they may personally shake the hand of this world-famed idol of a thousand photoplays.

Mr. Wilbur has surrounded himself with a company of artists that will make his stage shows at popular prices *ever* offered to local managers.

♦

The International Film Service of New York has filed articles of incorporation at Albany, N. Y. Edward A. McManus and C. J. Meisel are the directors.

♦

Henry Otto, the "American" director, has just completed a capital story, "The Alarm of Angelina," and is starting on a new picture, "Restitution," which has big dramatic moments and action opportunities. The feature production, "A Will of the Wisp," which Otto made at Long Beach, and which was recently released by the Alco Film Office Company, has won universal praise and has brought him many expressions of approval from photoplayers and exhibitors. "A Will o' the Wisp" is a very fine picture and deserves the good things said of it.

♦

Edna Manson has been selected to play opposite Maurice Mack Macgovern in a series of four photoplays, put into scenario form by Bess Meredyth from the stories by Rose Lessing. Charles Giblyn will produce them. Following the series Edna Manson will again meets and action opportunities. The feature production, "A Will o' the Wisp," which Otto made at Long Beach, and which was recently released by the Alco Film Office Company, has won universal praise and has brought him many expressions of approval from photoplayers and exhibitors. "A Will o' the Wisp" is a very fine picture and deserves the good things said of it.

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♦

An old couple were watching a picture the other night, and when the name of Reina Valdes appeared on the screen the following conversation was overheard:

"Valdes must be Russian or Welsh."

"No, Pap, she looks like Irish."

Just then the one-who-knows tapped Pa on the shoulder and whispered: "Valde is a Spanish name."

"Thanks," said Pa, "I might a-known it was a dago langwidge."

♦

Myrtle Sydman says that Mackiyn Arbuckle is one of the most delightful and congenial actors she has ever played with. They have just finished in "It Is No Laughing Matter," the four-reeler produced by Lois Weber and Miss Stedman, the Rosworth, incorporated, leading woman awaiting the preparation for the next photoplay, which will probably be "Captain Courtesy," by Ed and Childs Carpenter.

SEASON'S GREETINGS TO ENEMIES AND FRIENDS

MISS MAUDE ROCKWELL

CO-STAR GIRLS OF GAY WHITE WAY CO. SEASON 1914-1915

BURLESQUE NEWS

THE ORIENTALS.

RATING.

Book	Chorus	Scenery	Costumes
90	95	95	100

Principals	Numbers	Comedy
95	95	90

Billy Spencer (Grogan) is the chief fun maker. In "The Joy Line," a burlesque on "Pinafore," he plays an Irish stowaway, who is appointed admiral of the ship, and as such cuts up a lot of funny capers.

Jules Jacobs played Dick Deadeye; Geo. H. Thurston, the lieutenant; Ray Leavitt, a sailor: Bert Bertrand was cast as Ralph; Margaret Sheridan as a grotesque Buttercup, Sylvia Brodie a likely Lillie, Bettina Sheldon sang the role of Josephine, and Gertrude Sommers was a natty Captain, pleasing of face and fair of form and voice.

The numbers included: "Ye Ho, My Lads, Ye Ho," "The Two Jolly Navigators," "I'm the Captain of the Joy Line," "Sunday When the Church Bells Ring," a song and dance by Ray Leavitt and Sylvia Brodie; "The Garden of Roses and Love," by Bettina Sheldon, to several recalls, assisted by Miss Sommers; "O, That Boog-a-Boo Mun," by Miss Sommers, in a clown suit; the duet, "A Thousand Years Ago," by Mr. Thurston and Miss Sheldon, and "The Song of All Nations," with a medley of American airs and a flag finish.

"Krausemeyer's Alley" was the burlesque, with Spencer as Grogan, the King of the Alley, and Jules Jacobs, resembling in make-up and action Billy Watson, as the originator of the role of Philip Krausemeyer. Sylvia Brodie was an energetic Kittie, Bert Bertrand played the Hebrew cop, and Gertrude Sommers and Bettina Sheldon were the high-toned visitors.

The cast and the bricks flew fast, as usual, in this hour of riot in the Alley which finished with the firemen's tableau, as usual.

Other numbers were: "Down In Our Alley," "Stop That Noise," "In Mulberry Lane," by Misses Sommers and Sheldon and the company; "Kutu, Kulu, Ku," a bit of an Oriental number, with Miss Sheldon as the chief Kuter; "Louisa Schmidt," by Miss Brodie, and "Pride and Pet of the Lane," the tough number, ending in a fight. The various rough bits were highly emphasized, and the "scratching" by Grogan and Krausemeyer before the ladies was none too delicate.

The chorus: Edna Pierce, Julia Thurston, Billie Barry, Florence Adkins, Ruth Dressel, Billye Bennelte, Marie Singer, Pearl Le Beaux, Bertha Rowland, May Finberg, Gertrude Bertrand, Dolly Lorraine, Vada Peek, Harriet Brown, Grace Keeler, Jane Chapman, Margaret Sheridan, Lillian Fay, Marie King and Grace George.

The staff: Billy Watson, owner; Dan Guggenheim, manager; Billy Spencer, stage manager; Arthur Herbst, advance representative; Harry Chapman, musical director; Al. M. Humes, master mechanic; Joseph M. Hemphill, master of properties; Charles Belden, master electrician; Madam Kehoe, wardrobe mistress. *Mill.*

THE FROLIQUES OF 1914.

The program includes "Cupid's Darts" and "Golf Crazy." The principals are: Sam Collins, Ray Montgomery, Anna Healey, Flo Allen, Anna De Kuven, Thos. A. Brooks and Dan Belmont.

Chorus: Della Devere, Ethel Belmont, Anna O'Donnell, Ethel Morton, Claire Bargardns, Lillian Crockett, Irene Russ, Kinda Ward, Ruth Murray, Rita Drew, Belle Turpie, Ruth Spencer, Edith Warwick, Lucille Bartlotte, Edith Monroe, Billy Burch, Dot Ellsworth, Dolly Collins, Grace Gordon.

"Mon Ami," a pantomime, features Sam Collins and Flo Allen.

$350 A MONTH.

That much a month and $1,000 for counsel fees were awarded Dec. 11 to Mrs. Almeda Reeves, wife of Al. Reeves, by Justice Frederick Crane, of the Supreme Court, who announced that he granted such high alimony on account of the counter suit for divorce.

The counter suit made it needful for the plaintiff not only to prove the guilt of the defendant, but to prove her own innocence as well. The wife must not hold up any moneys jointly owned by herself and the defendant, as Mr. Reeves has claimed that his wife had checks jointly payable to herself and husband on account of joint investments.

Mrs. Reeves had asked for $1,000 a month alimony and $2,000 counsel fees.

CARNATION BEAUTIES NOTES.

The show has been playing to good business all along the line, and had one of the largest matinees on record at the Grand, Hartford.

Babe Griffin, a trouper with the company for a number of seasons, was a visitor at Hartford. Babe has now entirely regained her health.

Philip Dalton, George Edwards and Harry Link, our auditor, were also visitors at Hartford.

Frank Mackey is ordering a new Ford car, 1916 model. He says that from past experience it takes him anywhere but into society. Ask Sam Robinson or Ike Weber.

May New Ward (Mrs. Charles Robinson) was with us last week, in Boston.

Gladys Wilbur is getting her numbers over in great shape. She has a fine voice and clever rendition which burlesque audiences take kindly to. This is the first season in burlesque for Gladys.

The company extends its best wishes to THE OLD RELIABLE for a Merry Xmas and a Prosperous New Year.

BABY LILLIAN A HIT.

Peter S. Clark holds the record at the Gayety, Omaha, Neb. The local papers speak in terms of highest praise of the Rosey Posey Girls, who include Baby Lillian Clark, the five years old granddaughter of Mr. Clark, who stops the show at every performance.

TRIXIE A GREAT LEADER.

Trixie Ayers is scoring a great hit with the Al. Reeves Show, in her number, "I Want to Love Them," in which she does some clever "audience work." Miss Ayers qualifies for the list of principals which includes her.

CLUB IS DARK.

The Club, Rochester, N. Y., on the Barton Circuit remains dark; shows were billed for the past two weeks and did not appear. The house will be dark for the rest of the season it is reported.

HARRY LE CLAIR
FEATURED FAY FOSTER SHOW

BURLESQUE ROUTES.

Columbia Wheel.

Al. Reeves Show (Irving Engle, mgr.)—Gayety, Pittsburgh, 14-19, Star, Cleveland, 21-26.
American Beauties (Lou Epstein, mgr.)—Empire, Newark, 14-19, Empire, Phila., 21-26.
Behman Show (Jack Singer, mgr.)—Empire, Hoboken, 14-19, Empire, Brooklyn, 21-26.
Bon Tons (Frank McAteer, mgr.)—Hurtig & Seamon's, N. Y., 14-19, Philadelphia 21-26.
Big Jubilee (Maurice Jacobs, mgr.)—Gaiety, Milwaukee, 14-19, Chicago 21-26.
Ben Welch's Own Co. (Harry Shapiro, mgr.)—Englewood, Chicago, 14-19, Gaiety, Detroit, 21-26.
Beauty Parade (Ed. Schaefer, mgr.)—Olympic, Cincinnati, 14-19, Empire, Toledo, 21-26.
Bowery Burlesquers (Bob Cohen, mgr.)—Chicago 14-19, Englewood, Chicago, 21-26.
Billy Watson's Big Show (Billy Watson, mgr.)—Lay off 14-19, Empire, Newark, 21-26.
Carnation Beauties (Sam Robinson, mgr.)—Columbia, New York, 14-19, Orpheum, Paterson, 21-26.
College Girls (Max Spiegel, mgr.)—Westminster, Providence, 14-19, Boston 21-26.
Dreamland Burlesquers (Boo Travers, mgr.)—Star, St. Paul, 14-19, Gayety, Milwaukee, 21-26.
Dave Marion's Own (Izzy Grodz, mgr.)—Hartford and Albany 14-19, Bronx, New York, 21-26.
Follies of the Day (Jack McNamara, mgr.)—Gaiety, Detroit, 14-19, Gaiety, Toronto, 21-26.
Golden Crooks (James C. Fulton, mgr.)—Star, Cleveland, 14-19, Olympic, Cincinnati, 21-26.
Gaiety Girls (Jacobs & Jermon, mgrs.)—Orpheum, Paterson, 14-19, Casino, Brooklyn, 21-26.
Ginger Girls (E. W. Chipman, mgr.)—Casino, Bkln., 14-19.
Girls of the Gay White Way (Dave Gordon, mgr.)—Empire, Bkln., 14-19, lay off 21-26, Providence 28-Jan. 2.
Globe Trotters (Wash Martin, mgr.)—Gaiety, Washington, 14-19, Gaiety, Pittsburgh, 21-26.
Gypsy Maids (Wm. V. Jennings, mgr.)—Princess, St. Louis, 14-19, Gaiety, Kansas City, 21-26.
Girls of the Moulin Rouge (Hurtig & Seamon, mgrs.)—Gaiety, Toronto, 14-19, Gaiety, Buffalo, 21-26.
Gay New Yorkers (Jake Goldenberg, mgr.)—Palace, Baltimore, 14-19, Gaiety, Washington, 21-26.
Girls from Happyland (Geo. H. Harris, mgr.)—Gaiety, Montreal, 14-19, Albany and Hartford 21-26.
Happy Widows (Fenessy & Herk, mgrs.)—Gaiety, Omaha, 14-19, lay off 21-26, Minneapolis 28-Jan. 2.
Honeymoon Girls—Gaiety, Buffalo, 14-19, Syracuse and Utica 21-26.
Hastings' Big Show (Harry Hastings, mgr.)—Syracuse and Utica 14-19, Gaiety, Montreal, 21-26.
Liberty Girls (Alex. D. Gorman, mgr.)—Gaiety, Kansas City, 14-19, Gaiety, Omaha, 21-26.
Lovemakers (Sam Howe, mgr.)—Empire, Philadelphia, 14-19, Empire, Hoboken, 21-26.
Million Dollar Dolls (Ira Miller mgr.)—Casino, Boston, 14-19, Columbia, New York, 21-26.
Prize Winners (A. Pearson, mgr.)—Gaiety, Boston, 14-19, Hartford and Albany 21-26.
Roseland Girls (Walter Greaves, mgr.)—Gaiety, Minneapolis, 14-19, Star, St. Paul, 21-26.
Rose Sydell's (Harry Thompson, mgr.)—Lay off 14-19, Providence 21-26.
Rosey Posey Girls (P. S. Clark, mgr.)—Lay off 14-19, Gaiety, Minneapolis, 21-26.
Social Maids (J. J. Liebermann, mgr.)—Albany and Hartford 14-19, Boston 21-26.
Star and Garter (Frank Weisberg, mgr.)—Casino, Phila., 14-19, Palace, Baltimore, 21-26.
Trocaderos (Frank S. Pierce, mgr.)—Bronx, New York, 14-19, lay off 21-26, Empire, Newark, 28-Jan. 2.
Winning Widows (Louis Gilbert, mgr.)—Chicago 14-19, Princess, St. Louis, 21-26.
Watson Sisters' Co. (Max Spiegel, mgr.)—Empire, Toledo, 14-19, Chicago 21-26.

Columbia Wheel—Added.

Auto Girls (Teddy Simonds, mgr.)—Corinthian, Rochester, 14-19, Garden, Buffalo, 21-26.
Broadway Girls (Bob Gordon, mgr.)—Chicago 14-19, Standard, St. Louis, 21-26.
Bohemians (Tom Miner, mgr.)—Penn Circuit 14-19, New York 21-26.
Big Review (Henry P. Dixon, mgr.)—Garden, Buffalo, 14-19, Star, Toronto, 21-26.
Beauty, Youth and Folly (Louis Stark, mgr.)—Bijou, Richmond, 14-19, Academy, Norfolk, 21-26.
Big Sensation (Morris Wainstock, mgr.)—Olympic, New York, 14-19, Academy, Jersey City 21-26.
Cabaret Girls (Jack Glines, mgr.)—Howard, Boston, 14-19, Grand Opera House, Boston, 21-26.
City Belles—Gaiety, Baltimore, 14-19, Bijou, Richmond, 21-26.
City Sports (R. E. Patton, mgr.)—Atlantic City 14-16, Binghamton and Schenectady 21-26.
Charming Widows—Academy, Norfolk, 14-19, Philadelphia 21-26.
Cracker Jacks (Charles Falke, mgr.)—Star, Toronto, 14-19, Savoy, Hamilton 21-26.
Cherry Blossoms (Maurice Jacobs, mgr.)—Trocadero, Phila., 14-19, Nixon, Atlantic City, 21-26.
Eva Mull's Show (Lew Talbot, mgr.)—Waterbury and Springfield 14-19, Howard, Boston, 21-26.
Follies of Pleasure—Buckingham, Louisville, 14-19, Cincinnati 21-26.
Fay Foster Co. (Joe Oppenheimer, mgr.)—Cadillac, Detroit, 14-19, Chicago 21-26.
French Models (Dick Geisler, mgr.)—Columbia, Indianapolis, 14-19, Buckingham, Louisville, Ky., 21-26.
Girls of the Follies (H. M. Strouse, mgr.)—Murray Hill, New York, 14-19, Star, Bkln., 21-26.
Gay Widows (Louis J. Oberworth, mgr.)—Grand, Trenton, 17-19, Gayety, Brooklyn, 21-26.
Girls from Joyland (Sim Williams, mgr.)—Gayety, Bkln., 14-19, Park, Bridgeport, Conn., 24-26.
Garden of Girls (Louis Gerard, mgr.)—Gayety, Phila., 14-19, Baltimore 21-26.
Hello Paris (Wm. Roehm, mgr.)—Savoy, Hamilton, 14-19, Cadillac, Detroit, 21-26.
High Life Girls (Frank Calder, mgr.)—Cleveland 14-19, Victoria, Pittsburgh, 21-26.
High Rollers—Standard, St. Louis, 14-19, Century, Kansas City, 21-26.
Heart Charmers (Dave Goudron, mgr.)—Century, Kansas City, 14-19, lay off 21-26, Gaiety, Chicago, 28-Jan. 2.
Mischief Makers (F. W. Gerhardy, mgr.)—Worcester and Holyoke 14-19, New York 21-26.
Monte Carlo Girls (T. Sullivan, mgr.)—Park, Bridgeport, 17-19, Waterbury and Springfield 21-26.
Orientals (Billy Watson, mgr.)—Academy, Jersey City, 14-19, lay off 21-26.
Passing Review of 1914 (Joe Levitt, mgr.)—Grand, Boston, 14-19, Worcester & Holyoke 21-26.
September Morning Glories—Lay off 14-19, Gaiety, Chicago, 21-26.
Tango Girls, Chas. E. Taylor—Binghamton and Schenectady 14-19, Corinthian, Rochester, 21-26.
Tango Queens (E. E. Daley, mgr.)—Victoria, Pittsburgh, 14-19, Penn Circuit 21-26.
Taxi Girls (Jack Levy, mgr.)—Gaiety, Chicago, 14-19, Columbia, Indianapolis, 21-26.
Tempters (Gus Kahn, mgr.)—Star, Bkln., 14-19, Phila. 21-26.
Zallah's Own Show (John Eckhardt, mgr.)—Lay off 14-19, Grand, Trenton, 24-26.

PENN CIRCUIT.

Beaver Falls, Pa.—Monday.
Greensburg, Pa.—Tuesday.
Cambria, Johnstown, Pa.—Wednesday.
Mishler, Altoona, Pa.—Thursday.
Majestic, York, Pa.—Friday.
Academy, Reading, Pa.—Saturday.

Barton Circuit.

Folly—Star, Scranton, 14-19.
Merry—Star, Scranton, 21-26.
Frolicsome Lambs—Academy, Pittsburgh, 14-19.

SONG OF THE FUSILEERS.

MELODY—"IT'S A LONG WAY TO TIPPERARY."

On Sunday, June the twenty-seventh, I hope the weather is fine,
You'll find the gallant Fusileers assembled all in line,
On the good ship Fulton Market will go sailing up the Sound,
We'll eat and drink and sing and dance, so be sure and get around.

CHORUS:

It's a nice sail up to Glenwood,
It's a nice trip up the Sound,
It's a nice sail to Karatsonyi's,
Where joy and fun will abound.
You will find the boys and girls of the Rialto—
All will be decked in bright array—
So get on board with the Fusileers on our grand outing day.

Bob Gordon is our Colonel now, you all know good, old Bob;
And Admiral Johnnie Weber, who will sure be on the job,
At putting comedy over, little Johnnie can't be beat,
So get aboard with the Fusileers, or else you miss a treat.

WORDS BY MAJOR FRANK FORREST.

Colonel Bob Gordon has given his consent to his Fusileers that they may use the Tipperary as the outing song.

CARNATION BEAUTIES.

"The Prize Beauty" is the funny two act burlesque presented by Charles Robinson, as the Tramp and the Hebrew, assisted by Frank Mackey, James X. Francis, Joe Feeney, Gus Knott, Gladys Wilbur, May Bernhardi, Mabel Lea, Edith Marcel, Bob Raymond and Irving Blackman.

A full review of the performance will appear in the next issue.

SCRANTON BOOKINGS.

The bookings for the Star, Scranton, Barton Circuit, include Folly Dec. 14-19, Merry 21-26, Trip to Paris 28-Jan. 2, Uncle Sam's Belles 4-9.

ADDED FEATURES FOR GAYETY.

Daisy Harcourt is an added attraction with the Girls from Joyland, at the Gayety, Brooklyn, this week. Toots Paka will be featured with next week's attraction.

SWITCH HOUSES IN ST. LOUIS.

The Imperial, St. Louis, Mo., will replace the Princess for burlesque. Dec. 27 the Watson Sisters Co. The Imperial formerly played Stair & Havlin attractions.

NEW PRINCIPAL IN.

Rose De Marr will replace Belle Oliver with the Prize Winners Co. Miss Oliver retires on account of ill health.

BOB SCOTT DEAD.

Bob Scott, brother of Chas. Robinson, formerly of Howe and Scott, died at Portland, Me., Dec. 10.

SADIE MALRONS, late of Al. Reeves Show, is now with Gus Fay's Gaiety Girls.

THE HAYWARDS, musical act, with Gus Fay's Gaiety Girls, are receiving flattering press notices wherever they play.

JOE PINES, ahead of Charles Robinson's Carnation Beauties company, is in New York, doing several new and novel stunts in publicity.

JOE PHILLIPS, ahead of Ginger Girls Co., is on the job around New York and Brooklyn, billing and boosting his show.

WILL WARD, German comedian, joins Eva Mull's Show as one of the principal comedians. He was with the Dreamlands.

THE CITY SPORTS are at Atlantic City, this week.

CHARLES L. WALTERS, manager of the Gayety, St. Louis, Mo., is offering time to burlesque attractions. Sam S. Clark is connected with the staff of the Gayety.

FRANKIE GRACE AND JOHNNY BERKES made a big hit recently, at the Columbia Sunday concert, New York, in their dancing specialty, which they are now presenting in burlesque.

MANAGER W. W. WOOLFOLK, of the Gayety, Brooklyn, gave his Usher's Fife and Drum Corps permission to take part in the first amateur night performance at the theatre recently. Although they were not eligible for prizes the applause they received after three numbers was wonderful. The boys have rehearsed with patience, and are now ready to tackle any kind of a proposition.

LOUIS LESAME, ahead of Harry Steppe and the Girls from the Follies, blew over to Brooklyn a few days ago, and stopped at the Gayety. Louis pulled off the stunt of dropping bags of money from the roof of the Murray Hill, New York, Monday, Dec. 14, at 1 P. M., and there was a great crush.

JOHN MCALEER, treasurer of the Gayety, Brooklyn, is the oldest treasurer in point of service in the borough of baby carriages an churches. John has been passing out the pasteboards for a quarter of a century, and has spent twenty-three years of this in Brooklyn. The other two years he whiled away in Albany.

STATE MANAGER LOUIS KREIG, of the Gayety, Brooklyn, is thinking about entering a speed contest. Louis will ride his motorcycle against any machine in town. Of late Kreig has been making endurance trips in the country with his "car," but now says he is gong to turn his attention to speed.

It is said the opening of the Folly Theatre, in Chicago, has been set back one week. The union men working this house have been notified to report for work on Dec. 20. This looks like the final notice and the last call for the belated opening.

MAURICE JACOBS is being sued for $30,000 damages for breach of contract to Mary Alice Tuckloy, of Brooklyn. Mr. Jacobs has entered a general denial of the complaint.

JESSON AND JESSON have been succeeded by Carson and Carson with the Rose Sydell Show.

CHARLES HELYES and Belle Helene will open with the Bohemians Christmas week.

ORA ENTA scored a hit with the Cherry Blossoms, at the Star, Brooklyn.

ED. CLARK, of Clark and Turner, is in the German Hospital, Brooklyn, suffering from typhoid.

CAST OF "SECRET STRINGS."

The cast of "Secret Strings," in which Lou Tellegan will star, includes: Hamilton Revelle (who returns to the New York stage after a long absence), Frederick De Belleville, Mary Nash, Marion Abbott, Charles Coleman, Leonard Gray, Sydney Stone, Blanche Yurka, Charles Girard and Robert Sterling.

This play will doubtless be produced at the Longacre Theatre, New York, and if so it will necessitate the removal of "So Much for So Much," the Longacre's present attraction, to another theatre, possibly the Park.

GAYETY THEATRE
ST. LOUIS, MO.
Have Open Time
FOR GOOD
BURLESQUE SHOWS
Average business past eight years, $4,000.00 per week. Address
C. L. WALTERS, Mgr. Gayety Theatre, St. Louis, Mo.

MERRY XMAS TO ALL
ORA ENTAL
Classic Barefoot and Muscle Dancer
Played Star Theatre, Brooklyn, N. Y. the past week. Permanent address, HIGHLANDS, N. J.

SEASON'S GREETINGS
Margaret Newell
WATSON'S BIG SHOW

MERRY CHRISTMAS TO ALL
JOHNNIE, JESS
AND
BLANCHE ROSE

AMORITA
CLASSICAL DANCER
WITH
GIRLS OF THE FOLLIES
H. M. STROUSE, Manager
BEST WISHES TO ALL FRIENDS

Blowing Out the Old Year, Blowing In the New
THE HAYWARDS
"A NOVELTY IN MUSIC."
With Gus Fay's Gaiety Girls Co.

ZAUDER'S MAKE UP
Grease Paints, Cold Cream TRADE MARK Rouges, Liners, Powders
Send 10 cents for Samples. All Shades. 115 W. 48th St., N. Y. City.

"LADY LUXURY" will open at the Casino, New York, Dec. 25, with Ina Claire, Ernest Albro and Forrest Huff in the cast.

VICTOR MORLEY has been engaged by Daniel V. Arthur in support of Marie Cahill, in a new musical play

"SINNERS" will be given its first production by William A. Brady on the stage of the prison audience room before the Golden Rule Brotherhood on Christmas Day. Among the members of the cast are: Alice Brady, Irene Romaine, Gertrude Dallas, Jean Adair, Albert Brown and John Cromwell.

"THE SONG OF SONGS," Edward Sheldon's play, originally produced in Philadelphia by Charles Frohman, will be brought to the Eltinge Theatre during Christmas week, under the direction of A. H. Woods.

THE Cedarhurst Amusement Company, Cedarhurst, was incorporated Dec. 10 at Albany, N. Y., for $5,000. The incorporators were: Abraham Kipp, Samuel W. Tannenbaum and Charles Schwartz, attorney, Sidney Nordlinger, No. 160 Broadway.

LYDIA LOPOKOVA will make her New York debut as an English-speaking actress on Dec. 28 at one of the Wm. A. Brady theatres, in "Just Herself," by Ethel Mumford.

MARJORIE RAMBEAU, who is playing in "So Much for So Much," at the Longacre Theatre, has signed a two years' contract with H. H. Frazee.

"SARI" will play an engagement of only the last half of the week, beginning Christmas Eve, at the Grand Opera House.

"IN THE VANGUARD," Mrs. Trask's play, was presented for the first time on any stage in the Lyceum Theatre, Rochester, Dec. 10.

MARIE TEMPEST will offer the third production in her repertoire season Dec. 18, at the Comedy Theatre.

DAISY LE ROY is at the Lincoln Hospital, New York, suffering with appendicitis.

"SUZI" will leave the Shubert Theatre next week, and "To-Night's the Night" will be produced in that house on Christmas Eve.

ANNIE RUSSELL'S new play for the season, which will be produced during the holidays, is "His Royal Happiness," by Mrs. Everard Cotes.

WELL-FILLED STOCKINGS
are a usual part of the program during the Christmas holidays. But well-filled pocketbooks are a part of the program all the year round with performers who derive their comedy inspiration from
MADISON'S BUDGET No. 15
"MORE THAN A DOLLAR'S WORTH"
Contents include 12 great monologues, 8 wonderful acts for two males, and 7 acts for male and female, 16 latest parodies, 3 tip-top minstrel first-parts, a side-splitting tabloid farce, besides hundreds of original gags, side-walk bits, etc. The price of MADISON'S BUDGET, No. 15 is ONE DOLLAR per copy. Back issues out of print, except No. 14; price $1; or Budgets 14 and 15 together, $1.50.
JAMES MADISON, 1052 Third Ave., New York

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To Our Professional Friends for the Coming Year

WATERSON, BERLIN and SNYDER MUSIC CO.

Strand Theatre Bldg., B'way and 47th St., New York

PUBLISHERS OF HITS

WE TAKE THIS MEANS OF THANKING THE PROFESSION IN GENERAL FOR THEIR KIND SUPPORT THE PAST YEAR, AND REQUEST THAT THEY KEEP IN TOUCH WITH US FOR SEVERAL SENSATIONAL NOVELTY SONGS, FOR THE NEW YEAR

OUT OF TOWN NEWS

CINCINNATI.

Although Yuletide and the Christmas festivities are less than a fortnight away it seems hardly credible, for old King Winter hasn't been "on the job" doing his regular business in snow, ice and frost. There was an upward trend to business, which made all the theatrical directors as cheerful as owners of dividend-earning stocks.

GRAND OPERA HOUSE (John H. Havlin, mgr.)—John Sainpolis heads the company which will present "The Passing of Hans Dippel," 13. Last week, Billie Burke introduced "Jerry," and splendid sized audiences took the pretty little minx to their figurative hearts, and when the week ended, "Billie" had many more dramatic conquests to her credit. Catherine Chisholm Cushing turned out an impossible little darling in "Jerry," but she was irresistible. The play pleased. The company was great. Olive Oliver, as Joan, the bachelor maid, who had annually celebrated her betrothal for no less than twenty years, was simply perfection, and the "hangar" fiance, Montague Wade, was in the splendidly capable hands of Shelley Hull, who naturally fell in love with the duplicate of the girl to whom he had given his heart in his youth. Dorothy Dorr, H. Lawrence Leyton (immense as Peter Flagg), and Thomas Reynolds, the butler, were all fitting parts of an artistic whole, in which the Doctor—W. H. Sams—and the chauffeur, Edwin Burch, were also rated superfine. Rose Stahl, in "A Perfect Lady," comes 20.

LYRIC (Carl Herbert Heuck, mgr.)—Fritzi Scheff came 13, in "Pretty Mrs. Smith," following the big Winter Garden show, "The Whirl of the World." The houses looked like the return of Prosperity with a capital "P." The spectacle deserves the rating it gets as a big show. Lucile Cavanaugh won first Terpsichorean honors with her dancing partner, Wyclif Parker. The Howards—Willie and Eugene—added to their former triumphs. Elizabeth Goodall, John T. Murray, Juliette Lippe and Trixie Raymond were among others in the glare of favor. "The Appeal" follows 20.

B. F. KEITH'S (John F. Royal, mgr.)—The Four Marx Brothers and their company will stage "Home Again" 13. Other features include: Bozeman Bulger's comedietta, "Sergeant Bagby;" Eddie Leonard, with Mabel Russell, Stuart Barnes Shannon and Annies, Vandinoff and Louise, and Trevitt's military dogs. The Jaunts and Journeys, travel pictures, have made a hit.

WALNUT STREET (George F. Fish, mgr.)—"Bringing Up Father," a McManus cartoon play, offered by Gus Hill, is coming 13. Last week, "The Round-Up" held the stage, and drew cheerfully big, old-time crowds. Gertrude Perry, as Echo; Lillian Lee Anderson as Polly, and Shep Camp as "Slim" Hoover, the sheriff, are newcomers who were fine. Edwin Verney, J. Lawrence Clay and Harold Christie were among others who put dash in the Western story. Thurston comes 20.

LOEW'S EMPRESS (George A. Boyver, mgr.)—Cesar Rivoli will be the headliner 13, in his protean playlet, "Fun in a Restaurant." Others: Oscar Lorraine, Roland West's rural comedy, "When We Grow Up," Ed. Barnes and Mabel Robinson, Schroder and Chappie, and the Ed. Zoeller Trio, motion pictures.

OLYMPIC (W. F. Jackson, mgr.)—The Beauty Parade arrives 13. Last week the Watson Sisters—Fanny and Kitty—were seen to splendid advantage in the two act burletta, "Morrocco Bound." It was a gingery offering. Lew Williams, Ben Pierce, Jack McGowan, Charley Hinton, Fay Darling and Mabel Mahlum were effective aids to Gen. Success. Toots Paka, in a houla houla dance, to music provided by Hawaiian musicians, was an added attraction that made an emphatic hit. The Golden Crook 20.

STANDARD (Charles B. Arnold, mgr.)—The Cabaret Girls are due 13. They come after a week of Frank Calder's High Life Girls, who were seen to hilarious advantage in "Jeremiah Clancy's Sanatorium" and "In Goy Paree." Michelini Pennetti, May Agnes Fleming, Frank Gibbons, Gladys Fox, Bill Kelly, Lew Reynolds, Dan Manning, Sye All and Jack Blue were among the distinguished entertainers. Follies of Pleasure 20.

MUSIC HALL.—The second Symphony Orchestra Pop will take place 13. *Chicago Tribune* pictures of the war 12, 13, 14.

GERMAN.—The German Stock Co. will present Nestroy's comedy, "Lumpaci Vagabundus," 13.

HEUCK'S OPERA HOUSE, ORPHEUM, FAMILY and STRAND, motion pictures.

WINTER WINNOWINGS.

FANNY WATSON was a very vigorous advocate of "tightless burlesque" during her Olympic stay. The Watson Sisters have proved that as far as their relation to successful burlesque is concerned their "legs are not their fortune."

JULIA CULP will be the soloist at the first concert of the Matinee Musical Club at the Sinton, 15.

FIFTY of the city's unemployed recruited by J. O. White, of the Department of Charities, were given a chance to earn a little in "The Round-Up," by Managers George F. Fish and Joseph Kelley.

BIJOU HERON (Mrs. Henry Miller) was here with her daughter, Agnes Heron Miller, in "Peg o' My Heart."

GEORGE ROWLAND, comedian, in "Fixing the Furnace," was taken ill during the latter part of his Keith engagement.

THE Yale Glee Club is to come during the holidays and a lot of festivities are to be crowded into 28, the night they warble at Emery Auditorium.

THE Strand has secured the Paramount picture service, commencing 24.

THE Pi Tau Pi fraternity has already secured one hundred seats for the performance of "A Pair of Sixes," at the Lyric, 28.

CHARLES MUSCROFT has gone to Louisville to take charge of the cabaret at the Galt House.

CLYDE FITCH'S society drama, "The Climbers," was presented by Hyde Park amateurs, with Edith Drake, Georgie Swope, Helen Schmidt and Edna Schmidt in the cast.

MARIA LOUISE FICKER-WAGNER gave a concert at the Sinton, 11, and then goes East to be given a hearing by Giulio Gatti-Casazza, of the Metropolitan Opera Co. Her Cincinnati friends hope that the door of opportunity will open wide for her.

MRS. E. M. CORLIES ADAMS, who was Louise Kerper Harrison, has retired from stage, and opened a studio in her old home town.

THE Woman's Club performances of "The House of Rimmon," are an event of the coming February. The Red Cross will be the beneficiary.

MANY theatre parties are already planned for the Yuletide matinees at the Children's Theatre, when "Snow White and the Seven Dwarfs" is to be presented 29 and 31.

HARRY YOST is here in advance of "Bringing Up Father."

MME. PAVLOWA and her Russian ballet drew two fair sized audiences to Music Hall 5, 6.

CHARLES EMERSON COOKE came in advance of "The Passing of Hans Dippel."

JAMES J. MORTON was the big magnet of the Loew Empress bill.

FRANK MILTON and the De Long Sisters put on their "nutty" sketch, "At Alfalfa Junction," and it went well with the Keith crowds.

THE Three Keltons, in musical act, were one of best of season's cards at Loew's Empress.

EVA TAYLOR, an old time local stock favorite, was the star of a playlet at B. F. Keith's—"Taking a Chance." She was warmly greeted for "Auld Lang Syne."

HEADLINERS come and go, but Mr. and Mrs. Carter De Haven continued their delightful reign as top notchers at B. F. Keith's.

THE Century Opera Co. will undoubtedly come for a week of English opera, Feb. 1.

MARY GRETCHEN MORRIS is filling out of town concert engagements.

THE Dramatic Art Society is rehearsing Ibsen's "Pillars of Society."

AT THE LITTLE PLAYHOUSE, on Walnut Hills, 11, three one act playlets were given—"The Years on the Kerk," "One Hundred Years Hence" and "The Dark Lady of the Sonnetts." Gertrude Brice played the leads.

THE PRINCETON UNIVERSITY TRIANGLE CLUB will produce its annual musical comedy, "Fiol Fiel Fi-Fi" at Emery Auditorium 25.

MARCUS LOEW, through George A. Boyver, has invited four hundred of the Big and Little Brothers to be his guests at Loew's Empress 15.

AT THE last Sinton dinner of the Rotary Club, Theodora Sturkow-Ryder, of Chicago; Walley Heymar and Lee S. Roberts were heard in a musical program.

Cleveland, O.—Opera House (A. F. Hartz, mgr.) Henry W. Savage's production of "Everywoman" Dec. 14-19.

COLONIAL (F. Ray Comstock, mgr.) — Neil O'Brien's Minstrels 14-19.

KEITH'S HIPPODROME (H. A. Daniels, mgr.)—Bill week of 14: Sylvester Schaffer, Harry and Eva Puck, Frober and Green, Hanlon Bros., Frank Markley, Trevitt's Military Dogs, and Smith, Cook and Brandon.

METROPOLITAN (Fred E. Johnson, mgr.)—For week of 14, the Metropolitan Players present "The Fox," for the first time in stock in this city. During Christmas week a fine production of "The Heir to the Hoorah" will be given.

PROSPECT (J. W. Lyons, mgr.)—"Fine Feathers" 14-19.

CLEVELAND (H. D. Zirker, mgr.)—The Holden Players, in "A Girl of the Streets," 14-19.

GRAND (Drew & Campbell, mgrs.)—Permanent Stock Co., in "Lena Rivers," 14-19.

MILES (Chas. Garner, mgr.)—Bill week of 14: Owen McGiveney is the headliner.

PRISCILLA (P. E. Seas, mgr.)—Bill week of 14: Willard Jarvis, Abe Marks and company, the Harvey Trio, Agnes Barr and May Rose.

GORDON SQUARE (Harry Durocher, mgr.)—Split week vaudeville and pictures.

STAR (Drew & Campbell, mgrs.)—The Golden Crook 14-19.

EMPIRE (Geo. Chenet, mgr.)—The High Life Girls 14-19.

KNICKERBOCKER (E. N. Downs, mgr.)—Marguerite Clark, in "The Crucible," with other Paramount feature films, and orchestra, 14-19.

DUCHESS (A. A. Comey, mgr.)—First run feature pictures, including Dorothy Donnelly, in "The Thief," and orchestra program, 14-19.

STANDARD (Jos. Grossman, mgr.) — First run films. "The Dancer and the King" is shown 14-19.

ALHAMBRA (Fred H. Brandt, mgr.) — Feature films and orchestra.

NOTES.

THE Fourth Symphony Concert, held at Gray's Armory, 15. The Chicago Orchestra, under stock, will give one of Mahler's symphonies for the first time here, with Sophie Braslau as soloist.

THE ATTENDANCE at the Municipal Symphony Orchestra Sunday concerts is increasing rapidly. The work of the orchestra is becoming excellent, and attracting the attention of the musical critics.

Hamilton, O.—Jefferson (Alme Todd Jr., mgr.) Pearl Stock Co., in "Thelma," Dec. 13-16; "A Navajo's Love" 17-19.

GRAND (John E. McCarthy, mgr.)—Vaudeville and motion pictures.

JEWEL, LYRIC, STAR, PRINCESS, ROYAL and EAGLE, motion pictures only.

CARL MASON'S "Play Without a Name," recently given its *premiere* at the Jefferson Theatre, by the Pearl Stock, has ben named "Thirteen."

Loudonville, O.—City O. H. (H. J. Geiselman, mgr.) Lyman H. Howe's pictures were the attraction Dec. 10. "Peg o' My Heart" is due 15. "The Countess Coquette" 28.

CARL FRANCKISER has arrived in this city, after closing with the J. J. Evans Indoor Circus.

Decatur, Ill.—Empress (Rollo V. Mollary, mgr.) vaudeville and pictures.

NOTES.

FRANK OWENS, formerly treasurer of Powers' Theatre, before the fire, and recently manager of the Grand, has given up that position and is, for the present, running a billiard hall here.

THE Knights Templar of this city gave an elaborate banquet last week. Among some of the special features after the banquet was dialect stories by Geo. D. Steele (the veteran circus man). Travelogue moving picture film of journey to Europe last Summer, and character sketches, without make-up, by A. Sigifried, the veteran carnival, vaudeville and motion picture man. By courtesy of the management of the Empress Theatre, Ben M. Jerome gave a medley of his compositions, assisted by Michelangelo Fennone.

MRS. LISLA WARD was said to be the prettiest young woman on the bill at the Empress last week. She is a Decatur girl.

A. SIGIFRIED won out last week in the suit brought for damages against him by a colored woman who claimed she had been refused admission at the Empress during the time Mr. Sigifried was manager of that theatre.

OTTO WEAVER returned home Monday, 7, after a season with the Sun Circus, which closed in Georgia. The show will Winter at Macon, Ga., as usual. Mr. Weaver has signed to go out with the Sun Show again next season.

THE MILLIKIN AUDITORIUM was well filled to hear the Swarthouts. The remarkable violinist and pianist scored a great hit by their performances.

THERE will be seventy cups offered as prizes at the Annual Poultry and Pet Stock Show, to be held here early in January.

O. H. MYERS, Decatur's successful race driver, is home after a successful season. Myers drove two steppers to first and second place in eight races, and was rarely out of the money.

Peoria, Ill.—Majestic (Orpheum Co., mgrs.) "Bringing Up Father" Dec. 20-23, Henry Kolker 25, Pavlowa 29.

ORPHEUM (Nathan & Greenberg, mgrs.)—Bill for 13-16: Karlton and Klifford, Billy Arnold, "Dance of the Cities," Sen. Francis Murphy, Florenz Family, and Revolving Collins. For 17-19: Dotson and Gordon, Fields, Winchill and Green, "Detective Keene," Wood and Wyde, and Emerson and Baldwin.

HIPPODROME (E. P. Churchill, mgr.)—Livingston Stock Company will open here 20.

FOLLY (Harry Turberville Jr., mgr.)—Musical Stock Company.

APOLLO, COLUMBIA, CORT, DE LUXE, DUCHESS, ELYSIUM, EMPRESS, GARDEN, ILLINOIS, IMPERIAL, LIBERTY, LYCEUM, PALACE, PRINCESS, SANGAMO and STAR, motion pictures only.

Memphis, Tenn.—Lyceum (Frank Gray, mgr.) "High Jinks" Dec. 15-16, Maude Adams 21, 22; "Little Boy Blue" 25, 26.

ORPHEUM (Arthur Lane, mgr.)—Bill 14-20: Valeska Suratt and company, Harry and Emma Sharrocks, Aileen Stanley, Cantor and Lee, Chas. McGoods company, Marda De La Rose, Baptiste and Franconi, and Orpheum Travel Weekly.

MAJESTICS (2), EMPIRES (2), PRINCESS, ALAMO, COLONIAL, QUEEN, PLAZA, PALACE, CARLTON, AMERICAN, ECHO, SUBURBAN, LAMAR, EDEN, REX, CRYSTAL, LASCA, OXFORD, WELLINGTON, IMPERIAL DE LUXE, LIBERTY, METROPOLITAN, IMPERIAL (2), DAISYS (2), PASTIMES (2), ROYAL, SAVOY, PEKIN, FAMOUS and Columbia, motion pictures.

Nashville, Tenn.—Vendome (W. A. Sheetz, mgr.) "Seven Keys to Baldpate" Dec. 15.

ORPHEUM (Geo. H. Hickman, mgr.)—The stock company is playing to good business. "Alias Jimmy Valentine" 14-19.

PRINCESS (Harry Sudekum, mgr.)—Vaudeville 14-19.

HIPPODROME (W. H. Bordieser, mgr.)—Skating and dancing are proving very popular here. La Marie and Bradley proved to be two excellent skatorial artists as added attraction, 7-12.

VICTORIA, ELITE, CRYSTAL, FIFTH AVENUE, ALHAMBRA, REX and CRESCENT, moving pictures only.

Knoxville, Tenn.—Staub's (Fritz Staub, mgr.) "Seven Keys to Baldpate" Dec. 14, "Freckles" 25, Al. H Wilson 26.

GRAND (H. M. Johnson, mgr.)—The Franklin Stock Co. opened the second and last week of its engagement 14, to good business.

GAY, REX, QUEEN, CRYSTAL, MAJESTIC, GEM, DIXIE and LYRIC, motion pictures.

Logansport, Ind.—Nelson (Edw. F. Galligan, mgr.) "One Girl in a Million," with Felix Adler, Dec. 15; "Don't Lie to Your Wife" 25, Stetson's "Uncle Tom's Cabin" 29, "He Fell in Love with His Wife" 31, "Peg o' My Heart" Jan. 1.

COLONIAL (Harlow Byerly, mgr.)—Bill for 14-16: Musical Fredericks, Davitt and Duvall, and Dotson and Gordan. For 17-19: Ziska and company, Brown and Simmons, and Mint and Wertz.

BROADWAY (Mangus & Jeffries, mgrs.)—Vaudeville and photoplays.

ARK and GRAND, photoplays only.

NOTES.

PARKE, ROME AND FRANCIS, harmony singers, were a hit on the Colonial bill 10-12, getting from four to eight encores every performance.

HARRY HILL, manager of the Gus Hill "Mutt and Jeff" company which appeared at the Nelson recently, reports that his show has been breaking records wherever they have appeared. The company has a forty-four-week season booked, closing June 26, at Halifax, N. S.

THE GRAND, picture theatre, has been purchased by Messrs. Quivey & Bertha, of La Fayette, Ind. Following the holidays the house will be closed for several weeks, will be redecorated, a new front and extra seats installed and two new operating machines put in. Earl Rife, former manager, will quit the theatre business and will act as advertising manager for *The Pharos Reporter.*

Enid, Okla.—American (W. S. Billings, mgr.) "Paid in Full" Dec. 13, Lyceum Course 16, "Bringing Up Father" 24, "The Calling of Dan Matthews" 25.

MAJESTIC and ROYAL, pictures only.

ORPHEUM (Gentry Bros., mgrs.)—Vaudeville and pictures.

WONDERLAND (L. J. Hackworth, mgr.)—Pictures and vaudeville.

WIENS (Herman Wiens, mgr.)—Pictures and vaudeville.

W. F. CROUCHER was here 6, ahead of "Bought and Paid For," which was due 13.

GEO. EVANS "Honey Boy" Minstrels, billed for 13, at the American Theatre, canceled, owing to a change in route.

Lincoln, Neb. — Oliver (F. C. Zehrung, mgr.) San Carlo Grand Opera Co. Dec. 14-16, Y. M. C. A. Entertainment Course 17, "Fine Feathers" 18, 19, "Mutt and Jeff" 25, 26, "The Blue Bird" Jan. 1.

ORPHEUM (L. M. Garman, mgr.)—Bill week of 14: Gertrude Coghlan and company, Frank North and company, George White, Three Beautiful Types, Walter "Rube" Dickinson, Libby and Barton, and Martin Van Bergen.

LYRIC (L. M. Garman, mgr.)—Bill week of 14: Siegel and Mathews, the Merriott Troupe, Jetter and Rogers, and Four Kouerz Brothers.

Waco, Tex.—Auditorium (Peyton S. Ingraham, mgr.)—"Sins of the Father" Dec. 15, "The Winning of Barbara Worth" 19, "Damon and Pythias" (pictures) 25, 26; "Peg o' My Heart" 28, Raymond Hitchcock, in "The Beauty Shop," 29; "The Trail of the Lonesome Pine" 30, "Fine Feathers" Jan. 1.

MAJESTIC (Mr. Withers, mgr.)—Bessie Dainty and Players, in stock, enjoying excellent business.

CRYSTAL and ALAMO, moving pictures and vaudeville.

HIPPODROME, QUEEN and REX, moving pictures only.

Temple, Tex.—Temple (Geo. H. Walker, mgr.) "Peg o' My Heart" Dec. 26.

GEM (Engelbrecht & Korkames, mgrs.)—Motion pictures and orchestra.

CRESCENT (J. J. Hegman, mgr.)—Motion pictures and vaudeville.

J. J. HEGMAN, manager of the Crescent Theatre, has just closed a deal for the erection of a $15,000 building, which will be occupied by him, and will be one of the most modern motion picture playhouses in this State. He expects to occupy this building by Feb. 1.

IN MEMORIAM.
"He Ever Lives in Memory."
CARRIE LESLIE

CARNIVAL CONVERSATION

By WILLIAM JUDKINS HEWITT,
("Red Onion.")

HIS hat may be larger, but his head is just the same size. It is not up to the "Onion" to regulate the size and styles of headgear.

WILL tell you in an early issue of THE OLD RELIABLE whether it was a Merry Christmas or not. The way it looks now it is going to be one.

HELLO, San Antonio bunch. Would like to be with you.

C. A. NASH, secretary of of the North Dakota State Fair, is one of, if not the youngest, men in his line. One thing is certain, he is one fine boy, and a comer. He lives in the town of Fargo.

W. J. KEHOE.—The push wagons are new ones on us.

THERE are only forty-nine days in "The Days of '49." There are now sixty-one of them out or proposed. Where are the balance of the days coming from? Whenever a man puts over a new idea successfully they eat it up. The poor fellow with an untried idea has a hard time trying to put it over. The writer is in favor of trying out some of the new ideas. The carnival business needs some new ideas. Try 'em.

WELL, bunch, what do you think of the Christmas Number of THE NEW YORK CLIPPER? Ain't it the dandiest ever? THE OLD RELIABLE is for you. You are for it. Many, many thanks. Thanks. Thanks. For your support.

S. W BRUNDAGE.—How about that bill car in advance of the S. W. Brundage Carnival in 1915? It is a good idea. Do it and let us know about it. S. W. is a man of a few words and much action.

WALT MASON.—Write us something in your own style about the carnival.

NEXT season is going to be the best season ever enjoyed by carnivals of magnitude and merit. So say all. Look at the preparations the big fellows are making.

FRED P. SARGENT is whooping them up out San Diego way. Fred P.'s carnival experiences are serving him well in his present ventures. An acquaintance in the amusement business is a valuable asset. He enjoys a wide acquaintance among representative showmen.

CHICAGO is the carnival capital of America, with all due respects to claims made by other cities. The last grand rally in the Windy City is the proof.

SIMON KELLERMANN JR., the showman's friend and counselor, of Edwardsville, Ill., dropped into Chicago during the carnival and fair manager gathering and met many friends of former days. He was once with 'em. He is a mighty fine fellow. He is the clerk of Madison County Circuit Court at Edwardsville. Drop in and see him.

AL. F. GORMAN will be among the general agents next season. With one of the big ones His announcement appears in this issue.

CARNIVAL MANAGERS.—When in Chicago go to the North American Restaurant and see that new ice skating stunt there. It looks like it might be a big winner with carnivals. See what you think of it.

WHAT is an optimist? Al. F. Gorman says "Optimo" is a good cigar. Snuff.

YOU recollect when Ed. M. Burke, Steve A. Woods and H. L. Levett were agents for Nat Reiss' Southern Carnival. Oh, when they Wintered in Alheqne.

THE SHOWMEN'S LEAGUE is a going, growing institution. Long will live The Showmen's League, regardless of the calamity howlers and pessimists, and—?

SAM N. HOLMAN AND FRANK PILBEAM, Merry Christmas. "What's didding" with you?

C. W. PARKER never loses his balance.

HARRY S. NOYES knows his business well and does it well. He is even all the time.

WARREN A. PATRICK would make a good man to line up carnival committees.

A CARNIVAL man said he had been dieting on greens for several days. When asked what kind of greens he replied, "Creme De Menthe." Now you tell one.

A. A. POWERS can and does talk well before committees. That's some accomplishment. He can do other things too—and does.

COMMITTEES recommend many things that are never done. Get the local carnival committees busy and keep them busy is the moral.

SOME showmen hotels are just like Vinton, Va. Not like Petersburg.

H. E. (PUNCH) WHEELER.—How is New Orleans? Punch, some say you are going with K. G. Barkoot next season. Now, that would be some real combination. Barkoot has a real carnival, and Wheeler is the hard-to-tie press agent of international fame. Speak, that we may know.

How could you call a yellow diamond anything but a carrot? Deep stuff.

G. A. (DOLLY) LYONS has been in Hot Springs, Ark., for some time, resting up after a strenuous and profitable season with Tom W. Allen. He made money. That's good. Dolly, going back with Tom W.? We think that is a good carnival. You know it. Regards to the folks. Be in Kansas City soon.

ED. L. HEINZ went to Indianapolis, Ind., from Chicago, after the fair managers' meeting. Rumor will not down that Ed. L. will be with the Wm. A. Miller Carnival, which is now, as we understand it, organizing in the Hoosier capital. Ed. L. is a manager and general agent of class and ability. Don't go with a circus.

JOHN P. MARTIN AND DOC ALLMANN, State fair managers? That's good. Seems that they could at least get one thing right.

ROCHESTER, MINN., is a good town for carnivals. So is Baton Rouge, La. In season, of course.

A. A. POWERS ably represented C. A. Wortham at the recent fair managers' meeting held in Chicago.

GENERAL AGENTS. — Study your railroad maps carefully this Winter. Don't ride the little cars to death next season like you have been doing in the past.

DELGARIAN & ZINNEY, as we understand it, will present their Garden of Allah next season as an independent carnival show. Others will follow in rapid succession. Who is going to get the dates?

JOE N. CALLIS says he is going to retire from the carnival business. Now, if there is anything that makes us laugh it's them words from Joe N. He won't. He has been in the game too long. Moral—Stick another season, anyway.

ED. CUMMINGS, formerly manager of the Wellington Hotel, Chicago, is now managing the Skirwin Hotel, in Oklahoma City, Okla. The big one in that State.

IT is not what he said, but it is the way he said it that made the little soubrette leave the carnival musical comedy.

JAMES T. CLYDE.—We certainly would like to have you with us on the lots in 1915.

C. GUY DODSON is going to do a few things in the carnival business. Watch, you will see. C. Guy, let us have the news from Columbus, Ind.

R. L. LOHMAR will serve the Tom W. Allen Shows as general agent during the season coming next. Good man with a great money making organization. R. L., here is wishing. And it will be.

WONDER how many cars named Red Onion will be attached to carnival trains in 1915? Some few in 1914. Owners and managers, the "Onion" wishes to thank you most heartily for the compliment. Good work. All of us are working nicely together now. Let's keep it up.

BEN KARR.—We are told you have a great Winter quarters in Leavenworth, Kan. How is the farm? R. L. Lohmar says it is a great meal that is set on the table at Karr's farm. Ben, are all brethren welcome? Who said just "good-night." Back with Tom W. Allen, we suppose, in 1915? Yes? Send the news. Anyone that even intimates that Ben Karr does not know what a pit show is, is all wrong.

TOM W. ALLEN is figuring out some surprises. Tom W., we await your pleasure.

EARL ENOS.—Why the journey to Leavenworth so often? Earl, we are for you—but the loud colors? Get out of my office. Prearranged nothing. Say, old man, you might tell us some of the coming events for publication. We will appreciate. Thanks for the boosts given THE OLD RELIABLE.

WE HAVE located M. B. Westcott, Sidney Wire, Al. F. Gorman and W. G. Williams. My, how some people can switch. Thank heavens there is one man in the world left unharnessed.

SIDNEY WIRE.—We are for you. Where next season? Hope we do not lose you.

RUMORS are floating thick and fast in Chicago nowadays. You really just can't tell what is going to turn up. What will be the finish?

HERBERT A. KLINE is in and out of Chicago these days on business. Herbert A. is going to be among them very strong next season. You just watch.

MRS. HOMER V. JONES has been in Chicago for the past several weeks. She looks the picture of health.

SAY, what became of all that World at Home bunch that was going to San Diego and San Francisco after the close of the season? Some are in Chicago and some are in Davenport, Ia. You nev-er can tell.

AL. G. CAMPBELL may again have a water show with Allmann Bros. You can't tell. Al G. likes that "Days of '49" thing, too.

COME on, be a good fellow. You never can make good if you never find out who you are with and where you stand. Never let a man frighten you into something.

I. L. PEYSER.—You told us you were never going to be an agent again. I. L., what are you doing now? Best wishes to Mrs. Peyser. Merry Christmas, Happy New Year to you, your family, and hello to all the folks in Texas. Nat Reiss has something good.

THE Wellington Hotel, in Chicago, is not the same old place like it was when Ed. Cummings ran it. The boys are scattering for a while. It now looks like the New Morrison Hotel, in that city, will be the regular place for the tent showmen. At present they are stopping at the La Salle, Auditorium, Sherman, Bradley and several others. How things do change.

ALWAYS remember that there is a "Gimick" to nearly everything. It's simple.

MRS. FRANCIS FERARI. — We take great pleasure in welcoming you at the head of the carnival made famous by your late husband. The name Col. Francis Ferari will live forever in the memory of showmen. Mrs. Ferari, may you and your associates prosper in all your undertakings, is the wish of everyone in the carnival business.

"PARSON" JOE DURNING.—What are you doing that keeps you so quiet? Acting up this Winter, "Parson Joe"? Send it in.

H. H. TIPPS.—Hope you have a royal time next season. Never mind Bunkie, La., or any of those "spots." Open up in a regular place. Going to be a great year in 1915. Send along the dope.

PLEASE remember this. When you are right you can go ahead without fearing or waiting for anybody. Get right. No reason for being wrong.

CON. T. KENNEDY claims that because a man gets a hot water bottle that that is no sign he has cold feet. Remember the night. Put it on.

FRANK L. ALBERT is still for the tent showman. Wonder when he is coming back? He is in Chicago in another line now—but he never fails to attend a Showmen's League meeting. That proves he is still for, if not with the showmen exactly.

PERCY TYRELL.—It pleases all the showmen to know that the Gunter Hotel, in San Antonio, is still for the showmen. Some went away, but came back—didn't they? Yes. Might add, and glad to get back.

DICK COLLINS is the general press agent in charge of the Inter-State press service, with offices in Chicago. Dick is some writer and placer. He put over some of the greatest dope you ever read for Rice & Reiss' "Days of '49" when they showed in Kankakee and Chicago Heights, Ill. He is there forty-one ways, and then some. Carnival managers, right now is the time to get busy with some of your publicity for next season.

WHAT kind of paper are you going to post on the boards next season for your carnival. Why not get some extra special stands that are up-to-date. The kind that will make 'em stop, look and read. Not the kind that every man, woman and child has seen for the past sixty years. That's not the kind of paper for a modern, model carnival. Now, remember this. Get on the paper job right away—now.

J. L. DENT, secretary of the Kentucky State Fair, says make no mistake, my office is in the Paul Jones Building in Louisville, Ky. J. L. and Harry Dore were very busy together during the recent fair meetings in Chicago. The Kentucky State Fair is one of the few good ones for carnival shows.

HARRY DORE, of the famous Rice & Dore Water Carnival, has some mighty good ideas about how shows should be run to make money.

LOUIS J. BERGER, the hustling and efficient little general agent, recently closed a season of ninety-one weeks handling the advance for W. T. Harrington's Great Southern Shows. Louis J. is small in stature but big in ability. He is now resting in Chicago, where he expects to remain for some weeks. During the resting period he is looking over some good offers made for his services during 1915. Who gets him will be duly announced in the columns of THE OLD RELIABLE in due time.

ED. A. EVANS won a pair of green socks at a drawing held at the North American Cabaret, in Chicago, the night after the closing of the fair managers' meeting. Ed. A. was tickled very much. Among those who joined in the laughter were: Sam Reich, A. A. Powers, H. A. Biedy, Con T. Kennedy, Felece Bernardi, Nat Reiss, Warren A. Patrick and the "Onion." You should have seen what Con T. Kennedy won. The bunch cried right out loud: "Put 'em on!" Make a bet he don't wear one.

WALTER STANTON, of Giant Rooster fame, was one of the boys during the fair managers' sessions in Chicago. Walter always plays a successful season with his novelties. Say, he says you ought to see the trained roosters. No, not the Houston Red Roosters.

AIN'T no such thing as a two-car carnival. Now behave. If you are going to start something, start something else. Think it over a couple of times, you will get it.

TOM NORTH.—Merry Christmas. Tom, you might let people know how and where you be.

C. W. PARKER's ranch of wooden horses in Leavenworth, Kan., is the only one of its kind in the world. You understand—don't chu?

JOE BAUMANN was Steve Jhases, the magician's, assistant at the fair managers' banquet at the Auditorium Hotel. Joe proved himself a good comedy assistant. Nothing strained about his work. It was good for hearty laughter. He did not know he could do it. Ben Rosenthal was a good general announcer, but Sam J. Levey was a very clumsy property man. He fell all over everything. During the action of the Okura Japs' act Sam J. was many times taken for a clown. It was a great night. Neva wil foget it.

INDEPENDENT promoters of ability and reliability will find the year 1915 a good one for them if they desire to get busy. What du yu think? Say it.

TOM CANFIELD, of the Minnesota State Fair.—The boys want to know how you like girls with green wigs. Some novelty act Ivn More and Sylvia Luby, "The Jolly Cabaret Girls," have.

FRED B. (HAPPY) HOLMES wired a friend of his in Chicago from Hot Springs, Ark., that he was very ill at that place. Happy was sent home to Hot Springs from Beaumont, Tex., recently, a very sick man. He has been in the game a long time. Do your duty, fellows. He never turned anyone down in his life. Address Fred B. (Happy) Holmes, care Maurice's Bath House, Hot Springs, Ark. The "Springs" are not what they were once. You know that.

WHERE were you born?—Felece Bernardi, Cardiff, Wales; J. Frank Longbottom, Philadelphia, Pa.; H. G. Mellville, New York, N. Y.; Fred Beckman, Oskaloosa, Ia.; Harry W. Wright, Louisville, Ky. How did they all get together in one party at the Wellington Hotel one day last week? Answer if you can.

Now is the time of the year when there is more "bulling" than business. You know it. It should not be. Why not play the game on the square. If you can't do a thing why make any false promises?

LON B. WILLIAMS says Ziegfeld's "Follies of 1915" would make a great carnival show. We agree with Lon B. absotively.

Carnival People, Show Folks in General and Friends.
Greeting and a Word of Appreciation for Your Support and Kind Words. Merry Christmas, Happy New Year and a Prosperous 1915. To All, Every One. May We Continue to Be Friends.
CARNIVAL CONVERSATION has been appearing in the NEW YORK CLIPPER since October 11, 1913. With this the CHRISTMAS NUMBER it marks the sixty-third week. The connection with the OLD RELIABLE has been continuous, pleasant and profitable. All of which was made possible by your loyal support and patronage. I want to thank each and every one of you. Without you nothing could have been accomplished. You have responded nobly to every request. You have been charitable to all of my shortcomings. I want to thank you again. The column is yours. Enter, RED ONION.

SETH CABELL HALSEY.—Where are you?

R. L. LOHMAN, Earl Enos and Joe J. Conley.—What about the carnival on the boats and barges in the Mississippi and some other rivers next season? Oh, we heard about it, and it is not a bad idea. Do it.

JAMES M. KNIGHT is going to be a riding device king some day. Keep your optics on that hustling boy from Florida.

W. K. DAVISON and family are Wintering in Davenport, Ia. At the Dan McGugin hostlery. Good.

JOHN P. MARTIN is due in New York Christmas week. He will make his headquarters in that city at the new Victoria Hotel, in the shadow of Longacre Square. That hotel is getting to be some headquarters for carnival and other show folks.

WHEN in New York call at THE NEW YORK CLIPPER office. You have always been welcome there. Do the same thing when in Chicago. THE NEW YORK CLIPPER does not change its policy every time it gets a new subscriber. Get that right.

How did you happen to start in the carnival business? Let's hear from all of you and how you happened to be in. Glad you are with us.

J. S. BIGLAY, for the past three seasons with Rice & Dore, is now in Chicago for the Winter. George Rich, special agent for the same firm last season, is also in the same city for the Winter.

EARL TRIPPS is in Chicago for the Winter. He will get it. The Winter is there now.

K. E. NEIMY.—Where are you?

W. T. HARRINGTON.—Where does the Great Southern Winter? Sum nuz.

THE real big men say, "The Showmen's League cannot—will not die." Its purpose is too far-reaching and important.

STEVE A. WOODS.—Howdy, Merry Christmas.

DID you ever drop into the Western bureau of the NEW YORK CLIPPER. Do so at your first opportunity. Always welcome.

A LUNCHEON was given in the Indian room of the Wellington, on Saturday, Dec. 5, at one P.

Rheumatic Fever

Surrenders to Anti-Kamnia Tablets

In the treatment of Rheumatic Fever many physicians employ purgatives, but Dr. M. P. Croad thinks that a mild laxative is better. When the patient is bilious he gives calomel in small doses, one-fifth of a grain every hour until a grain has been taken. Then after four hours he gives the patient a half ounce of citrate of magnesia, with syrup of lemon to disguise the taste, or he keeps the bowels open with the mild laxative "Actoids." The diet should be light, and all animal food should be excluded as far as possible from the dietary. For the pain and fever he has found nothing equal to Anti-Kamnia Tablets, giving two tablets every 2 to 3 hours as required. These tablets may be obtained from all druggists in any quantity desired. Ask for A-K Tablets. Unexcelled for Headaches, Neuralgias, and All Pain.

MILT S. MOONEY
FAMOUS
TRIPLET ELECTRICAL TANDEM
Now Booking the Famous Act Season 1915
THE GREATEST AND MOST SENSATIONAL ELECTRICAL EXHIBITION IN THE WORLD
For FAIRS, HORSE SHOWS and FREE ATTRACTIONS
WRITE FOR PARTICULARS MILT. S. MOONEY, Manager, Box 181, San Antonio, Texas.

A. B. Miller's Greater Shows
WANTS FOR SEASON 1915
Opening in Moberly, Missouri, Early in April
SHOWS and CONCESSIONS
PEOPLE IN ALL BRANCHES OF THE CARNIVAL BUSINESS
To capable Managers I will furnish Complete Outfits, with new, elaborate Fronts. Especially Want Big Feature Wild West, or Trained Wild Animal Show. Will Book a First Class Jumping House Swing, Eli Farris Wheel and Ocean Wave. Prefer those having their own wagons.
ALSO WANT CONCESSIONS OF ALL KINDS
Will sell exclusive on all Concessions. Note Mr. Concession Man. Every Concession with me last Season. Worked every day. Privilege Car to Lease to Responsible Party. Want now—First Class Wagon Maker and Blacksmith. Prefer one who can shoe horses. Work the year around, for the right man. SPECIAL NOTICE—This is the Most Complete Thirty Car Show in America. Carring our own Electric Light Plants. All our own Baggage Stock. And give Street Parades daily.
Address A. B. MILLER, Gen. Mgr., Box 137, MOBERLY, MISSOURI.

A REPUTATION NEVER EXCELLED
THE
CON. T. KENNEDY SHOWS
CHRISTMAS GREETINGS
CON. T. KENNEDY - General Manager

A MERRY XMAS and A HAPPY NEW YEAR
F. H. Kressmann
TREASURER
WORLD AT HOME SHOWS
1915

MERRY CHRISTMAS
WESTCOTT SHOWS
M. B. WESTCOTT

CHRISTMAS GREETINGS TO ALL FROM
The Col. Francis Ferari Shows United
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Wellington Hotel
CHICAGO, ILL.

CORINNE WILSON
MRS. HARRY W. WRIGHT
Still Singing to Beat the Band
WELLINGTON HOTEL, - - CHICAGO, ILL.

Christmas Greetings

To All Our Friends

Nat Reiss

AND

Billy Rice

RICE & REISS

DAYS OF '49

PROMOTERS OF ORIGINAL ENTERTAINMENTS.

M. The object was to investigate the war tax, as applied to carnivals. This is the first meeting of showmen, that we now of, where anything of benefit to all was discussed. Those present were: U. J. Herman, manager Court Theatre; Con T. Kennedy, Con T. Kennedy Shows; Harry S. Noyes, Great Patterson Shows; E. C. Talbott, World at Home; A. H. Barkley, Con T. Kennedy Shows; Harry W. Wright, representing C. W. Parker; A. A. Powers, Frank L. Albert and William Judkins Hewitt. Committee on investigation was appointed consisting of U. J. Herman and Frank L. Albert. Something will be accomplished. Look for the news.

George F. Dosman writes, that since the closing of the season of the Solomon & Dorman Liberty Shows that their press agent has adopted the "watching and waiting" policy—but in the near future the world shall know through the columns of The Old Reliable, their plans for 1915. George F., many thanks for the words.

Speaking of animals shows, do not forget that Chris. M. Smith has one of the very best in the carnival business.

Unnatural habits are diseases.

Many exclusive news items and features will appear in The New York Clipper. The New York Clipper is the showmen's paper. It thanks you for your support and recognition.

Harry J. Freeman.—Merry Christmas.

I. L. Peyser.—See next week's issue.

C. C. Connelly.—Will answer soon.

O. M. Hunt is at his home in North Branch, Mich.

O. H. Tyree.—Look for a letter next week.

James Patterson. —John Beckman Animal Shows some formidable combination.

H. C. Wilbur.—Thanks.

Sidney Wire.—Merry Christmas.

Al. C. Brown.—How is everything? Merry Christmas.

W. K. Havis.—Merry Christmas and a pleasant Pacific Coast tour.

Spike Wagner, general agent for the Al. G. Brown Great International Shows, arrived in Chicago, Friday, Dec. 11.

Charles De Kreko has been in Chicago for the past three weeks, meeting friends of former years.

Delgarian & Zinney opened the Premier Theatre on State Street, Chicago, Saturday, Dec. 12, to excellent patronage. The program consisted of five reels of moving pictures and a program of Oriental novelties, presented by fifteen Oriental specialty artists, presenting the harem song, marriage ceremony, Hindoo basket mystery, Whirling Dervishers, Oriental dancing girls, gun spinning sword fight and Gully Gully Mike Oriental magic. Chas. De Kreko is the stage announcer. An Oriental orchestra furnishes the music. Taken altogether it is a most enjoyable performance. J. B. Warren is the general director of the enterprise, in connection with Delgarian and Zinney. J. Frank Longbottom is the house manager. It looks good for a long run. Mrs. Walter Baxter is chief cashier.

How many "bucks" will you have the day after Christmas? Let us know.

A. A. Powers stepped out of Chicago last week on a business trip.

"The Slippery Gulch; or, The Days of '49," as put on at the Houston Deep Water Jubilee, was made up as follows: On each side of the street there were erected houses made of boards and scenery, with such buildings and attractions as follows: Mike's Variety Hall, Hogg Circus, Alkali Ike's Hotel and Saloon, Mose Cohen's Mammoth Emporium (Country Store), Calamity Jane's Dance Hall, Wild Bill's Dance Hall, Slippery Gulch Bar and Restaurant, Callaboose (Kangaroo Kourt). The Bank of Slippery Gulch had a capital of 5000000000000000 "bucks," and then some. This bank had a branch at the other end of the street. The Indian Village gave it a good Western tinge. The gaming devices in Wild Bill's Hall were of every kind, all out of date now. They had signs on them telling from what famous hall of the past they came. The architecture was typical of the kind in vogue in a Far Western mining camp in the days of '49. Everything was out of date but the idea. The street fair was on every night. The wheels, ball games and other concessions did a rushing business. You talk about society dances, you should have seen how they did them in Calamity Jane's Dance Hall. Talk about ragging—Zowieeee. A Houston paper, in the headlines, tells the story like this: "Hundreds tried their luck gambling in Slippery Gulch. 'Days of '49' were recalled, and the sound of the six-shooter was the usual thing. Thousands of 'bucks' won and lost."

On Saturday, Nov. 10, a committee composed of the following: Manning B. Pietz, Chas. G. Kilpatrick, M. M. Kiass, George C. Johnson and Jake Davis, representing the C. A. Wortham Shows and visiting showmen, placed flowers on the grave of Chas. Abrahams, whose remains lie at rest in the Orthodox Jewish Cemetery, Houston, Tex.

The Big Four Amusement Co., under the management of Cummings & Burkhardt, have been touring the Carolinas with the following attractions: Motordrome, Wild West, Jesse James Show, Den of Death, Carry-us-all, and some fifteen concessions. They are headed for Florida. Silensenburg, Stanley and Carl Nelson are among the concessionaires. They report fair business in Benson and Mullins, S. C. They all send their regards through The Old Reliable.

J. H. Johnson will not, for the present, take out the Nomis Musical Comedy to play theatres, owing to present conditions. We do know, too, that his 1915 Nomis Show, playing carnivals, will make them all give a look. Maybe two looks and some comment. That always is a real carnival show.

Have you been reading Old Doctor Bullywax? If not, do so. Warren A. Patrick and the Doctor are great friends. Very intimate, we might add.

Some of them in Davenport, Ia., are: Dan McGugin, Wm. (Ike) Koester, W. C. Huggins, W. K. Davison, Mrs. W. K. Davison, Chas. Burkell, Mrs. Chas. Burkell, Omar Sami, Mrs. Omar Sami and some others, too. Get 'em all soon.

Omar Sami is very busy in Davenport, Ia., getting some shows framed up. We expect the announcement shortly, about the new show.

W. C. Huggins likes Davenport, Ia., very much since he got a typewriter. A machine.

F. H. Kressmann, treasurer of the World at Home, recently returned from Cedar Rapids, Ia. He may now be found at his desk in the World at Home office, Chicago.

A clipping from a Des Moines, Ia., paper reads as follows: "Want Ad. In Des Moines Causes Row in Nevada." Notice in *Register and Leader* proves to be simple "carnival English." A want ad in *The Register and Leader* and *Evening Tribune* was the cause of a vigilance committee visiting Mayor Hall, of Nevada, according to *The Nevada Journal*. The advertisement was placed by O. F. Hiser, secretary of the Moose Day Celebration in that city. It read as follows: "Attractions, Moose Day, Nevada, Ia., Oct. 7: Grease, Slum and Novelty Amusements, Joints, Corns, Readers, $4.00. O. F. Haiser, Secretary."

The vigilance committee of the Nevada Admen's Club immediately called Mayor Hall's attention to the ad. They interpreted it to mean Nevada would be "wide open" for this day. The mayor sent for Mr. Heiser. The latter gave the following interpretation to the ad.: "Grease means eating stand, juice, soft drinks; slum, flash stand, such as cheap jewelry, etc., novelty amusements, merry-go-round, Ferris wheel, etc.; joints, general run of stands; readers, city license. It is understood that these terms are used by people who are in the concession business." Take it as you like. The writer has for a long time made an effort to purify the vernacular of the business. What will you do to help?

L. C. Kelley is back in Chicago for the Winter. Let's spread good cheer. Begone dull care.

Jack Reilly has been resting up in Chicago for a few days after closing an engagement ahead of a ball show. He was one of the special agents in advance of the Rice & Dore Water Carnival last season. Jack left Chicago Monday, Dec. 14, in advance of Panhandle Pete, a musical show, under the direction of Jones & Crane, the Windy City producers.

New York Clipper representatives and agents who were with the carnivals and tent shows during the season of 1914.—Red Onion wants to hear from you. Drop him a line. Tell him about your movements. Send in anything about yourself and friends that will be newsy or interesting to New York Clipper readers. Glad you are with it. How do you like the Christmas Number? Would like your opinion on things in general. Do it right now.

According to the picture, St. Petersburg, Fla., is not a slow place when it comes to giving parades. Parades are good for carnivals and celebrations.

C. B. Turner.—You have had a grand time in Chicago during the fair managers' meeting. "Buck," why not make it during the next doings? Never mind the cold weather, it is fine for all. Told them all you sent word. C. B. (Buck) Turner is Wintering at his home in St. Petersburg, Fla. He goes into Tampa once in a while to visit the boys. He saw the Johnny J. Jones Carnival there recently. Buck going back with Johnny J.? If not, who are you going to be general agent for, starting soon? Give it out. Thanks for the good words for The Old Reliable. The Showmen's League is doing fine.

W. L. Wyatt.—Hello, back. Merry Christmas.

Viola Wagner, the concessionaire, of much popularity, arrived in Chicago, Friday, Dec. 11, for a short stay. She closed her season in Beaumont, Tex., when the fair there was over, and went to her home, Abilene, Kan., her old home, to see the folks for a few days, then to Kansas City, Mo., and thence to the Windy City. Viola Wagner has many friends in the carnival business who are interested in her movements. Where next season, when it opens, Viola?

C. W. Finney, of circus fame, is now at his home in Anderson, Ind., for the frosty months. He wishes to send his greetings to all of his circus and carnival friends through the columns of The New York Clipper. C. W.—Many thanks for the good words and invitation. Everybody who is anybody, is for The Old Reliable.

Dr. L. C. Barnett writes from a point in West Virginia that he is still with the Nature's Remedy Company, making his seventh month, and that things look good for the future. He is well and prosperous. Will be with the same company all Winter. The doctor expects to be at one of the Pacific Coast expositions next Spring. He is proficient, and will no doubt find his services much in demand. He wants to let everyone know he can be reached at any time by addressing him care The New York Clipper.

A. B. Miller is comfortably quartered for the Winter in Mobely, Mo. The writer recently called on him at that place. He is actively engaged perfecting plans for his 1915 carnival, which will be better and different, in every way. His announcement appears in the advertising columns of this issue. The A. B. Miller Shows are billed as the greatest show of its kind on earth and America's magic traveling city of marvels. It is good. A. B. left Mobely last week to attend to some business matters in Kansas City, Mo., from which point he goes to Chicago, at which place he is due to arrive Sunday, Dec. 20. Watch for him. He is a comer.

Advertise in The New York Clipper. It is fair. It circulates. One rate prevails at all times, to all alike.

When you are with a carnival be for it as well as with it. Do not say one thing and mean another. That is hypocrasy. We do not care for them.

Thos. J. Hurd is still on the same old job with the K. G. Barkoot Shows, as general announcer, a position he has held for many long seasons. He also manages the Centaur Horse Show. Business in the Crescent City is fair according to reports. Thomas J. has opened a musical comedy at Vic Perez's No Name Theatre, in New Orleans, La. A long run is planned, with a change of bill weekly. Business being great up-to-date. The present bill of the musical comedy is called "The Rat Inspector," with the following cast: Bootsey Hurd and Eody Hurd (Hurd Sisters), in the Russian Cossack war dance; Geno Boweys, black face comedian; Bert La Dell, Dutch comedian; Chuck Conners, Irish and Jew comedian, and Harry Watkins, monologue and straights. The chorus: Lewis Sisters, Anna Reese, Berth Bowers, Pearl Lewis, Adline Howe and Florine Moore. We may expect great things in the future from the Hurd Sisters' talent, and hard work is their *forte*. Thomas J. Hurd wishes to convey his best wishes to all his friends through the columns of The New York Clipper. Merry Christmas and Happy New Year is Red Onion's greeting to all members and others of the K. G. Barkoot Shows.

Cheer up, next season is coming. Get ready for it. Prepare well and carefully. The Winter months are the times to get things ready, not a week before you are ready to open, like so many do.

Ed. R. Hutchison writes from Elmira, N. Y., that he is home and all ready to go out again. You cannot make a live man stay idle. Ed. R. is a live one. *The Elmira-Star Gazette*, of Wednesday, Dec. 2, prints a very lengthly welcome to the Hutchisons, and made very favorable mention of The New York Clipper in that connection. The Old Reliable is quoted because it can be depended upon. That's a good reason.

Arthur P. Fifield writes from his home in Chicago: "I am a constant reader of The Clipper. Notice the request for a model carnival. As I am a carnival man myself I thought I would make up a list of what I think would be an ideal organization." It is as follows: Williams' Mamie Show, Backenstoe's Mazeppa horse show, Delgarian & Zinney's Garden of Allah, Sibley's Water Show, California Frank's Wild West, Kempf's Model City, Kline's Princess Victoria Midget Show, Sibley's Superb Pit Show, Wortham's Hippodrome, Kilpatrick's Crystal Maze, Ferari's Animal Show, Parker's Carry-us-all, Sullivan's Big Eli Wheel, and Coghland's Auto Motordrome. Say, bunch, what do you think, and what kind of a carnival would you frame up, and what attraction would you choose? Let's hear from all of you.

Have you ever seen C. W. Parker's "Blow Card" at his factory in Leavenworth?

If you have a show, or are going to build one, kindly send in the dope about it for publication. Look at the list in this and subsequent issues and see if you are in. If not, let us know about it. Your help will be appreciated.

Frank Kaufman is back in America from China and other places. He is now in Los Angeles, Cal. The California Carnival will be one of them again in 1915.

Wonderland Park, Ocean Beach, San Diego, Cal., is said to have been a $275,000 investment.

California invites the world. Are you going?

R. F. Trevellic was a recent visitor to San Francisco.

Frank G. and Mrs. Wallick—Merry Christmas and Happy New Year is the wish of all of your friends in the carnival world. You have many, too.

Indeed, that is some bunch in San Antonio. Merry Christmas, fellows. Don't forget your old friend, the "Onion." He never forgets you. You know it. What do you think of the Christmas Number of The New York Clipper? You helped to make it. C. A. Wortham, John A. Pollitt, John Wortham, J. C. McCaffrey, Charles G. Kilpatrick, C. C. Corneal, Charles M. Nigro, Barney Pratt, Plain Dave Morris, George W. Fairley, J. H. Harvey, M. M. Klass, Charles E. Jameson, W. B. Phillips, Fred Plets, Harry Hofer, Steve A. Woods, and all the rest of them, how do you do again? A Merry Christmas.

Percy Tyrell.—Some of your friends in Chicago asked for you. You have many there. Percy. Merry Christmas and a Happy, Happy New Year. You are a real fellow. Keep up the good work for the showmen.

L. C. Beckwith is touring Texas as agent for Nat Narder's Shows.

Feed the world and there will be no crime. Hunger is a crime committed either by an individual or a government.

Don C. Stevenson is going to put Laredo, Tex., on the map by Wintering there with his Southern Amusement Company. He was scheduled to close in Corpus Christi, Tex., Saturday, Dec. 12, and ship direct there. Don C. plays the big George Washington Celebration that is held annually in the border city in February. Some of the members were to go to San Antonio and others to Laredo and other companies. Good luck, Don C., we are for you.

H. B. Danville had fair business, according to all reports, in Corpus Christi, Tex., with his "Days of '49."

Johnny J. Jones.—Who is going to be your general agent in 1915? Most of the managers have announced their men. Now, you let us hear from you. Johnny J. Jones seems to now be the exclusive carnival king of Florida.

Who is going to play Key West, and when? Christmas and New Year's week we will. Guess.

M. M. Klass plans to spend most of the Winter in San Diego, Cal.

Fred Klass was in Chicago recently. He closed a very successful season with Bennie Krause's Carnival when they closed for the season.

Chris M. Smith.—Merry Christmas.

George W. Westerman—Merry Christmas.

W. E. Sullivan.—Hope your health has fully returned.

C. A. McLane, last season treasurer of the M. B. Westcott Shows, expects to remain in Chicago for several weeks yet. C. A. is looking toward the moving picture field.

George H. Coleman is one of the live ones in Chicago now. He is a live one anywhere. George H. is due to leave Chicago Jan. 15, for New York, to take up his duties as general agent for the Col. Francis Ferari Shows. Mrs. Ferari has selected some staff. W. L. Wyatt is one of them. All know W. L.'s ability as a manager. Here's hoping.

M. B. Westcott is making his Chicago headquarters at an office in the Grilly Building. You quite often hear the bunch saying "Westcott's Winter quarters." You got it.

Did you ever see a man make a cartoon with a typewriter?

Fred S. Kempf.—Are you going to build that working model of the Panama-Pacific Exposition this Winter? It will make a great show. You are the man to do it. So, Fred S., do it.

Bud Menzel, of the F. M. Barnes' Agency, is one of the busy men in and out of Chicago.

"Ben Rosenthal." One of the booking kings.

Frank C. Hafley (California Frank) is figuring on a new show for next season—but he won't tell what it is. We expect to know soon. He and his charming wife, professionally known as Mamie Francis, are making Chicago their headquarters for the Winter.

"The Days of '49" is going to be a real big production in 1915. Ask A. A. Powers. He knows.

Ed. L. Heinz threatens to Winter in Hannibal Mo. Ed. L. is out now stirring up something for next season. We may expect a surprise. Watch.

W. J. Allmann is no doubt going to have a "Days of '49" next season along very elaborate lines.

When "The Days of '49" was started, something was started. You bet.

W. G. Williams, last season with California Frank's Wild West, is a very busy man now in Chicago. He can be seen any day with a long pencil, sober face and some paper in his hand. What does it all mean?

Tom W. Allen won't tell. It looks like a surprise.

Are you next to the new style auto-motordrome that is going to make its appearance in 1915. The first builder of motordromes is going to do the real big thing.

Herbert A. Kline won't tell. He is going to do something. See his card in this issue.

This Christmas Number of The New York Clipper will long be remembered. Keep your eye on The Old Reliable. It does things, and does them right.

After the holidays many will start for the expositions in California. Which is which. As soon as you decide let the Onion know. Thanks.

Nearly all the general agents know where they are to be in 1915. Boys, hope you get placed soon.

Managers.—If you want to win with a big train you must get all that is coming to you from the caboose to the engine. Give it a thought.

W. T. Harrington.—Where are the Great Southern Shows Wintering. We understand you closed your season in Natchez Miss., Saturday, Dec. 5. W. T., let's have it correct.

The carnival managers are beginning to get together for the good of the common cause. No longer is there that old time "I don't need any help" in evidence. Surely, but slowly, things are beginning to right themselves. Keep up the good work, men.

When in either New York or Chicago drop into The New York Clipper offices. Welcome at all times. The New York Clipper has a representative in every city and town of importance in the United States and Canada. Ask for him.

Walter F. Stanley is back in Kansas City, and he won't tell. Wonder which is what.

Among those in Lancaster, Mo., are: W. J. Allmann, Mrs. W. J. Allmann, Thomas West, Mrs. Thomas West and Bill Allmann. Keep your eye on that town. W. P. Hall lives there.

James T. Clyde always makes it pleasant for showmen and others who visit him at Midway Gardens, Chicago. It is a novel resort.

Managers.—When you are banqueting just give a thought some time to the workingmen.

The carnival is here to stay. Pessimists and calamity howlers, cease. Get busy and you won't have time to knock.

George H. Coleman is an optimist. That is a good thing to be. Cheer up. Half of one's troubles are imaginary.

K. G. Barkoot and Johnny J. Jones were asked for at the fair managers' meeting in Chicago.

W. J. Allmann and John P. Martin visited Rice & Reiss' "Days of '49" during the Chicago Heights engagement. They reported everything lovely.

W. H. Rice's permanent address is Friars Club, New York. Watch Rice & Dore in 1915. That water circus especially.

James Patterson is a very busy man at his home and Winter quarters in Paola, Kan.

Many fairs are being improved and enlarged for the 1915 events. What do you make out of that? Looks like good times ahead.

Some carnival managers do not stand well at some fairs. Get yourself righted before next season, men. Straighten out those little petty differences. It's not good business to continually keep up a wrangle with men whom you expect business from. Get right, he said.

Harry S. Noyes likes Chicago as a place to Winter. You will find him there until it is time to take the road in 1915.

Joe J. Conley is in Leavenworth, Kan., busy on a new feature for the Tom W. Allen Shows for the coming season. He has opened a shop and workroom on Cherokee Street, and is making preliminary arrangements for the big thing. Wonder what it is? Must be something out of the very ordinary, as much secret surrounds his movements.

Barney R. Parker.—Let's have some news from you. Barney R. will spend most of the Winter in Leavenworth, Kan. He has an office there.

Stop hollering about hard times and hard luck. Go to work.

The New York Clipper prints the news first. Observe and you will find this assertion to be true. The New York Clipper has but one rate for advertising, and that rate prevails in and applies to all lines of the profession of entertainment. Get it before the next sting.

Con T. Kennedy is fast acquiring the title of carnival traveler extraordinary. He is making complete tours over the continent, studying conditions as pertains to amusements. His views and observations, when completed, should make interesting and valuable reading. You know where to get it.

During the Houston deep water jubilee there were many smokers and after-hour sessions. One of the most enjoyable ones was held on Thursday night, Nov. 12. Those present were: G. W. Fairley, Con T. Kennedy, C. A. Wortham, W. A. Snake King, Smith Turner, W. K. Havis, George Pendarvis, D. C. McDaniel, Manning B. Pletz, Chas. Feinberg, Frank J. Noethen, Sam Feinberg, Ambrose Kennedy, A. H. Barkley, Doc Allmann, George T. McCarthy, A. D. Murray, A. H. Brown, Sam S. Solinsky, B. O. Mont, M. M. Solinsky, Wm. Judkins Hewitt, R. H. Doremus and Doc Besser. Con T. Kennedy gave a nice little talk about "Good Fellowship and the Get Together Spirit among Showmen." It was loudly applauded. C. A. Wortham, Doc Allmann and Manning B. Pletz also spoke. Everyone said everything was all right. A most pleasant evening was spent. Now, where are they? Look all over the country. Merry Christmas, bunch.

Houston, Tex., sets a part of the street off during the No-Tsu-Oh for the exclusive use of the confetti throwers. It is called the Confetti Zone. People who want to dally with the little bits of paper are not allowed out of it while doing so. Other cities and towns that have celebrations should copy this ruling of the police of Houston. It would save a lot of money and trouble to showmen and others.

A. A. Hatcher has been making his home in Edmonton, Alberta, Can., for the past three years. He was a former partner of Harry Russell in the Russell-Hatcher Shows. A. A. has been out of the game several years. He jumped from Edmonton to Houston to attend the Deep Water Jubilee. He sends his regards to all friends through the columns of The Old Reliable.

Some of the carnival bunch seen in Chicago last Saturday: Jack Reilly, Nat Reiss, Harry Wright, Dick Collins, R. L. Lohmar, Tom W. Allen, John P. Martin, Harry S. Noyes, Con T. Kennedy, A. A. Powers, H. Snyder, L. C. Kelly, Louis Berger, Spike Wagner, Felece Bernardi, Baba Delgarian, Mike Zinney, Chas. DeKreko, Herbert A. Kline, C. H. Armstrong, C. V. Blum, Wm. X. McCollin, Whitie Tate, Al. F. Gorman, M. B. Westcott, W. G. Williams, Chas. Baxter.

Everybody thought Nat Reiss and Herbert A. Kline were going to do a stunt together next season. During the fair managers meeting Nat saw to it that everyone got one of the little Kline show cards. Good team work, anyway.

Lester Rosm says when the wires are down, use the wireless like The New York Clipper.

Nat Reiss has left the Wellington Hotel and taken up his abode in the "Trenches," as he calls his home in the suburbs of Chicago. He is a great Nat.

Walter Riddle is still the mainmost man behind the desk at the Wellington, welcoming the boys from afar.

Managers.—When in Chicago drop into the North American restaurant and see that ice skating stunt there. It looks good for carnivals. See it.

Special Notice.—Get next week's New York Clipper. Don't miss it. There will be much that is newsy, useful and exclusive features. You cannot get it anywhere else. The Old Reliable is the carnival man's paper.

ED. A. EVANS' GREATER SHOWS.

BY H. A. BIEDY

The Ed. A. Evans Greater Shows closed their season of twenty-eight weeks very successfully. While Mr. Evans, owner and manager, has been in the show business for the past eighteen years, this is his first season as an owner. He adopted for his motto "good, clean, moral shows," and lived up to it to the letter.

The outfit during the past season comprised twelve shows, a Parker three abreast swing, Ferris wheel and motordrome. Twelve cars were used to transport the paraphernalia.

The season opened in Independence, Kan., and made Kansas, Oklahoma, Missouri, Iowa, Wisconsin and Nebraska.

The shows are now in Winter quarters in Independence, Kan., where a commodious brick structure offers an abundance of storage and working space. A force of men are now at work making ready for the season of 1915.

Mr. Evans visited Chicago during the past week, and while there made several purchases of rolling stock and show paraphernalia to add to his equipment.

The Evans Shows have established a reputation as being high class and clean in every particular, and are welcomed back in every place they visited.

Jeannette, Pa., is to have a New Year's *fete* which, it is expected, will outrival anything of its kind ever attempted in that city.

TENT POLES and STAKES

CIRCUS SEATS. USED TENTS

Large Stock. Low Price. Send for List.

PEARL VAN, Northville, N. Y.

Carnivals.

CARNIVALS IN THE DAYS OF FRANK GASKILL.

BY HAROLD BUSHEA.

[Editor's Note.—Harold Bushea is one of America's best known showmen. For twenty-five years he has played an important part in the circus, carnival and theatrical field. Last season he was traffic manager for the Sells-Floto-Buffalo Bill Shows.]

It seems to be generally admitted that Frank Gaskill was the real founder of the carnival business. While there were other Midway shows and independent organizations, Gaskill was the man to pull the loose ends together, establish a policy and open a field, the development of which made himself and many others rich, and many more fortunes will be made from the same ground when the man arises who will realize, as Gaskill did, the need of new methods.

I made the statement once that the business was just the same as if there had never been a carnival; I will qualify that now by saying that it is better, that the opportunity is right here waiting for the Gaskill or the Fred Thompson, who, with "Skip" Dundy, established the park business when they built Luna Park, at Coney Island, and through the construction by Fred Ingersoll and others put a crimp in the carnival game in large cities.

I stood with Frank Gaskill on the famous Midway Plaisance at the Chicago World's Fair, and just as many others had before, speculated as to the possibilities of a migratory Midway. Gaskill thought deeply for some time and then said: "It would have to have in a small way just what it has here in a large way, some local backing, like our Alliance Free Fair. Whenever you can figure out a way to get the local backing along with it then your traveling Midway will be a success."

It took Gaskill five years to figure out a combination of the street fair, Elks and a Midway. When we opened in Chillicothe, O., the last week in May, 1899, we had ten weeks of Elks' street fairs booked. Later we completed our route, which might be of interest now. Opening at Chillicothe, we next played Newark, O.; Springfield, Zanesville, Dayton, Columbus, Middletown, Akron, Franklin, Pa.; Niagara Falls, N. Y.; Rochester, Saginaw, Mich.; Lansing, Durand, Battle Creek, Akron, O., again; Parkersburg, W. Va.; Oakley Race Track, Cincinnati (which was so bad we tore down the middle of the second week and showed Middleboro Ky., on a guarantee); Knoxville, Tenn.; Atlanta, Ga., two weeks; Columbus, Ga., and closed at Savannah, Ga., with a two weeks' engagement. With the exception of Durand and Oakley every town was a big winner.

GASKILL LOCALIZED AFFAIRS.

Gaskill's idea was to localize everything as much as possible. When the contract was made with an Elks' Lodge the announcement was issued that the Elks would hold a street fair, and all the publicity was given to the exhibition feature, then a committee would be announced to secure Midway attractions, and from day to day the result of their work published, always giving out the impression that the lodge was doing all the work. The last big spread was on the streets of India, with the elephants, camels and Oriental people. Gaskill always pushed the local interest; he wanted society people in evidence, local spielers on the fronts of his shows. Everywhere we had bankers, merchants, doctors, lawyers, judges and the best business men in the community working, and in the country stores and Japanese gardens, society ladies acting as chaperones for the society buds.

Ten shows, two rides, a front gate, were the paid devices; a light grinding knife rack, cane rack, dodger, doll rack, soft drinks, eating stand, photo studio was about the limit of our concessions.

The first year we had a tin-type gallery only. It paid us ten dollars a week, rode the train, we hauled his stuff, and Gaskill and I both felt ashamed to take his money. We did not know anything about wheels, etc., and Frank did not want them; he always contended that the shows could not get the money with a lot of traps set to take away the revenue from the shows.

GASKILL'S FIRST SHOW.

Gaskill's first show was called the Canton Industrial Exposition, Fair and Carnival Co. I think, anyway, it was soon cut to the Canton Carnival Co., and opened in Chillicothe, O., the last week in May, 1899. The shows consisted of Woerle's animals, the Greater American Theatre, Oriental Show, Moorish Theatre, Japanese Theatre, Streets of India, Congress of National Dancing Girls and the Wild Man of Borneo. Achille Philion, on his spiral tower, with his fireworks display for a finish, was the free act. The Japanese show had a six piece colored band, and the local committee always furnished one or more bands; all the fronts of the shows were flats fastened to frames built a week in advance, with the stages and bally-hoo stands, by the localities.

A. L. Levering, now one of Charles Frohman's London managers, was the first treasurer; Joe Conelly was the construction man, and some diplomat as well; the writer was the general agent, contractor and press agent; George Johnson, world famous as a talker even then; Paul Le Pointe, who has lived in Paris of late years directing Prince Akimoto's Japanese troupes; Sie Hassan Ben Ali, Prince Ishmael, Florence Sinnot, later a prominent musical comedy star; Walter Stanley, last year Con T. Kennedy's right hand man; Frank P. Hatch, Harry Edwards, Arthur L. Hill, now married to Mlle. Vallecita, and Millie da Leon, "The Girl in Blue," became famous with this show.

Fred Shields, now a prominent cigar manufacturer of Cleveland; Ma Campbell ("Calamity Jane") and her daughter Birdie, all started at Chillicothe that year. Later in the season Frank Blitz brought Mlle Christine to us; Kearney P. Speedy joined, and dear old Doc. Waddell came out at Akron and finished the season. Clint Worle, later Probate Judge at Hobart, Okla., had the animal show. There were many more who have since gained much fame, whose names I cannot recall after this lapse of fifteen years.

In the years that followed saw Tom Hurd, "Happy" Holmes, Will Clarke, who married Birdie Campbell; Etta Louise Blake, who has reached a high place in the vaudeville field, as well as with carnivals, with her "Miracle and Superba Shows;" "Bill" Rice, who never knows the meaning of the word "quit;" Captain Cardona, now located in Houston at the head of the Zoo; Harry Hardy, later manager for Paul Gilmore, and who at one time was married to Rose Melville, of "Sis Hopkins" fame. Harry was a fine chap, and when he died recently the profession as a whole was the loser. Charlie Cooke, who is now Al. G. Barnes' right hand man, was a chalker and poler as a boy; he later married Martha Florine, who is the principal woman trainer with Barnes. Al. Tinsch and his wife, Daisy, were married with the show, and are now located in Houston, Tex., raising a fine family. Jake Swartz is another who has settled in Houston. Fred Sargent is now occupying an important position at San Diego with the Panama-California Exposition.

William Hanna was superintendent for three seasons, and is now the constructing producer at the Little Theatre, in New York, and was for several years Mrs. Fiske's stage

MERRY MINSTREL CHRISTMAS

JOHNNY DOVE

SCOTCH MINSTREL

What you didn't see in New York I am now doing in Chicago; singing a Scotch Song and Dance in Kilts.
Answer: Booked for an indefinite engagement with "ZIEGFELD FOLLIES 1914"

manager. Splash and Spray, high divers, were among the performers. Splash met his death in Peoria from a live wire after completing his dive, and Spray died as Mrs. Harry Edwards two years ago.

Adballah Ben Hamidi and his boys were fixtures for several years. The boys are now at the head of their own act, "The Six Adballahs," and have an international reputation. Leon Marshall, the "Plantation King," trouped under our tops. Space, or rather the lack of space, compels me to curtail the roster, but I do love to dwell over the names and the recollections of those days.

The local auspices had much to do with our success. When we were in Columbus the first season we had judges, bankers, lawyers, doctors, merchants, etc., for spielers and ticket takers. Al. G. Field, Peter Sells, George Chennell and Ollie Evans were on the executive committee. In Akron the committee was composed of Elks, all of whom were either State, county or city officials. In Saginaw, Bill Rice was the chief adviser of a similar committee. In Dayton, Harry Ellsworth Feight was director general. In late years, under the name of Harry Ellsworth, he has become one of the most prominent of the lyceum lecturers, with his pictures of the Passion Play, taken at Oberammergau. Harry has secured a concession at the San Francisco Exposition. During our first season, after we had played Dayton, he was a frequent visitor to Gaskill, and I might add, most welcome at all times.

GASKILL'S PERSONALITY WINS.

Frank Gaskill's personality had much to do with his success. Nothing was too great for him to undertake. When he was running his store in Alliance he would frequently take an early morning train into Cleveland, buy a carload of fruit on the market, be back in Alliance and have it all sold to the local merchants before the fruit arrived. During the poultry season he had agents driving all over the county buying up the farmers' stock, bring it in, killed, and shipped to Cleveland and Pittsburgh by the carloads. When he went into the carnival business it was a business to him from which gain could be extracted, and he went at it big.

The night we were opening in Akron, the first season, Achille Phillion came to me and told me that the local business men had raised a fund for a big week in the Fall, that they had secured the opening meeting of the big political parties, and wanted him as free attraction on the street. I told him we needed him with the show, and the only way they could get him was to take all our show, which I did not think they would care to do so soon after we had played there. However, he insisted on my meeting the chairman of the committee, and I told Gaskill about it, in a laughing way, but Frank took it seriously and said: "Tell him we will furnish Phillion, a high diver, Hassen's Arabs, a high wire, big band, some fireworks and Ishmael, all for free acts; they furnish all advertising, build fronts, locate and our shows on the main street, pay us five thousand dollars cash, and we keep all the money the shows take in." It sounded absurd to me, but the next morning when I met the chairman his manner annoyed me, and I swelled up a little more than he did and started stringing him along as to what we had to offer and then named the price, and in the same breath asked the date he had in mind; he told me, and I shook my head and said I was afraid I could not make it; had a proposition out for the same week, couldn't they get the State Executive Committee to change the date of the opening of the campaign; to cut a long story short, we finally made a contract on the very terms Gaskill had indicated. I never would have had the courage to ask any such price, but Gaskill's personality was strong enough to make me go to it. When I turned in the contracts Gaskill merely nodded his head and said: "I knew you would get it."

GASKILL HAD TWO PARTNERS.

Frank Gaskill never had but two partners, viz.: P. J. Mundy, now living in retirement at Jacksonville, Fla., and Victor D. Leavitt, of late years associated with the late Francis Ferari, and now residing in New York. Mundy was Gaskill's partner in the Gaskill-Mundy Shows for two years, also with Gaskill, Mundy & Leavitt during the season of 1903, when they haw two shows on the road. Ira Toube was the general agent of the Gaskill, Mundy, Leavitt show, and is now a high-salaried representative of one of the leading clothing manufacturers of America.

In Houston a few weeks hence I met W. K. (Slim) Havis, who was the manager of the Greater United Carnival Shows, and a protege of the Gaskill shows, and he reminded me of many important incidents of those early days.

As my mind reverts, in fancy, to the pioneer days of the carnival, and survey the intervening years, I search in vain to find a more commanding or creative genius than was Frank W. Gaskill, with whom I was associated for eighteen years. He was the James A. Bailey of carnivaldom.

AIKEN SHOW NOTES.

The Aiken Shows will be increased to twelve cars this coming season. The band will be sixteen pieces, and a pyrotechnical display will be carried as a feature.

The feature tented attraction will be Aiken's Superb Pit Show, to be familiarly known as a fifteen in one. For this show the Columbus Tent and Awning is turning out a thirty by ninety-six khaki top, trimmed in red. Fifteen banners, studded with three hundred electric lights will make a most attractive front. There will be twelve pits and three platforms, and a living oddity will adorn each one of the amusement sections. Mr. Aiken was in Chicago recently, and closed a contract with C. W. Parker whereby he will attain a three abreast Parker carry-us-all on wagons, one private and one dining car, named Gallion and Paris, respectively. The color scheme of the train will be yellow, trimmed in red. It is the intention of the management to make this carnival somewhat different from the usual line-up.

The Winter quarters in Gallion, O., are now quite active with next season's preparations. The Aiken Shows will open in Gallion, O., the first week in May for a tour of twenty-four weeks. The States of Ohio, Indiana, Michigan and Pennsylvania will be traversed. Six of the company's best dates of last season have been booked for return during the 1915 season. Some few of the Aiken contingent are now Wintering in Indianapolis are the Japanese concessionaires and showmen. Mr. Aiken has returned to Winter quarters after visiting Akron, Toledo, Cleveland, Detroit, Chicago, Indianapolis and Columbus. He is very optimistic regarding the tour of the Aiken Shows during the coming season.

CARNIVAL, FAIR, PARK, EXPOSITION, CELEBRATION SHOWS, RIDING DEVICES AND SPECTACLES.

RED ONION'S NOTE.—THE FOLLOWING LIST OF ATTRACTIONS, AS NOTED ABOVE, IS *POSSIBLY* THE MOST COMPLETE LIST OF ITS KIND EVER COMPILED. IT IS NOT QUESTIONED THAT THE NEW YORK CLIPPER IS THE FIRST AND ONLY AMUSEMENT PUBLICATION TO PUBLISH SUCH A ROSTER. AN ENDEAVOR HAS BEEN MADE TO MAKE IT COMPLETE AND AUTHENTIC, AND ONE THAT WILL BE OF VALUE TO THOSE INTERESTED IN THIS CLASS OF AMUSEMENTS. THE ONES THAT ARE PAST AND PRESENT MAY PROVE INTERESTING. THE FUTURE ONES MAY HELP AND BE ACCEPTED BY THE ONES WHOSE NAMES ARE AFFIXED AS A SUGGESTION FOR A NEW SHOW. IT IS HOPED THAT IT WILL PROVE OF SERVICE TO READERS OF THE OLD RELIABLE. WILL YOU KINDLY ASSIST IN ADDING TO THIS LIST BY FORWARDING THE NAME OF A SHOW, RIDING DEVICE OR SPECTACLE, WITH PROPRIETOR OR MANAGER'S NAME? IF YOU ARE NOT IN, KINDLY SEND IT IN AT ONCE.

Ferari's Animal Arena—Mrs. Francis Ferari.
Rice & Dore's Water Circus—Dick Davenport.
Wortham's Hippodrome—C. A. Wortham.
Hoffman's Ferris Wheel—Lew Hoffman.
Tyree's Fake Show—O. H. Tyree.
Lang's Oriental Snake Show—Frank Lang.
Hurd's Musical Comedy—Thomas J. Hurd.
McGarvie's Mexico—H. F. McGarvie.
Lucas' Katzenjammer Kastle—George J. Lucas.
Coghlan's Auto-Motor Drome—Wm. J. Coghlan.
James' Educated Horse Show—Skipper James.
Gorman's Musical Comedy—Al. F. Gorman.
Dodson's Motordrome—C. Guy Dodson.
Thompson's Trip to the Moon—Fred C. Thompson.
Lordy's Pantomime Dog Show—Chevalier Lordy.
Jewell's Manikins—Prof. Jewell.
Hinman's Sea Lion Show—Captain Sidney Hinman.
Washburn's Water Show—Chas. S. Washburn.
Hatch's Water Circus—J. Frank Hatch.
Dodson's Musical Comedy—C. Guy Dodson.
De Kreko Bros.' Roman Stadium—Jean DeKreko.
Thompson & Dundy's Fire and Flames—Thompson & Dundy.
Thompson & Dundy's Great Train Robbery—Thompson & Dundy.
Turpin's Moorish Palace—C. A. Turpin.
Kline's Girl Show—Herbert A. Kline.
Gowdy's Pit Show—M. A. Gowdy.
Gowdy's Jolly Josie Jolly—M. A. Gowdy.
Wortham & Allen's Animal Show—Wortham & Allen.
Wortham & Allen's Water Show—Wortham & Allen.
Stalker's "Buckskin Ben's" Wild West—Ben Stalker.
Marsh's Hippodrome—Chas. M. Marsh.
Meek's Pit Show—Marcellus M. Meek.
Busey's Cupid's Garden Show—Ed. M. Busey.
Barkoot's Streets of Cairo—K. G. Barkoot.
Hoffman's Merry-Go-Round—Lew Hoffman.
Kaspe, Palmer & Nigro's Mexico Show—Jewel Kasper, W. F. Palmer and Chas. M. Nigro.
Hoffman's Mexico Show—Lew Hoffman.
Thompson & Dundy's Fatal Wedding Show—Thompson & Dundy.
Pelton's Fatal Wedding—Chas. E. Pelton.
Thompson's Toyland Show—Fred C. Thompson.
Thompson's Merrimac and Monitor Show—Thompson & Dundy.
Roltaire's Creation Show—Henry Roltaire.
Ellis' Hell Show—W. A. Ellis.
Thomas' Chicken Incubators—C. E. Egan.
Swarts & Turpin's Motordrome—Swarts & Tarkin.
Meyerhoff's Animal Circus—Henry Meyerhoff.
Irwin's Tabetin Fire Walkers—Doc. Irwin.
Blake's Dog, Pony and Monkey Circus—Professor Blake.
Wormwood's Dog, Pony and Monkey Circus—Professor Wormwood.
Hoffman's Wild West—Lew Hoffman.
Hoffman's Cabaret Girls—R. M. Ellis.
Roltaire's Arabian Nights Illusion Show—Henry Roltaire.
Sami's Sacrifice Show—Omar Sami.
Barnes' Carry-us-all—J. J. Barnes.
Wortham's Big Eli Wheel—John Wortham.
La Dare's Panama Canal Model—Carl La Dare.
Hamilton's Bowery Show—George H. Hamilton.
Hamilton's Major Gordon Wild West—George H. Hamilton.
Flagg's Well Show—"Doc." Gilbert Flagg.
Walker's Fat Men and Women's Show—L. D. Walker.
Bell's Indian Mystery Show—"Doc." Bell.
Meyerhoff's "Days of '49"—Henry Meyerhoff.
Danner's Ghost Show—Fred A. Danner.
Keppler's Carry-Us-All—J. C. Keppler.
Small's Dixieland Minstrels—Harry L. Small.
Reed's Carry-Us-All—El. Reed.
Allmann's Wild Animal Circus—W. J. Allmann.
Quincy's Water Show—Thomas Quincy.
Stanton's Water Show—M. Stanton.
Smith's Circus Maximus—Chris M. Smith.
Danville's "Days of '49"—H. B Danville.
Rhodes' Wild West—Cass. F. Rhodes.
Osborn's Snake Show—Harry Osborn.
Inman's Carrousel—Wm. Inman.
Inman's Big Eli Wheel—Wm. Inman.
Bracken's Horse Show—George H. Bracken.
Todd's Pit Show—J. J. Todd.
Harrington's Athletic Show—W. T. Harrington.
Marshall's Plantation Minstrels—Leon Marshall.
Harrington's Tango Hall—W. T. Harrington.
Stanley's Nine Show—Walter F. Stanley.
Smith's Glass Palace—Will Z. Smith.
Savage's Dramatic Company—Walter Savage.
Miller's Carry-Us-All—Wm. A. Miller.
Miller's Big Eli Wheel—Wm. A. Miller.
Miller's Animal Circus—John G. Miller.
Work's Carry-Us-All—T. C. Work.
Miller's Animal Pit Show—John G. Miller.
Flack's Carry-Us-All—F. L. Flack.
Flack's Big Eli Wheel—F. L. Flack.
Pollack's Plantation Minstrels—Irving J. Pollack.
McFall's Dog, Pony and Monkey Circus—Professor McFall.
Campbell's Water Circus—Al. G. Campbell.
Campbell's Pit Show—Al. G. Campbell.
West's Society Circus—Thomas West.
Farley's Museum—C. N. Farley.
Farley's Pit Show—Noble C. Farley.
Stevenson's Southern Bells Musical Comedy—Don C. Stevenson.
Stewart's Musical Comedy—Doc Stewart.

(To be continued).

GUNTER CHRISTMAS TREE.

Preliminary arrangements are being made for a Christmas Circus for the Gunter Hotel—tree and banquet one day, and an old-time show ring on the next. The Gunter Hotel will be the scene of the merriest of all the big Christmas gatherings this year, as a number of the show people who are Wintering in San Antonio will stage the celebration even along more elaborate lines than those of last year. Invitations to showmen and others living in far away sections of the United States are to be issued soon.

The committee and chairman are as follows: Manning B. Pletz, chairman; W. J. Lytle, Jack Burke, Horace Shelton, Charles M. Harkness, Geo. Padgett, Ed. Raymond, James T. Brady, W. J. Conroy, Jean De Kreko and Eugene P. McKenna, all of San Antonio. Showmen on the committee include Clarence A. Wortham, Chas. G. Kilpatrick, J. C. McCaffrey, Geo. W. Fairley, Don C. Stevenson, John A. Pollitt, Harry J. Lewis, W. K. Williams, J. H. Harvey, H. B. Danville, Steve A. Woods and J. J. Barnes.

KRAUSE GREATER SHOWS.

BY WESTERMAN.

"Home, sweet home,
There is no place like home," etc.

With the playing of the sweet and familiar strains of "Home, Sweet Home," the regular season of the Krause Greater Shows terminated in the City of Macon, Ga., Saturday, Nov. 28, 1914. The final band concert of the season was rendered by the Krause Shows Concert Band in the lobby of the new Hotel Macon, where not only the members of the Krause Greater Shows were gathered, but members of several other amusement companies that were playing Macon. The Hotel Macon is a new quarter million dollar structure which caters especially to the show folk, so the gathering was composed of nearly all show people with the exception of several reporters who attended for the sole purpose of witnessing the "wind-up" of a season for journalistic purposes.

While speaking of the Hotel Macon I wish to say a few words in regards to the genial and affable manager in charge, "Joe" Wilson, "That's All?" While in no way related to a high ball except through personal adoption and consummation, "Joe" is known to more show folks than any other manager or person on the other side of the Mason-Dixon line. Not only is he acquainted, but he is a staunch friend of the profession as well. I personally know of three different cases of trouble in which show folks were concerned in which "Joe" went to the front, and used his influence in having straightened out and preventing a "shakedown." If there were more people of "Joe's" calibre located in more of the towns that have a reputation for "*sticking*" show folks, it would be a "Godsend" to this business.

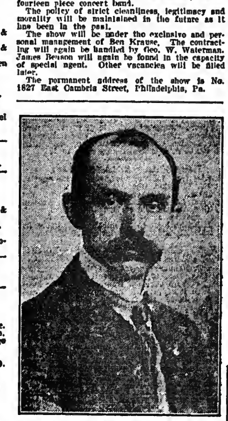
This is not written with an idea of securing "Joe" any free advertising, but in justice to a man who is a friend to us all regardless of the branch of the amusement field we are engaged in.

Taking the entire season as a whole, while not a losing one by any means, it was the most disastrous ever experienced by this organization, the cotton States seem to be feeling the effects of the present war more than any other section. Cotton is plentiful and money scarce. The Krause Greater Shows will open around Philadelphia about the first week in April. The show will go out its usual size, i. e., about twelve pay attractions, two free acts, thirty concessions, and a fourteen piece concert band.

The policy of strict cleanliness, legitimacy and morality will be maintained in the future as it has been in the past.

The show will be under the exclusive and personal management of Ben Krause. The contracting will again be handled by Geo. W. Waterman. James Benson will again be found in the capacity of special agent. Other vacancies will be filled later.

The permanent address of the show is No. 1827 East Cambria Street, Philadelphia, Pa.



JOHNNY J. JONES.

Johnny J. Jones, proprietor and general manager of the Johnny J. Jones Exposition Shows, who for fifteen years has been a recognized factor in the world of outdoor entertainment. Distinctly a showman of the better type, Johnny J. owes much of his success to the high standard he has maintained in his enterprise and to his total abhorrence of graft and doubtful entertainments.

His aggregation has grown by leaps and bounds during the past three years, and is replete with novel features concocted by his inventive brain. The Johnny Jones Exposition Shows is transported in twenty seventy-foot cars, including a dozen steel flat-cars, all of which are owned by the management.

THE CLIPPER bespeaks for him continued usefulness and success.

FRANK KAUFMAN'S CALIFORNIA CARNIVAL.

Frank Kaufman's California Carnival Company is Wintering in Los Angeles. They have opened up carnival headquarters with a Jungle Zoo Museum, which is located on North Main Street, opposite the Federal Building.

Mr. Kaufman returned some time ago from the Orient where he went in quest of a Chimpanzee and other animals. A serious illness prevented the fulfillment of his mission—he being laid up in Singapore, China, for a long time.

The present Jungle Zoo, or Museum, is being operated by Mr. Kaufman, who is associated with an old showman, Charlie Brooks, in the enterprise. One of the best sideshow orators and circus announcers in the profession, Pete J. Stanton, is making openings for the Jungle Zoo. Mr. Stanton recently returned from a full season with the Sells-Floto Show, where he was principal side show orator.

The frame-up of the Winter quarters of the California Carnival Company's Jungle Zoo Museum is a strong one, and arranged with a view to attract or appeal to the maximum volume of patrons. A strong bally-hoo in front in the shape of a perfect specimen of African lion and a tiger, in specially constructed cages, upon which Mr. Stanton makes his openings assisted by several prepossessing lady assistants who are connected with the Oriental Theatre, which is an adjunct to the Jungle Zoo Museum.

Taken all in all Mr. Kaufman and his associate, Mr. Brooks, are due to enjoy a prosperous Winter season. Visiting showmen are invited to make the museum their headquarters while in Los Angeles.

Early in 1915 Mr. Kaufman and Herbert C. Snow, as associates, will place the California Carnival Company *on tour*. Mr. Snow will be remembered as the manager of the old Luna Park, in Los Angeles, and also the manager of Wonderland Park, Ocean Beach, San Diego, Cal. The Alliance of Kaufman and Snow should prove to be a most successful one.

THE TROUPER GOING HOME.

BY W. J. KEHOE.

Did you ever think of the trouper,
The man without a home?
Who seems free from care, with no load to bear,
But is often blue and lone.

He thinks of his friends and family
As o'er the land he roams,
And the broad smile he carries with him
Is only a cloak for groans.

'Tis true he sees beautiful cities,
And wanders the country o'er;
Makes money here and spends it there,
He never has money galore.

His life appears very alluring,
To the chumps, to you and me;
But from his point of view, what he goes through,
Would make you think differently.

Wonderful stories he tells us,
Of the big ones past and gone;
But when he's alone, he's thinking of home,
With a yearning almost forlorn.

You think of his side on the show train,
After loading Saturday night;
It fascinates you, as the train rolls by,
But all troupers think it a fright.

If the next one is a big one
Then he's going home;
Troubles are all behind him,
No more this year to roam.

Don't talk to him of business
Or boomers yet to come;
He has just one thought, he's thinking
Of the time he will have a home.

There is just one thing that interests him,
And that's an all absorbing one:
But I hardly think you'll blame him, boys,
Just think! He's going home.

THE Loyal Order of Moose will hold a carnival during the week of Dec. 14. The Roberts Shows will be the attraction.

A RUMOR that will not down has it that the Inter-State Amusement Co. have already purchased the ground for a new Majestic Theatre, to be erected in Austin, Tex., for the coming season.

? AN OPEN SYMPOSIUM.

WHO ARE THE THREE GREATEST SHOWMEN IN THE TENT SHOW BUSINESS AND WHY?

[EDITOR'S NOTE.—*This column is open to readers of* THE OLD RELIABLE. *It will be conducted in a friendly spirit, without favoritism, and devoted exclusively to expressions by representative showmen with opinions. It will be a weekly feature, and we solicit contributions, which should not exceed five hundred words. We want to hear from newspaper men, press agents, managers, general agents, special agents, contracting agents, promoters, circus bosses, performers, city billposters, city and railroad officials. DON'T BE BACKWARD—IT'S ALL FRIENDLY. Sign your communications. Address* THE NEW YORK CLIPPER, *505 Ashland Block, Chicago, U. S. A.*]

BUSHEA BREAKS THE ICE.

To the "WHO'S WHO and Why" Editor of THE NEW YORK CLIPPER: It must have been mental telepathy that inspired you to start this expression of opinion as to the greatness of our favorite leaders, as it has been in my mind for some time that good reading could be evolved from such expressions.

My vote as to who are the three biggest men in the "Ten Show World" goes to SAM MCCRACKEN, JERRY MUGAVIN and CON T. KENNEDY. Why? Because SAM MCCRACKEN started nineteen years ago at the lowest round of the ladder, a "checker up" at a meagre salary, and step by step filled every position on the advance; when he was called to take the management of the Barnum & Bailey Show he stepped into anything but a bed of roses; this is not from anything Sam ever was known to express, but those around him were the observers; old traditions had to be destroyed and old ideas discarded if he was to be "Boss;" and he was and is "BOSS." Every wagon that is built, every actor that is hired, every bit of wardrobe that is designed passes Sam's eye for approval; this year, I understand, all the many acres of canvas that will be used by the big show are being built at Bridgeport under his direction. The parade never goes down street but Sam is trailing along; the doors are never opened but Sam is in evidence; the minute the whistle blows for entry, Sam is on deck, and the last wagon off the lot passes before him. Big, brainy, generous to a fault, and as full of energy as an egg is full of meat, Sam McCracken is the ideal big show manager.

JERRY MUGAVIN. Why? Because he is the last of an old school of owners who are managers; he guides, manages and personally supervises the operation of the hardest class of show on the road to manage, a one train show that makes the smallest towns and is strong enough to stick its nose into cities of medium size and please a public that sees them all. A visit to either of his shows convinces the observer that somewhere there is a master hand guiding every department, a visit to his trains' railroad equipment finds every nut and bolt in place, no delay in getting away for long jumps; every centre pole, quarter pole, jack and stringer are pared down to the lightest possible weight; costumes always clean and pleasing, wagons and cages well painted and in repair; and you can bet every actor and workingman is well fed and happy. Do you know Jerry's partners and his family? If not, look them up, and before you have left they will without inquiry or prompting tell you something about him that will send you away in admiration.

Why CON T. KENNEDY? Do you know him? If you do, "You Know." The first time I met Con was in Galesburg, Ill., in 1903, the first season of the Parker Shows. Frank Gaskill sent me over there to see what they had. When I returned he asked me what I had seen, and I told him: "I saw one real fellow, the manager, I was told, but I saw him doctoring the electric light plant, repairing the locomotive on the Tom Thumb Railroad, chasing up the shows, and when I left the lot I found him in the office, still in his shirt sleeves, counting up. I wish you had been over here." It was several years before I saw Con again; he was not in shirt sleeves then, and his eyes were doing what his hands had formerly done. To-day nobody disputes the fact that he is the foremost man in the carnival field, and his outside business interests are sufficient evidence that he is big in every way.

Which of these three is the greatest? THAT'S FOR YOU TO DECIDE.

(Signed) HAROLD BUSHEA.

ALWAYS WORKING, THANK YOU

JULIA ROONEY

Direction BILLY ATWELL

ANGELL'S COMEDIANS WANT

Gen. Bus. Man and Woman with Specialties; Man for Heavies and Characters; Woman for Second Business; Woman for Characters and Heavies with Specialties. Actors and Musicians who double write. Piano Player that Doubles Band. Three Shows open near New Orleans at once, under the management of H. D. HALE, JOSEPH BOOTH and JACK AUSLET. No bonds or hold backs; usual two weeks notice; professional treatment to all. We have as fine Tent Theatres as any on the road. Accommodations first-class. State all you do, height, age and send photos, which will be returned. Make salary low if you want a long engagement. Address JACK AUSLET, General Manager, J. S. Angell Amusement Enterprises, 3333 Tulane Ave., New Orleans, La.

AT LIBERTY

J. R. WRIGHT (Doc)

LEADS, HEAVIES, LIGHT COMEDY

Anything Cast For, Except Dialect Characters and Low Comedy

Height, 5 ft., 9 in. Weight, 160 lbs. Age, 33. Good wardrobe, quick study. Can join on wire. Address J. R. WRIGHT, Rich Hill, Missouri.

AT LIBERTY

ELDON C. JONES	ESTELLE BUSH
Band Leader, Cornet B. & O., Arranger. Fine Library. Years of experience	Leads, Juveniles, General Business. Youth, appearance, wardrobe and ability

Reliable Managers only. Address ELDON C. JONES, care Cottage Hotel, Butler, Mo.

1915——SEASON——1915
CIRCUS, WILD WEST AND PONY DOG SHOW
CHRISTMAS GREETINGS TO ALL

CARLYLE'S FRONTIER WILD WEST ATTRACTION

Combination of Circus, Dog and Pony and Wild West Acts, specially arranged for Agri. Fairs and Summer Parks as Special Free Acts Attractions. If you want something to draw crowds, we have it. Rain or shine. Mr. Secretary and Manager, this ought to interest you. Write for terms and particulars. Address R. C. CARLYLE, Mgr., Box 36, South Cairo, N. Y. P. S.—Will accept Partner for No. 2 Show.

CHICAGO NEWS

ADVERTISEMENTS AND SUBSCRIPTIONS RECEIVED AT WESTERN BUREAU OF NEW YORK CLIPPER, WARREN A. PATRICK, WESTERN MANAGER, 505 ASHLAND BLOCK, RANDOLPH AND CLARK STREETS, CHICAGO.

MONDAY, Dec. 14.

The Blackstone will be dark until Dec. 28, when Mary Boland, in "My Lady's Dress," comes for a short engagement.

"A Pair of Sixes" closes its Chicago engagement at the Cort, on Saturday evening, 26.

"The Misleading Lady" will continue to be shown at Powers' until Jan. 2.

"Under Cover," with H. B. Warner in the cast, is now entering the last fortnight of a long stay at Cohan's Grand Opera House.

The Century Opera Co. will be at the Auditorium for another month.

Rock and Fulton are adding many new specialties to their turn in "The Candy Shop," which is scheduled for a long stay at the La Salle Opera House.

AT THE Imperial, a West Side playhouse under the management of Joe Pilgrim, "The Trail of the Lonesome Pine" will be the attraction for the week beginning 13. Isabelle Lowe plays the part of June. The Imperial is one of the handsomest neighborhood theatres in Chicago, as well as one of the cleanest, which reflects the ability of the management.

LA SALLE OPERA HOUSE (Joseph Bransky, mgr.)—"The Candy Shop," fourth week.

POWERS' (Harry Powers, mgr.)—"The Misleading Lady," fifth week.

ILLINOIS (Augustus Pitou Jr., mgr.)—"Ziegfeld Follies," third week.

PRINCESS (S. P. Gerson, mgr.)—"Kitty MacKay," fourth week.

AUDITORIUM (Guy Hardy, mgr.)—Century Opera Company.

GARRICK (John J. Garrity, mgr.)—"Peg o' My Heart," twenty-fifth week.

GEORGE M. COHAN'S GRAND OPERA HOUSE (Harry Ridings, mgr.)—"Under Cover," sixteenth week.

CORT (U. J. Hermann, mgr.)—"A Pair of Sixes," nineteenth week.

OLYMPIC (George C. Warren, mgr.)—"Potash & Perlmutter," seventeenth week.

FINE ARTS (Albert Perry, mgr.)—Motion pictures.

BLACKSTONE (Edwin Wapler, mgr.) is dark.

IMPERIAL (J. Pilgrim, mgr.)—Week of 13, "The Trail of the Lonesome Pine."

STAR AND GARTER (Paul Roberts, mgr.)—Week of 13, the Bowery Burlesquers.

COLUMBIA (William Roche, mgr.)—Week of 13, Winning Widows.

HAYMARKET (I. H. Herk, mgr.)—Week of 13, Broadway Girls.

VICTORIA (H. C. Brolaski, mgr.)—Week of 13, Hap Ward and Lucy Daly.

NATIONAL (J. P. Barrett, mgr.)—Week of 13, Rose Melville, in "Sis Hopkins."

CROWN (A. J. Kaufman, mgr.)—Week of 13, "The Rosary."

STUDEBAKER (Louis J. Jones, mgr.)—Motion pictures.

MAJESTIC (Lyman B. Glover, mgr.)—Week of 14, bill includes: Trixie Friganza and company, Gus Edwards' Matinee Girls, Signor Bagonghi, Eva Taylor and company, Nellie Nichols, Mack and Orth, Loyal's European Novelty, Tooney and Norman, Gormley and Caffrey.

PALACE MUSIC HALL (Mort H. Singer, mgr.)—Week of 14 bill includes: Hyams and McIntyre, Donlin and McHale, Lipinski's dogs, Diamond and Brennan, Claude and Fannie Usher, Ryan and Tierney, Byrd Frost Crowell, and Les Salvaggis.

GREAT NORTHERN HIPPODROME (F. C. Eberts, mgr.)—Week 14 bill includes: Three Steindel Brothers, Trans-Atlantic Trio, Pallenberg's bears, Chamberlains, Antrim and Vale, Knapp and Cornalla, Four Vanis, Jarvis and Harrison, Felix Demance's performing animals, Twin City Trio, McNish and McNish, and the Three Martins.

MCVICKER'S (J. G. Burch, mgr.)—Week of 14 bill includes: Elsie Gilbert, supported by Jud Brady, Nellie Gilbert, Liane Brunner, Adele Jordan and Stephanie Chester; Bessie Le Count, Anderson and Burt, Reddington and Grant, the Victoria Four, and Mueller Brothers.

COLONIAL (Norman Field, mgr.)—Week of 14 bill includes: Andrew Mack, and ten other acts.

PAT CHAT.

A MERRY CHRISTMAS AND A HAPPY NEW YEAR.

FIRE destroyed the stage at the Garden Theatre, Chicago, and but for the heavy steel curtain would have burned the entire house.

THE New Palace Theatre, Ft. Wayne, Ind., will open the first week in January. It will seat 2,057, and will be one of the finest playhouses in the Middle West playing vaudeville. The Temple Theatre, of that city, will hereafter play burlesque.

JACK BESSEY has bought "The Great John Ganton," and will put it in his repertoire.

THE New Lincoln Theatre, at Joliet, Ill., will open with traveling attractions soon, playing a split week.

SEVERAL new shows are now organizing in Chicago to play the Stair & Havlin Circuit. Jack Lait and Jack Rafferty are sending out "Help Wanted," which will open in Joliet, Ill., Dec. 25.

WALTER POULTER has re-opened the Warrington Theatre at Oak Park, Chicago, with stock.

EUGENE MCGILLAN succeeds Frank Livingston as director of the Grace Hayward Stock Company, at the Willard Theatre, Chicago. Mr. Livingston has taken a position in a like capacity with a similar organization, at the Hippodrome, Peoria, Ill.

LESLIE KING terminated his engagement with the Bainbridge Stock Company, in Minneapolis, recently, and is now in Chicago.

THE Wright Huntington Players, who are at the Shubert Theatre, in Minneapolis, report excellent business.

THE Press Club of Chicago will put on a cabaret dance, New Year's Eve.

ERRETT BIGELOW furnished six chorus girls to the "One Girl in a Million" company.

THE "For the Love of Mike" company that has been among shoals for some time struck rock at Detroit, and sank, Dec. 5. There were no "Salary Savers" around and the craft went down. It is said, two weeks in arrears of stipends. Some of those with the company were fortunate enough to have funds to go home. Others wrote to their respective homes for money. Still others had to remain in the Straits City because they had neither home nor friends. The show was attached, it is said, and "Oriah," the feature dancer, stuck around to watch proceedings and get her costumes. W. T. Robinson, who was stage carpenter, returned to Chicago, at the fall of the show, the union have looked after their interests.

MR. AND MRS. EDDIE TALLMAN have joined Boyle Woolfolk's, Inc., Company, "Nobody Home." They were placed by Errett Bigelow.

JOE TRACY, who for some time has given much attention to Milwaukee cabarets, has visited that city several times lately. He went there Dec. 14, for several days.

AUBREY VONDERSMITH, soprano, will be the soloist with Halton Powell's "Hen-Pecked Henry." She was placed by Errett Bigelow.

A. MILO BENNETT is organizing a stock company for Wilson R. Todd. It will open in Marion, Ind., Christmas Day.

BERT DAVIS AND FRED HAAGON are organizing a repertoire company for the Northwest, and A. Milo Bennett is looking for the people. It will open Dec. 21.

MOZZLE UND BROKA to the GONSA MISHPOKA

FRANK LIVINGSTON is organizing the stock company for the Warrenton Opera House, in Oak Park, Ill., and also a company for a Peoria, Ill., house. Associated with him is Eugene McGillen, of Primrose & McGillen.

DAVID AND BEN HIGGINS, actors, well known throughout the country, were in Chicago last week. Their presence here being the sad mission to bring their brother McKenzie's body back, for burial in Graceland Cemetery. The Higgins boys are natives of this city. While here they were recipients of many tenders of sympathy. McKenzie Higgins died in Brooklyn, N. Y., Wednesday, Dec. 2, and interment was here, Dec. 4.

DON HEATH, musical director, has been placed with Holton Powell's show, "Hen-Pecked Henry." Errett Bigelow got him the berth. This company will open Christmas Day, and Mr. Powell is expected to star with it.

LAURA WINSTON left Chicago to join the Lynwood Players Stock Company at Minot, N. Dak.

"THE MILLION DOLLAR GIRL" Co., which has been laying off in Chicago, will go back on the road after the holidays.

"HE FELL IN LOVE WITH HIS WIFE" will resume its season after the holidays, going out of Chicago under the direction of the United Play Company.

HENRY KOLKER is rehearsing a new show in Chicago, with the aid of Tim Frawley, stage director. It is said the play was presented at Los Angeles, Cal., with such success that Mr. Kolker immediately came to Chicago to put it on the road.

DICK COLLINS BUSY.

Dick Collins, of the Inter-State Press Service, is one of the busiest men in Chicago these days, and is getting across big stuff for the various enterprises that the service represents, as well as contributing articles to various professional papers and periodicals.

"Dick," as the writer terms him, is one of the cleverest press agents in the entire show business, who can write convincingly on most any subject, and what is as much or more to the point, can place it, is a regular contributor to these columns.

"PATIENCE" UP TO DATE.

With Apologies to Gilbert and Sullivan.

If you're anxious for to shine
In a journalistic line
As a man of culture rare,
Line up all your friends and foes,
Photograph in pleasing pose,
And plant them everywhere.
Add to this home "White Top" patter
And some stale theatric blatter,
A compliment or two for extra weight;
If your paper only passes
All your hot air and molasses
You'll be the finest editor in the State

L'ENVOI

And every one will say
As you walk your brilliant way,
"If this young man expresses himself
in terms too deep for me,
What a very extraordinary bright young man
This bright young man must be."

IT is said the production of "The Candy Shop" at the La Salle Theatre, in Chicago, was well provided for in the matter of the people on the stage. After a short time it was decided it was too well provided for. Four of the young women of the show had to be laid off because they could not get stage room. When this notice came, it is said that the Archer Sisters, a team of capable girls, stepped to the front and asked for the lay-off. Four had to go, and these two young women gave up their places because they wanted to spend Christmas at home in Kansas City.

Errett Bigelow says he hears New York is flooded with chorus girls begging for work at $15. Yet he can not find enough to fill vacancies at $20.

Raymond Midgley, who has been rehearsing "Texas and His 1916 California Cabaret" in Chicago, expects to go with the show to Gary to attend the road opening there Dec. 14.

The Archer Avenue Theatre, at Thirty-fifth Street and Archer Avenue, Chicago, will open with stock Dec. 27. A. Milo Bennett says the house has not had stock for three years, and that the time to give that part of Chicago, known at "Brighton," a good stock company is now at hand.

The Warrenton Theatre, at Oak Park, goes back to stock after brief trial at vaudeville. Isabella Randolph will be the leading woman, and Walter Poulter will be the comedian and manager for Morrison & Abrahamson, who take the house.

A road show for "Damaged Goods" is now in the making. It will go out under the direction of Lait & Raferty.

MRS. KELLOGG FAIRBANKS, of Chicago, one of the wealthiest women of the most exclusive set in the "Windy City," has written a vaudeville act bearing on the present war. It is said to be right up to the minute in its portrayal of the European conflict. The sketch is said to have four persons, and it is due to make its debut at the Palace Music Hall, Chicago, Dec. 27. The Singer Brothers, Mort and Harry, are said to be especially interested in the offering. Mrs. Fairbanks has long been in the public eye in Chicago. She is a great philanthropist, and her entree in the world of sketch writing is a surprise to the hosts of her many friends.

DAVID RUSSELL is organizing a tabloid stock company for the Hippodrome in Kansas City, Mo.

JOSEPH COHEN, of the Dearborn Amusement Co., is organizing a road company to open with "Peck's Bad Boy," Dec. 21, at some point near Chicago.

"ONCE A SHOWMAN, ALWAYS."

Charles Andress, first vice president of The Showmen's League of America, and secretary of the American Theatrical Hospital, Chicago, will add a new title to his moniker next Spring, when the Sells-Floto-Buffalo Bill Shows hit the rails, that of—Showman.

The moulder of this department of THE OLD RELIABLE has long contended that once the circus virus has coursed through one's veins it is well nigh impossible for a trouper to keep entirely aloof from the fascination of the white tops.

Charles Andress was prominently identified with the circus business for forty-five years, and at one time owned a forty car show. After a few years of retirement in Chicago he is once more to enter the circus harness. He will have the first carry-us-all ever carried with a circus, and several concessions with the Denver aggregation, the former under the supervision of his son, Cass, and the latter will be looked after by Colonel Andress in person. He will place carry-us-alls with two other circuses. Negotiations are now under way. Colonel Charles W. Parker, who is erecting the Andress "swings," claims they can be erected and ready for operation in fifty-five minutes. The Colonel has been working on the portable carry-us-all proposition for a number of years and has spent a lot of money during the experimental stages. A carry-us-all on a circus or Wild West lot ought to get a big play, without in any way interfering with the shows or cutting down their receipts. The Andress experiment will be awaited with keen interest by tent showmen in general. Needless to say that he has the best wishes of a legion of friends who will welcome him back to the white top ranks.

THEY'RE ALL DOING IT NOW.

Lon B. Williams joined the Fourth Estate in Chicago, and will dash off *bon mots* for a local amusement weekly. Gee! but "they will be some 'mots'" to quote the worthy Lon. If this invasion of canvas ("back") talent continues to multiply in the amusement journalistic arena there won't be enough general agents and special representatives left to take out a show. Shades of Marc Antony (he was some press agent), what are we coming to. Imagine this conversation in the lobby of the Wellington: A meets B and says, "Well, what did you do last Summer?" "Oh, I was with one of the big ones." "Well, what did you grab off this Winter?" "Oh, I am with one of the show papers." And then B cracks to A, and says, "By the way, what are you putting over this Winter?" "Oh, I am with one of them, too."

Red Onion, you old scamp, you certainly did start something.

CHICAGO WIRES.

CHICAGO, Dec. 14.

W. L. WYATT ON WAY SOUTH.

W. L. Wyatt, newly appointed general manager of the Col. Francis Ferari Shows, will arrive in Chicago Dec. 19, on his way from New York to Nashville, Tenn., his old home town, where he will spend the holidays. While in Chicago Wyatt will be the guest of George H. Coleman, general agent of the Ferari Shows, who resides here, and who will leave for New York City Jan. 15, to take up active duties in connection with the big Eastern aggregation. The Ferari Shows will open on May 1 in a town within thirty minutes' ride of Broadway, which has never had a carnival and not a circus in ten years, under the strongest carnival auspices. It will be interesting to many to know that Ralph W. Smith will again be with the Ferari Shows this coming season.

WORTHAM AND WOODS ON WAY TO CHICAGO.

It is expected that Clarence A. Wortham and Steve A. Woods will arrive here within a few days from San Antonio, Tex. Wortham will spend the holidays with his family and friends in Danville, Ill., while Mr. and Mrs. Woods will recreate in the Windy City.

POLLITT GOES TO SAN DIEGO?

It is reported that John A. Pollitt will Winter in San Diego, Cal., and that very likely he may represent a Middle West amusement weekly during the exposition. Pollitt has a nose for news, and knows how to dish it up. He has quite recovered from his recent illness.

FINNEY SIGNS WITH 101 RANCH.

O. W. Finney, who closed as manager of the No. 2 Gentry Bros.' Show (which may not go out next season, according to reports), is spending the Winter at his home in Anderson, Ind., and has been engaged as general contracting agent for the Miller Bros. & Arlington 101 Ranch Wild West Show, season 1915.

AL. G. CAMPBELL IN FAIRBURY.

Al. G. Campbell, traffic manager for the Allmann Bros.' Shows, left Chicago for Lancaster, Mo., and thence to Fairbury, Neb., where he is breaking dogs, ponies and monkeys for several acts. Al. is a versatile traffic manager. A large shipment of canine aristocracy arrived in Fairbury consigned from the dog pound in Houston, Tex., which had been culled by Mr. Campbell in person during his recent visit to the C. A. Wortham Shows.

DICK COLLINS IN SOUTH BEND.

Dick Collins left on the Lake Shore for South Bend, Ind., Sunday, and is making his headquarters at the Hotel Oliver, while looking after publicity arrangements for the Inter-State Press Service, which is handling the Reiss & Rice promotions for "Days of '49."

ETTA LOUISE BLAKE DOES NOT GO TO SAN DIEGO.

It was erroneously reported in an amusement weekly that Etta Louise Blake was to present her famous "Miracle" spectacle at the San Diego Exposition. She will play vaudeville during the Winter months, and it is rumored that she will be with the C. A. Wortham Shows again in 1915.

HEINZ AT INDIANAPOLIS.

A wire from Indianapolis gives the information that Ed. L. Heinz, who was formerly manager of the Barney R. Parker Shows, arrived in that City, and has been in conference with William A. Miller, who is said to be framing up a carnival organization to be launched here next Spring. Mr. Heinz will go to Hannibal, Mo., where he will make his headquarters during the Winter.

CON T. KENNEDY MAKES FLYING TRIP FROM NEW YORK TO 'FRISCO.

Con T. Kennedy arrived in Chicago from New York City, Dec. 12, made a call at the Western Bureau of THE CLIPPER, transacted a little business with local printing and supply houses, and took a train for the far West. On his way to San Francisco he will stop at Omaha, Salt Lake City, San Diego and Los Angeles, and will spend Christmas at Santa Barbara. His chief purpose in going to 'Frisco and San Diego is in connection with the installation of a number of riding devices at the expositions. While in New York, Con was the recipient of many courtesies at the hands of W. L. Wyatt, Vic Leavitt, L. Bernl and Henry Meyerhoff. He made his headquarters at the Hotel Astor, which was the rendezvous for a number of representative showmen. Kennedy's trip to the Pacific Coast at this time is the second he has made within a month.

COL. JACK O'BRIEN IN CHICAGO.

Colonel Jack O'Brien, proprietor of O'Brien's colored Minstrels (under canvas) and Harry Busenbock, one of his agents, spent three days of this week in Chicago. Col. O'Brien left for St. Louis and thence to the show in Georgia, after the holidays. He purchased a new canvas outfit for next season, in Chicago.

CASPER NATHAN TO WED.

Casper Nathan, a well know figure in New York and Chicago music publishing circles, is to become a benedict. The happy event will take place in this city in April. The future Mrs. Nathan is a Chicago society girl, and a talented musician. That Nathan has been making ready for his nuptial career is evidenced by the fact that he has remained out of the limelight for quite some time past.

BACKMAN-PATTERSON WILL PRESENT ANIMAL CIRCUS WITH PATTERSON SHOWS.

The big news of the week is that John Backman and James Patterson will put on an animal circus with the Great Patterson Shows, the main feature of which will be a "twenty-lion" act, which is now being assembled by Paul Johanning at the Patterson Winter quarters in Paola, Kan. Johanning has been connected with John Backman ever since the latter entered the animal show business. A seven elephant act will also be featured, and a mixed group in a twenty-four foot steel arena will be composed of lions, tigers, pumas, boar hounds, bears, leopards and wolves. A riding tiger will be a feature. The zoological collection will be set up very similar as in the menagerie with a circus. The equipment of the Backman-Patterson Animal Circus will be brand new throughout.

REEL FELLOWS CLUB OF CHICAGO WILL GIVE COSTUME BALL.

The Reel Fellows Club, of Chicago, will give a monster costume ball in one of Chicago's largest auditoriums for such affairs. The preliminary arrangements for this event, which will be one of the first of its kind ever held in the big Western metropolis, were made by the board of governors at a meeting held Wednesday, 9. The creative genius of the many scenic artists associated with the various motion picture studios, in and about Chicago, will be employed to make the amphitheatre a picturesque enclosure. Many of the noted photoplayers of America will be present at the ball, and their booths constructed so as to represent some familiar scene in a big production in which they have taken part.

In the future the business headquarters of the Reel Fellows Club of Chicago will be suite 505, Ashland Block, where all of the officers of the organization can be reached by letter or phone. This address will be used until such time as permanent quarters may be established.

SOCIAL SERVICE — A NEW DEPARTMENT

BENSON AMUSEMENT EXCHANGE

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Furnishing High Class Entertainment for Social Functions and all Details Looked After if Requested. We handle Everything. Correspondence solicited. Write, or Phone, Central 3512.

MAIE LOUNSBURY, Manager.

VAUDEVILLE IN CHICAGO.

MERRY XMAS AND HAPPY NEW YEAR TO ALL MY FRIENDS WHO HELPED US MAKE THE XMAS NUMBER OF THE NEW YORK CLIPPER A SUCCESS.

LESTER ROSE.

WILLIAM B. FRIEDLANDER has purchased a new act, with the title "The Devil's Ball." It has several scenes, with elaborate effects, and portrays the discontent of the mortal, showing how many seek consolation from "the Devil," and are never satisfied till in the power of his satanic majesty. William Winterhoff has the role of Mephistopheles, and opens the act with a poetic recitation of man's discontent, and advances reasons why the "devil" is sure to get him sooner or later. There are eight people, including Barton and Belle, Mae Cole and Ada Dutten in dances.

VAN AND BELLE are in Chicago, with what is admitted to be the greatest boomerang throwing act yet seen here. The Australian weapons are handled wonderfully well, and the entertainment is most interesting. Van and Belle recently closed an engagement with the Barnum & Bailey Circus.

THE Majestic, Springfield, Ill., recently changed hands, and its new owners, who had been running a vaudeville house in opposition, decided to install tabloid. The first show in, "The Two Masqueraders," was the last one. One attraction satisfied the new owners that they did not have the proper conception of the wants of theatregoers. One of Robert Sherman's tabloids was canceled on a day's notice, and several shows had to lay off owing to the failure of tabs. at that house.

JONES, LINICK & SCHAEFER sued the Marx Brothers for failure to fill a contract calling for their appearance at McVicker's Theatre some time ago. Judgment was secured through the efforts of Adolph Marks, to the amount of $350. Minnie Palmer, manager of the act, was served with an execution by the bailiff, but evaded payment by filing a schedule.

ALF. RIPON sued the Great Northern Hippodrome for damages, claiming that the Hippodrome management failed to allow him to work after he was contracted to appear there. Adolph Marks handled the case, and when it came up made a stirring address, in which he condemned the policy of booking representatives and illegal and unjustifiable cancelations. Andy Talbot was the star witness for the Great Northern. The jury heard his testimony, retired for four minutes, and rendered a verdict against the house.

CHARLES CROSS, of Cross and Mooney, who recently joined Peple & Shean's Follies of Broadway, writes that the show is doing a nice business, and that it is one of the classiest of the tabloids. Mr. Cross gives great credit to Charles Le Roy, who staged the production.

BOYLE WOOLFOLK opens another tabloid Dec. 31, "Nobody Home," with Harry Shannon and Jacqueline Tallman in the leading roles.

ADAMS AND GUHL, in "A Night at Maxim's," is playing the Frank Thielen time, and he is credit with saying it is the best show of the kind he had had. This is interesting, as there are but twelve people in it as against twenty with some tabloids.

T. DWIGHT PEPPLE, the newest agent in Chicago, will operate a dramatic headquarters, with Warde Brown as general manager. T. D. Pepple was recently licensed for this purpose, and enters a field which, while covered amply, always leaves room for superior services.

HOSPITAL NOTES.

BEN LINN, leading man with the John Bunny Show, was unfortunately injured in an automobile accident, and suffered a broken arm. He is at present under the care of Dr. Thorek, but is still continuing his work.

A YOUNG woman, connected with one of the acts playing the Majestic, was taken suddenly ill, and was found destitute and without friends in a rather precarious condition at the City Hall Square Hotel. Mrs. Walter Keefe, as soon as she found this out, hurried over to the hotel to the stricken performer and then sent for Dr. Thorek. Together they outlined a plan to place the young woman under the proper care.

MRS. RALPH RUSS has left the hospital, after a short stay, following an operation for appendicitis, she is fully recovered.

JOE BUCKLEY, of the Taxi Girls Co., has been discharged from the American Hospital, entirely recuperated from his recent illness, and will be able to rejoin his company when they arrive in Chicago next Monday.

MRS. PHYLIS MAY DERBY also has been discharged from the hospital, after a long siege following a very serious operation performed by Dr. Thorek.

ADOLPH SCHRAGE, one of the Yiddish players having such a successful run this season at the Empire Theatre, was taken ill with a pulmonary hemorrhage at the New Jackson Hotel and hurried in an ambulance to the American Hospital. He is in Room No. 6 at that institution, and the doctor advises that as soon as he leaves the institution he must go West until entirely recovered. His wife, who is a member of the same company, is constantly with him.

COLONEL "BILL" THOMPSON, who is recuperating after a very serious operation at the hands of Dr. Thorek, and who has been pronounced completely cured, after being given up to die, has paid his first visit to the "Loop," as spry and happy as ever before, and was congratulated on every turn by his many acquaintances and friends. "I am in the ring again, boys," he said, "and there are no words with which I can express the feelings my heart harbors for Dr. Thorek and the American Hospital."

BIG THEATRICAL DEAL CLOSED.

(Special Wire to THE CLIPPER.)

CHICAGO, Dec. 14.

Aaron J. Jones has just closed a deal whereby the St. Louis Hippodrome, St. Louis, Mo., will be booked by the Marcus Loew Western Booking Agency. The contract runs for five years, taking effect Monday, Dec. 21. This house is recognized as the biggest variety theatre in this section of the country, and does as large a volume of business as any other theatre in the country. It opens its doors at 9 in the morning and runs its performance continuously until midnight.

DOC O'NEIL
Wishes Everybody
A MERRY, MERRY XMAS and
A HAPPY, HAPPY NEW YEAR
Direction Pat Casey

WHITE RATS SCAMPER IN CHICAGO SUCCESS.

The White Rats of America held one of their annual Chicago scampers Thursday evening, 10, at the Bismarck Hotel, and it was a tremendous success from start to finish. There were over 300 persons present. Among the prominent ones were Frank Fogarty, "Big Chief," in whose honor the scamper was held; Will J. Cooke, Kenney and Hollis, Will J. Conley, White Rats Chicago representative; Fred Lowenthal, Judge Goodnow, Frank Q. Doyle, general booking manager for Marcus Loew's Chicago office; Edward Shayne, Harry Bailey and Thomas Burchill, they represented the Western Vaudeville Managers' Association; Mr. and Mrs. Pat Rooney, McMahon and Chappelle, Harry Tate, Dr. Max Thorek, and quite a number of Chicago artists representatives attended. Prominent among those who made speeches were: Frank Fogarty, Will J. Cooke, Fred Lowenthal, Will J. Conley and Dr. Max Thorek. Dr. Thorek made a startling speech and was roundly applauded. The scamper started after show hours and lasted until 3.30 A. M., and all who were there had the time of their lives.

LOU SHEAN is organizing a tabloid, and has engaged some very prominent vaudeville acts, and for advance appearances the show can hardly help being a knockout.

THE Hodges & Tynes tabloid was seen at the Lincoln, in Chicago, the "last half" of last week, with the show condensed to a thirty-five minute act.

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The Modern Dances
—more than ever make necessary the removing of objectionable hair by women who take pride in their appearance.

X-BAZIN
DEPILATORY POWDER
has been used by ladies of refinement for over 75 years. It will not harm the tenderest skin and is positively guaranteed by us.
Sold by all Druggists and Department Stores everywhere for 50c—or you may obtain generous sample by sending 10c in stamps.
HALL & RUCKEL
213 Washington St., N. Y. City

FOYER NEWS AND GOSSIP.

Nat Reiss, who, in conjunction with "Bill" Rice, is promoting the "Days of '49," says: "The fact that the 'Days of '49' is getting such big publicity and business is attributable to the fact that it is not so much a question of 'hard times' as it is giving the public something new.

"Amusement is necessary to everybody, and showmen must realise that the same old things in the way of entertainment will not last forever. Original and novel attractions will be just as much in demand as ever, and will find plenty of patronage, and it is only when the ancient history brand is dished out that the box office experiences a slump.

"I believe in the future so much that I am going into a bigger line of business than ever, and with J. Frenk Hatch will soon be heard from on Broadway, New York City, where we contemplate opening extensive offices which will be devoted to the production of big features in the way of amusement and other promotions. There is no question in my mind that the future will see a great revival of business, and that amusement enterprise will have a general re-awakening. The great thing nowadays is to get in line with something new."

E. C. TALBOTT INTERVIEWED.

E. C. Talbott, general agent for the World at Home Shows, says: "Anyone who made it their business to look under the surface at the late fair secretaries meeting in Chicago could not help but be impressed with the spirit of optimism that pervaded the whole. They are all contemplating big things, and in spite of increased cost of running their fairs were proposing offering bigger and better inducements all around, to get patronage. There is no question in my mind that we are on the eve of a general revival of trade throughout the country that must be beneficial to the show world at large.

"As far as the attractions that I represent are concerned, they will again be in the fore front of carnivaldom. Last season elaborate notes were made where improvements could be made, and this coming year we will have the greatest aggregation of talent, and the biggest line of shows ever gotten together under one management. That is what I think of the season of 1915."

JOE BAUMAN TALKS.

When informed what his agent, Mr. Talbot, had said about the future, "Gentleman Joe" Bauman said "You can go further still and say from me that nothing that money and brains can produce, or do, will be left undone to make this coming season a record-breaker as far as the World at Home Shows go. We anticipate playing most of the big events that were contracted last year, with some few new ones. The show will be in such a condition that every fair secretary and big event manager will have to sit up and take notice. I am not in a position just at present to state exactly what our new features are going to be, suffice it to say that there is going to be a revelation and a revolution all around in the organization. One that will put the attractions in the very front of the business and place them on a high plane in the amusement world. The World at Home is in to stay, and is going to be a big factor when next season comes 'round."

HARRY MELVILLE RIGHT.

Harry Melville, manager of the New Toy Manufacturing Co., says "Although but a week old, my new office, opened as a free exchange for concessionaires and parties who have concession space for sale, where the fair or carnival manager and the concessions can meet on a common ground and get together, has been well patronised, and many of my friends have been able to close up deals for the ensuing season. This shows me that there is going to be much activity in 1915, and looks well for the coming year. I am more than ever an optimist, and find that there are many like me among my big clientele. Therefore, I always keep THE NEW YORK CLIPPER ON FILE in my concession exchange. IT IS THE MOST OPTIMISTIC PROFESSIONAL PAPER I KNOW OF."

REISS & RICE'S "DAYS OF '49."

This big indoor attraction will again be the feature of the week under the auspices of the Loyal Order of Moose at South Bend, Ind., Christmas week, having laid off since the Chicago Heights date.

Nat Reiss has booked the attraction from now on until well into the Spring, under the best auspices, which include the Elks, Shriners and other influential lodges and societies. There is now over 500 running feet of superb scenery, and every amusement and gambling device incidental to the early days included in the outfit.

Special stage money has been engraved for the Rice and Reiss outfit, by the Winterburn Printing Co., the reverse side of the bills being shown in our advertising columns in this issue. Every detail is now worked out, and the entire production is as comprehensive as the brains of the talented owners and managers can make it.

From what few dates have been played it has proven to be the biggest kind of a box office winner, and has the unqualified support of all who have seen the show. Its novelty, and the opportunities it gives for every visitor to participate in the general fun makes it easily one of the most popular indoor promotions ever attempted, and both Messrs. Rice and Reiss are at present of the opinion that it will run indefinitely, both as a Winter and a Summer attraction under canvas.

QUIPS AND QUIRKS.

Fred Beckman is now in Peru, Ind., with his "Days of '49," and reports that the business done there exceeds his fondest expectations. Fred knows a good thing when he sees it and everyone wishes him the best of good luck with his new venture. Same old story. Give the public something new and you won't hear so much "hard times" talk.

If ever there were two people missed last week they were Clarence A. Wortham and his *fidus achates*, Steve A. Woods. We would have liked to have heard Steve's prognostications for the future as he is a real optimist and a man of sound judgment at that. His opinions in this column will be particularly appropriate, as he it was who lured the writer away from the circus and initiated him in the carnival field. You have a lot to answer for Steve.

By the way, Harry Wright will not be the general agent of the new twenty car show that will go out from the Parker factories next season, but general manager. At that we expect that the agent's duties will devolve upon Harry to a great extent, as he will have an awful job finding a man to fill his own place in that direction. THE NEW YORK CLIPPER wishes him all success.

Mrs. Nat Reiss, we are glad to say, has fully recovered, and has moved into her new flat, situated in one of the very best residential quarters of Chicago. She looks better than she has for years, and amid the lares and penates of Maison Reiss is the same charming hostess as she was with the famous Reiss Shows.

Journalism is a fickle jade, and he who woos her is fortunate if he wins. Al. F. Gorman has a winning way with the ladies, and seemingly has won out with "Miss Journalism." He is a decided acquisition to the ranks of the "Fourth Estate."

Beverley White, the well known press agent for the Gentry Shows, is a man whose opinion is worth while in the vaudeville field. Beverley writes what he thinks, and what is more, is a capable critic. He is kind, however, and wields a trenchant pen. If he says your act is good, there's something to it.

WRIGHT WITH NATIONAL MILEAGE COMPANY.

A. T. Wright has passed up the show business, for the time at least. He is now identified with the National Mileage Syndicate, with offices in the National Life Building, Chicago. This is a big firm which has, within the past three months, introduced a coupon system in Chicago stores, and the scope of its operations will be nation wide. Branch offices will be located in every State. Messrs. Hatch and Reiss will have the New York State branch, with offices on Broadway. "A mile of travel with every dollar you spend" will be a familiar sign everywhere, when the campaign is under full headway.

PROSPERITY POINTERS.

SANTA FE CHIEF sees boom; acts. "I am an Optimist," says Hodges as he spends millions for equipment.

SANTA FE Railroad places $2,000,000 order for steel rails and announces $3,000,000 a month purchases for supplies and equipment.

SIR WILLIAM VAN HORNE, leader in Canadian financial affairs, sees big revival of business in United States and great trade benefits from war.

MILWAUKEE reports big increase in freight shipments.

KENOSHA manufacturers increase factory outputs to meet big orders from Europe.

PORTLAND, ORE., breaks all records in grain shipments.

SUCH STARS AS LEW DOCKSTADER, JOHNNY BLISS (of PRIMROSE & WILSON'S MINSTRELS) and EARL GRAY (of BOYER BROS.' MINSTRELS) SAY THE AUDIENCE CANNOT GET ENOUGH OF

WHEN FATHER PUT THE PAPER ON THE WALL

By JACK MAHONEY

The funniest comic song on the market—bar none. Clean lyric, with a laugh in every line and punch at the finish of every chorus. Good for opening or closing. A bear of a melody. Owing to the heavy demand for extra choruses more have been written. Better get it before everybody kills it

ANOTHER APPLAUSE WINNER

A THOUSAND TIMES A DAY

A wonderful semi-high class ballad with a sensible lyric and great 12-8 chorus

JACK MAHONEY, Music Publisher, "The House of Clean Songs," 226 West 46th St., New York

"PAT'S" PEN PICTURES OF PROFESSIONAL PERSONALITIES.

No. 7—CON. T. KENNEDY
The Man Who Knows

A practical man is a man who makes a thing work; not necessarily the one who works it. It is not safe to call a man a visionary because he is studious, nor an idler because his hands are soft.

The expert is as much a practical man as any skilled mechanic.

The striking feature attendant to the remarkable development of the Con T. Kennedy Shows is practically due to the all-round business and mechanical excellence of their esteemed owner, whose masterful handling has maintained their healthy growth and earnings, despite the depression of the past season, while other organizations of equal magnitude have been seriously affected.

Popular amusement has become a fundamental need. No possible shift of human activities will ever seriously interfere with the pleasures of the human family, and it is in catering to this need of relaxation and pleasure that Con. T. Kennedy shines.

Every shift in our form of pleasure, every change in our mark of progress, brings some strong character to the fore-front. There should be no alarm that the demand for carnival attractions will ever cease when men like Con. T. Kennedy are at the helm of affairs.

In the carnival field he has no superior in this generation. He retains a large personal and public following, and of late years this public has shown an increase. He has a dominant personality, is a great executive, and is full of action, dash, zest, go. It is enough to say Con. T. Kennedy is the beau ideal of progressive carnivaldom.

He's lived, fought, joyed, sorrowed, adventured through life in the show world, and knows its inhabitants perhaps as well as any man on earth, because he is one of them.

This universe operates on principles of justice, mercy, honor. All the affairs of our own pigmy lives hinge about these attributes. They are the warp and woof of life. Con. T. Kennedy exemplifies them; hence, the immutable cosmic laws that he obeys re-act automatically to his success, which can not be described to either luck or circumstance.

When carnival history is written, what more fitting epitaph for Con. T. Kennedy than Marc Antony's immortal tribute to Brutus: "This was the noblest Roman of them all. His life was gentle, and the elements so mix'd in him that Nature might stand up and say to all the world, This was a Man."

SHOWMEN'S LEAGUE OF AMERICA WEEKLY BULLETIN.

A. T. WRIGHT OFFERS SUGGESTION.

Since the special meeting of The Showmen's League held in Chicago recently there has been a deal of discussion, *pro* and *con*, as to what should be done to make the organization most effective. Many opinions have been expressed and will be offered, and from week to week this column in THE CLIPPER will be given over to suggestions and comments and answers to correspondence, addressed to the secretary, which may be of general interest to members of the League and the show world at large.

A. T. Wright, now identified in an executive capacity with the National Mileage Company, Chicago, and one of the pioneer members of the S. L. A., says: *"The League should have a special, definite and permanent object.* And that object should be one that will appeal to all—rich and poor, high or low, sick or well, male and female—in the show world. In other words, broaden the scope of the organization so that the membership may include representative individuals in branches of the show business other than that of outdoor amusements, and then build a park, or resort, where indigent show folk could live in ease and comfort and enjoy the pleasures of life. Where the well-to-do, as well as the humbler folk, could while away their vacation hours. All this could be done and the entertainment furnished by professionals, who are members or may be visitors, without expense."

Mr. Wright, continuing, says: "This reserve should be located near water and rail transportation. It should be made a *home* for the indigent and a place of pleasure for all. I believe that it would not be at all difficult after a location had been selected to obtain six hundred and forty acres of land, in close proximity to a good, live town, and that the municipality would contribute the land, free of taxes, with free water and free lights, and liberal donations towards erecting the largest theatorium in America, where circus and stage acts can be produced both Winter and Summer. I am sure the street railway, if necessary, would build an extension to The Showmen's League reserve, and would also pud the donation. Likewise railway and steamship lines could be induced to contribute, for if the project were carried out, as I am certain it can be if once launched, it would mean increased travel, as the resort could not fail to become a magnet for show people and the public at large within a certain radius. I base my judgment on similar conditions which now exist all over the United States with other organizations. *Why not The Showmen's League?*

Some one name a location and I, for one, am ready to go in the field to secure the necessary amount of land, gratis, and I would gladly welcome associates in this wonderful benevolent and amusement cause. I inadvertently failed to mention the fact that buildings for homes, surrounding this theatorium, could be built individually or constructed by individual on monthly payments. The League could do this on the building and loan plan. I consider this a worthy cause, and one that should be given attention and expression so that we may settle upon a plan that will go down in history as the showmen of the world having done something really worth while for their fellow men; an everlasting monument. We will not overlook the women, and they will be with us once they fully understand the proposition. Now that THE OLD RELIABLE has opened it columns for the S. L. A. Bulletin, let the members of our organization who have suggestions to offer, submit them freely. Nothing like printers' ink in matters of this kind and the right will prevail. *The League must live, and it can and will do a lot of good.* Let us put our shoulders to the wheel and start something.

Drop a few lines to the Secretary, 505 Ashland Block, Chicago.

(See page 31.)

TOM W. ALLEN CHEERFUL.

Tom W. Allen breezed into the Western headquarters for representative showmen one day last week, and stayed long enough to send this message to the readers of THE OLD RELIABLE: "THE YEAR 1915 WILL BE THE MOST PROSPEROUS AMERICAN SHOWMEN HAVE KNOWN SINCE THE DAYS OF JUMBO." As Tom is a man of few words, this prediction, so tersely put, carries great weight with the Optimist.

THE OPTIMIST.

COLONEL PARKER CONFIDENT.

Among the several notable showmen who honored the Chicago office of THE CLIPPER with a call last week was "America's Amusement King." Having just concluded the sale of the tenth of his famous carry-us-alls, while in the Windy City, Colonel Parker was in a mood most optimistic. Among other things he said: "We are on the eve of a burst of real prosperity, and this being my firm opinion, I am making ready to handle a volume of business which I expect to flow into my Leavenworth factories that will keep the Parker forces working night and day for months to come. There are many reasons why the people of these United States should have plenty of ready money to spend for amusements in 1915, and the years to follow—really too many to enumerate. The Panama Canal in full operation, bringing important markets hundreds or thousands of miles nearer to our doors; the nation less bent upon extravagance and more determined to exercise industry and economy, and at the same time more inclined to patronize amusement enterprises. Europe must have hundreds of millions worth of our products. If she does not pay in gold she will probably pay in securities. The re-opening of the Stock Exchanges has eased the situation. The time has arrived for a display of courage and confidence. We have allowed ourselves to be swayed overmuch by fears not always justified. Put me down as a charter member of the Optimist's Club."

COCHRANE PROGNOSTICATES.

Colonel Wallace W. ("Wallie") Cochrane has torn himself away from the wanderlust long enough for a breathing spell in New York City during the holidays, prior to resuming his itinerary, which leads to Palm Beach, Tampa and other Florida dream spots for the rest of the Winter. Upon being approached by a representative of THE NEW YORK CLIPPER at the Waldorf one day last week, "Wallie" unbelted himself, and after carefully clipping the end of one of his perfectos (for which he is famous), said: "Am I optimistic? Well, I guess yes, and then some. As I remarked to my friend, John Ringling, not long ago, 'put on a few extra lengths of reserves next season, old top, for you will need them, without a doubt.' During the past few months I have circled about all over the country. As you are aware, I am especially interested in the steel business, and I have come in contact with some of the leading steel men, who are most optimistic. Steel is the pulse of business—the barometer of trade. Sky scrapers, terminal stations, bridges, etc., are being contracted for, and the railroads, will demand enormous quantities of steel for improvements and extensions. The big business men are making ready for the rush that is bound to come. Mingling pleasure with business I visit nearly all of the large tent shows during the season. I am naturally inclined toward the show business, and have threatened several times to break into the game. The tent show boys will get 'their's' next season, or I am no prophet."

HAROLD BUSHEA SAYS "GREAT."

Harold Bushea, traffic manager of the Sells-Floto-Buffalo Bill Shows last season, and who arrived in Chicago last week, following a four weeks' trip in the South and West, was a welcome caller at the Western Bureau of THE NEW YORK CLIPPER, Tuesday, 8. Bushea fairly exudes optimism, and upon our query, "What about the outlook for next season?" he exclaimed in no uncertain tone, "GREAT," and continuing, remarked: "All the traveling men, all the business men, merchants and manufacturers with whom I have come in contact, predict that following the first of the coming year there will be the biggest revival in trade circles and manufacturing industries this country has ever witnessed. Irvin Cobb's recent interview with Lord Kitchener, published in *The Saturday Evening Post*, has been copied by the daily newspapers all over the land, and Kitchener's prediction is that the foreign war, now raging, will continue at least three years. If this prediction holds good, the United States will be called upon to feed and clothe all Europe and supply Central and South America with the manufactured articles those countries have heretofore purchased abroad. Hence, I believe I am fully justified in gushing over the outlook."

"LOOKS GREAT" SAYS BARKLEY.

A. H. Barkley is the general agent of the Con T. Kennedy Shows. He has had a wide experience in the circus and carnival field. He enjoys an enviable reputation in the front ranks of the tent show fraternity. Barkley above all is a conservative. The Optimist has enjoyed his acquaintance and friendship for years, but never has he known him to become unduly enthusiastic over anything. He takes things as he finds them, and does the very best he can to get results. And be it said to Barkley's credit, he generally gets what he goes after. Well, to hear him talk about next season one would never dream that there had been any question of a doubt lingering in the minds of showmen as to what to expect in 1915. Of course, Barkley is bolstered up in a great measure by "The Man Who Knows," who believes just as he does. And that always helps when the boss is back of you. "IT LOOKS GREAT from where I sit," says Barkley, and Kennedy says "Amen."

WANTED FOR HUNT STOCK COMPANY

Woman for Heavies, Characters, General Business and Specialties; Man for Juveniles, General Business and Specialties; Man for General Business to Double Piano. State all and lowest hard time salary in first letter.

M. A. HUNT
Hotel Hermitage, Grand Rapids, Mich.

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REPERTOIRE PEOPLE IN ALL LINES

Those doing Specialties given preference. Send late photos and all particulars. Those who worked for us before, write. Address
WEAVER and BEACH, Barker, N. Y.

A NEW ACT FOR ONE DOLLAR

Guaranteed to be good enough for the BEST TIME or MONEY REFUNDED. All NEW stuff with the PUNCH. Beginners and Small Time People, here's your chance to get to the top. I've written more than four hundred successes. Drop me a card today telling what you want.
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Do You WANT MILITARY GOODS?
BAND UNIFORMS, ARMY or NAVY SUITS, TENTS, GUNS and EQUIPMENT OF EVERY DESCRIPTION. From Government Auction. No matter what you want in that line, I can supply it. New or second hand. Send for catalogue. B. B. ABRAHAMS & COMPANY, 222 South St., Philadelphia, Pa.

AT LIBERTY
PERCE WARREN — Characters.
EFFIE HARDIN — Gen. Bus., Straight, Singing, Specialties.
Experienced, Reliable. Stock or Rep.
PERCE WARREN, 1150 Ky. Ave., Indianapolis, Ind.

PLAYS — TABLOIDS, Etc., TO ORDER — ALICE HOWLAND, Box 376, Chicago

In answering ads. please mention CLIPPER.

AT LIBERTY—EARL PARRISH, Gen. Bus.; ht., 5 ft. 10 in., wt. 160; EVELYN BENNETT, Ingenues, Juveniles, some Characters; ht., 5 ft. 4 in.; wt., 110. Good wardrobe on and off; experience and ability. Joint only. Need tickets. Wishing all friends prosperity for 1915. Address 503 So. Maple Ave., Green Bay, Wis.

WAR SLIDES—Subjects direct from Europe. 20 up-to-date slides in Sepia and bright colors, with descriptive lecture for $10. Will be released at once. This big feature will get you the money. Order now. We ship quick. THE MICHIGAN ART CO., Station D, Grand Rapids, Mich.

JOHN W. SIMONS, JR.—The address of John W. Simons, Jr., known professionally as Jack Simonds, is wanted. Any person who can give this information is requested to communicate with Bowers & Sands, Attorneys, 46 Cedar Street, New York City.

Musical Comedy WANTED

NIGHT OF JAN. 12, 1915, at Mattoon, Ill., account State Firemen's Tournament. First money guarantee by Committee to First Class Company. Communicate at once with E. B. TUCKER, Firemen's Entertainment Committee, Mattoon, Ill., giving best terms.

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LEADS, HEAVIES and GEN. BUS.
Good wardrobe. Sober and reliable. Quick, sure study. Can join on wire.
Address Newkirk, Okla.

Wentworth's Comedy Co.
Wants at Once
Repertoire People in all Lines. Those doing Specialties preferred. Salary with the times if you expect an answer. Long engagement to the right people. (Tabloid plays). Week stands. No tickets unless I know you. Salary low but sure. Walter Haven, write quick. EDWIN F. WENTWORTH, (Gen. Del.), Milwaukee, Wis.

HARRY KRANZ
AND HIS BOYS
FROM THE PHILA. OFFICE
OF
THE WATTERSON, BERLIN and SNYDER CO.
WISH ALL THEIR FRIENDS
A MERRY CHRISTMAS
AND
A HAPPY NEW YEAR
923 Walnut St., Phila., Pa.

WANTED
FOR PERMANENT STOCK
Leading Man, Juvenile, Character Woman
Young, attractive people. No Joints.
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Stanley St. - - Montreal, Canada

WANTED—WILLIAM H. WHITLARK
Formerly of Ann Arbor, Mich. Address
CHARLES L. MILLER, City Hall, Ann Arbor, Mich.

THE OAKS — A Quiet and Home-like Sanitarium for Treatment of All Medical and Surgical Cases. Only graduate nurses employed. Address R. E. LEE, M. D., Oxford, Ind.

"BABY HELEN"
World's Cleverest Child Artiste
WISHES ALL HER FRIENDS
A HAPPY AND PROSPEROUS NEW YEAR

WANTED FOR THE
Al. G. Field Greater Minstrels
IMMEDIATELY
BASS SINGER FOR CHORUS WORK
One who can double alto horn in band preferred. (Instrument furnished). Also other Singers of reliability and experience. EDWARD CONARD, 50 East Broad St., Columbus, Ohio.

—ED.— —TOOTS—
WARREN AND FRANCIS
The Suprise Parties
UNITED TIME. DIRECTION STOKER & BIERBAUER.

CORNELL-PRICE PLAYERS
WANTS
PEOPLE IN ALL LINES FOR REPERTOIRE
Those doing Specialties given preference. Must have A No. 1 wardrobe, and make good appearance. State all first letter. Address CORNELL and PRICE.
Potsville, Pa., week Dec. 14. Stroudsburg, Pa., week Dec. 21.

Wanted -- First Class Repertoire Co.
With Complete Productions for Four Weeks or More
Stock Engagement at Akron, Ohio, to Open Dec. 24 or 28
Wire Bills up in and best sharing terms. Will buy outright if figure is right. Have open time for first class Attractions. One, three and week stands.
O. L. ELSLER, Mgr. The Grand, Youngstown, Ohio.

Merry Xmas to All
REX HOTEL S. W. COR. 10th & CHERRY STREETS, PHILADELPHIA, PA.
ELECTRIC LIGHTS, HOT AND COLD WATER IN EACH AND EVERY ROOM.

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SINGLE WOMAN WITH STRONG SPECIALTY

Must play a responsible line of parts, dress well on and off. Don't misrepresent. Tell all first letter.
JACK BROOKS, Mason City, Iowa, until Dec. 23.

WANTED QUICK

LEADING MAN AND WOMAN. ALSO GENERAL BUSINESS MAN

All must do Specialties. Three day and week stands. Tickets if I know you. Address
Manager MURREY STOCK COMPANY, Malone, N. Y.

Clipper Post Office.

In order to avoid mistakes and to insure the prompt delivery of the letters advertised in this list, an envelope plainly addressed must be sent for each letter, and a written order for the letter, signed with the full name and address and the line of business followed by the sender, must also be enclosed.

Please mention the date (or number) of the CLIPPER in which the letters sent for were advertised.

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Alman, Mrs.Dan
Allthorpe, Lily
Atgie, Miss
Burg, Dorothy
Baalm MissJack
Bennett MrsDan
Brooks Mrs Jack
Barrington, Marguerite
Brandon, Mae
Cadwell, Madge
Courtney Paulina
Cooper, Rene
Cody, Vera
Courtney Pauline
Colyer, Mrs E.
Chase, Laura
Clark, Laura
Clark, Benita
De Mello, Ernestine
Dupont, Teddy
Davis, Tiny
Do Vere, Grace
DeFollart, Evelyn
De Varo, Mlle.
DeForrest Sadie
Davenport Mamie
Day, Minnie
Earle, Julia
Estes, Ethel
Erickson, Mrs. Knute
Faust, Mrs. L.
Forest, Miss D.
Ford, Rita Pear
Garnella, Elsie
Glanton, Melba

Gordon, Nettle
Hickman, Mrs. Geo.
Hollingsworth, Martha
Haynes Beatrice
Hughes, Madge
Hart, Lillian
Heaton, Marie
Heineck, Anita
Hoss, Evalyn
Henry, Carrol
Jerome Miss Jo
Jameson, Katherine
Kelly, Dorothy
Kennedy, Mrs. John
Krell, Flo
Link, Evelyn A
Lang, Beth
Leab, Frances
Lorette, Aileen
Lyttleton Evelyn
LaCount, Bessie
Miller, Mary
Meers, Marie
Mullally, Dot
Martin, Blanche
Nicholson, Evelyn
O'Neill, Sadie
Plageman, Miss M.
Rotoli Francesca
Ramsdell, Gertrude
Rich, Aubrey
Russell, Marie
Rowley NinaGa.

Russell, Marie
Richardson, Anna
Sykes, Carrie
Stafford, Mrs. Jack
Stanley, Mae
Sabel, Josephine
Sprague, Norah
Shipman, Helen
Sykes, Carrie
Sherwood, Blanche
Schoemer, Adelaide
Sullivan, Ada
Shaw, Amy
Thatcher, Mrs. Geo.
Tucker, Margueritte
Tusard, Carmen
Tubbs, Mrs. Emma
Vaughn Dorothy
VanOrden, Ethel
Webb, Mable
Wilson, Miss M.
Winston, Bess
Williard, Marguerite
Wilson, Marie
Wright, Geraldine
Wentworth, Mayme
Woods, Jessie B
Wood, Etta H.
Young, Pearl

GENTLEMEN'S LIST.

Alman, Daniel
Aldridge, Chas.
Adams, Frank C
Allen, Jack R.
Allmon, Grant
Bennett, Johnny
Bertrand, Frank
Burt, Wm P.
Bayes
Harshaw, Walt.
Bachmann, Ed.
Berst, F D.
Prehany, Jack
Brads, The
Bishop, F. & Co
Burba, Joe C.
Benser, Nell
Billing, H. H.
Barrett, Clyde
Bellgardt, H. K
Brown, W. S.
Banvard, Flying
Barnes, G. E.
Curren, Edw.
Comstock-Terry Co.
Covert Earnest
Carroll, T. J.
Carpenter, W.
Carroll, G. F.
Campbell, R.
Dudley, Edgar
Dampier, Fred
DePew, Thos.
DePree, Many
Dashington, Al.
De Vere, H. N.
De Poe, G. A.
Dorsey, Geo. L.
Davis, Jack
De Silva, J. S.
Dorrity, Harry
Duning, Bodie
Dell, Bert
Esmond, W. H.
Edwards Sloan (Colored)
St Oota
Fay, Hugh
Fitzwilliams, F
Fendell, Dan
Graham, Frank
Grimes, LorenW
Goodwin, Ben
Georgeson, H.
Griffith, John
Gwynn
Greenberg, W A
Gessell, G. F.

Grisman, Mr.
Graham, Herbt.
Hooker, Chas.
Hank, Arthur
Harrison, Chas.
Hickman, Robt.
Hamilton, Jas.
Hutchins, A. P.
Hyde, Jack
Howson, Frank
Hiner, D. O.
Henry Col. H P.
Hamilton, Jas.
Hutchins, H. T.
Holt, Alf.
Harison, J. L.
Harkins, W. S.
Hosler, Howard
Haven, Walt A.
Keene &Wiadow
Kent, Will H.
Jesson, Chauncy
Johnstone, E. H
Jarrell, B. C.
Kessinger, L.
Kons, C. M.
Kersands, Billy
Lawrence, L. A.
Leonard, J. B.
Leona, Aerial
Lowande, Oscar
Lee, Lee H.
Lewis, Artie
Link, H. F.
Logrenia, Chas.
Lane, Earl
Lorens, Jack
La Rue, Frank
Mokelke Edward
Mock, Harry
McLacklan, WB
Mack, J. C.
Merriwell, Chas
Mancrieff, L.
MacReynolds L.
Messer, Henry
Melrose, E.
Muller, Gene
Martin, Robert
Merriman, E. J.
Moore, Geo
Maximo, Sig.
Myers, John K.
Marts, Al.
Macnamara, W.
Monahan, Will
Morgan, Alf.
McKeon, Frank
Murphy, Eug. J.

McGowan, J. B.
McShane, Jack
Maddox, Reh O
Macklem, C. H.
Mattix, P. S.
McCarthy, J. M
Nowtaski, S. H.
N. Y. Prod. Co.
Nunn, W. P.
Noxon, B. D.
Patrick, John
Patch, Geo. L.
Pratte, Wm.
Power, E. F.
Rennels, H.
Russell, Dan
Rich, Geo.
Rollins, Jack
Scheirer, Frank
Slichter, G. P.
Simpson, F. W.
Stellman, W. G.
Sherrard, Del.
Simonds, J. W.
Shippe, Edw.
Smith, F. O.
Scammon, A.Q.
Stevens, H. A.
Searcy & Evett
Sylvester
Schulik, F. J.
Schrimpf, E. E.
Sosman, G. V.
Seymour, Arth.
Stuart, "Hale Patti"
Sherwood, Harry
Simons, J.W.Jr.
Simosona, The
Terrill, Guy
Taylor, John
Trumbull, L. R.
Templeton, Roy
Voelckel Rudolp
Verpillat, Wm.
Verga, Nicholas
Wilson &Aubrey
Walters, Lew
Waite, Kenneth
Waite, Billy B
Walck, Ezra C.
Wulf, Henry
Williams, F. C.
Walker, Fred G.
Witte, Wm.
Walters, Taylor
Wilson, S. Hep
Wiegel, Fred
Wilson, Wm.

SEE NOTICE AT HEAD OF LIST.

Deaths.

IN MEMORIAM—In Loving Memory of My Dear Husband, **W. J. SULLY**, who passed away Dec. 28th, 1913.

Day by day I sadly miss him,
Friends may think the wound has healed;
But they little know the sorrow,
That within my heart's concealed.

JANET MILLER SULLY.

EVA VINCENT, Dec. 10.
JAMES FAIRBANKS, Dec. 4.
MRS. O. G. KENNEY, —.
THOS. A. HILL, Dec. 2.
FRANK COLLINS, Dec. 10.
EDNA ACKERMAN, Nov. 21.

LEOPARDS AT THE PALACE.

Arthur L. Hill, manager of Vallecita's leopards, is in New York aranging for a route on the U. B. O. next season. He informs THE CLIPPER that his act has been booked by Alfred Butts at the Palace, London, next February, and will be the first wild animal act that has ever been booked at that Theatre.

THIS is Mae Holden's big week at the Casino, Brooklyn. The Electric Spark will have a big theatre party and dinner in her honor, given by her Brooklyn admirers.

ROUTE LIST.

Supplemental List—Received Too Late for Classification.

Anglin, Margaret—Columbia, Wash., 21-26.
Angell Stock (Joe Angell, mgr.)—Osceola Mills, Pa., 14-16, Houtzdale 17-19, Bellefonte 21-26.
"Adele"—Ford's, Baltimore, 21-26.
Baker Stock—Baker, Portland, Ore.
Bloom, Max (Tab.)—Jackson, Mich., 17-19.
"Blue Bird"—Davenport, Ia., 16.
"Belgian Battlefield" (Picture)—Michigan City, Ind., 20.
Carroll Com. Co. (Correction)—Shepherdstown, W. Va., 17-19.
Dainty, Bessie, Players—Waco, Tex., 14-19.
"Don't Lie to Your Wife"—Logansport, Ind., 25.
"Damon & Pythias" (Picture)—Waco, Tex., 25, 26.
Franklin Stock—Knoxville, Tenn., 14-19.
"Freckles"—Knoxville, Tenn., 25.
Gardner-Lawson Com. Co. (Tab.)—Anderson, S. C., 14-19, Greenville 21-26.
"Girl and the Tramp"—St. Joseph, Mo., 18, 19.
Hale, Harvey—Concordia, Kan., 14-19, Fairbury, Neb, 21-26.
"High Jinks"—Memphis, Tenn., 16, Hot Springs, Ark., 19.
"High Cost of Loving" (Lew Fields)—De Kalb, Bkln., 25-Jan. 2.
Irwin, May—Standard, New York, 21-26.
Jones, Johnny J., Show—Tampa, Fla., 14-19.
King & Sylvester Stock (Geo. S. Grennell, mgr.)—Deposit, N. Y., 14-19.
Kolker, Henry—Peoria, Ill., 26.
Kolb & Dill—(Correction)—Los Angeles, Cal., indef.
"Kitty MacKay" (Wm. Elliott, mgr.)—Toronto, Can., 14-19, Montreal 21-26.
Fapokova, Lydia—Playhouse, N. Y., 23, indef.
Lawrence, Del S., Stock—Montreal, Can., 14-19.
Long, Frank E., Stock—Waukesha, Wis., 14-24.
"Little Boy Blue"—Memphis, Tenn., 25, 26.
"Little Lost Sister"—Grand Rapids, Mich., 17-19.
"Little Modiste, The" (Halton Powell, mgr.)—Clinton, Ia., 21-23, Boone 24-26.
"Little Women"—Harrisburg, Pa., 26.
"Maggie Pepper"—Toronto, Can., 14-19.
"Midnight Girl, The"—Majestic, Jersey City, 21-26.
"My Lady's Dress"—Toronto, Can., 14-19.
"One Girl in a Million"—So. Bend, Ind., 19.
"On Trial," No. 2 Co. (Cohan & Harris, mgrs)—Detroit 21-26.
"Potash & Perlmutter" (A. H. Woods, mgr.)—New Haven, Conn., 14-16.
"Potash & Perlmutter" (A. H. Woods, mgr.)—Greenville, Miss., 17.
"Poor Little Thing"—Bandbox, New York, 22, indef.
Roberts Shows—Augusta, Ga., 14-19.
Ritchie Stock—Union City, Ind., 16-21.
"Rebecca of Sunnybrook Farm"—Kalamazoo, Mich., 18, 19.
San Carlos Grand Opera Co.—Lincoln, Neb., 17.
"Song of Songs" (A. H. Woods, mgr.)—Eltinge, New York, 23 indef.
"Squawman, The" (Tab.)—Elgin, Ill., 14-16, Racine, Wis., 17-19.
"Story of the Rosary"—Toronto, Can., 21-26.
"Ship Ahoy Girls" (Chas. J. Krause, mgr.) (Tab.)—Wheeling, W. Va., 21-26.
"Seven Keys to Baldpate" (Cohan & Harris, mgrs.)—Atlanta, Ga., 17-19.
"Sual" (Lew Fields, mgr.)—Adelphi, Phila., 21, indef.
Trousdale Bros.' Co.—Sac City, Ia., 16, Lake City 17, Jefferson 18, Fonda 19, Manson 21, Rockwell City 22.
Thompson, Frank H., Pictures—Argyle, Ill., 21-24.
"Tabarin Girls"—Dave Newman's—Augusta, Ga., 14-19.
"Thirty Leagues Under the Sea" (Picture)—Majestic, Jersey City, 14-19.
"Uncle Tom's Cabin" (C. B. Harmonnt, mgr.)—Sharon, Pa., 16, Conneaut, O., 17, No. East 18, Syracuse, N. Y., 25, 26.
"Under Cover"—Grand Rapids, Mich., 25, 26.
Wilson, At. H.—Knoxville, Tenn., 26.
"Way Down East"—Jackson, Mich., 25, Kalamazoo 26.
"Winning of Barbara Worth"—Waco, Tex., 19.
"Within the Law"—Colonial, Baltimore, 21-26.
"Your Girl and Mine" (Picture) (Correction)—Casino, N. Y., 14-19.

"OLD FRIENDS" HOLD BANQUET.

NEW MORRISON HOTEL OPENS IN BLAZE OF SPLENDOR.

(*Special to* THE NEW YORK CLIPPER).

CHICAGO, Dec. 11.

The first banquet held in the new Morrison Hotel took place Thursday night, 10, and was a gathering of "The Old Friends Club of America," a social organization composed of theatrical people. The recent socials of the club had been such big successes, and the exceptional pleasure of the events had been attributed to the presence of the ladies, so this Morrison event was arranged by Robert Sherman, James Wingfield and Fred Hicks (the committee) with the idea of having the gentler sex represented.

MILES SELLS HIPPODROME.

Charles Miles, the theatrical promoter, has closed the sale of his Minneapolis house, the Miles Hippodrome, to Ruben & Finkelstein, who already own the New Palace and New Grand Theatres, of Minneapolis, and the Princess and other theatres in St. Paul. It is reported that the purchase price was $350,000. The Miles Hippodrome is located at 42 Seventh Street South, and was operated as a popular priced four-a-day vaudeville house. Manager W. F. Gallagher, popularly known as "Bill" Gallagher, who has continuously managed the Miles Hippodrome, from a short time after the theatre was first opened, although asked to remain by the present owners, will stay with the Miles interests, and has gone to Cleveland, O., to manage a Miles house there.

BIGGEST BUDGET YEAR.

Among the few institutions that the war depression does not seem to have hit is *Madison's Budget*. The current issue, *Madison's Budget*, No. 15, is reported to have smashed all previous sales records during 1914, and in the language of "Johnny Walker," is going stronger than ever. Its editor and publisher, James Madison, writes for many of the biggest acts in vaudeville, which is in itself a guarantee that only the best and funniest comedy material will ever find its way into the *Budget* columns. *Madison's Budget* is in its sixteenth year, and the fact that each issue has sold better than the previous one is proof par excellence of the esteem it is held in by the profession.

ED. VOGT, the "lanky comedian," for the past three seasons principal comedian with Ben Toy's Musical Comedy Co., left the company Dec. 1.

STOCK

MARGUERITE FIELDS' SUCCESS.

The Marguerite Fields Stock Company closed a very successful week at the Empire, Glens Falls, N. Y., Dec. 12. This was Miss Fields' first visit to Glens Falls, and she had full houses every night.

Her acting, especially in "The Awakening of Helena Ritchie" and "Sex Against Sex," was of high calibre, and her supporting company was capable.

NOTES FROM THE AGNES GEYER STOCK CO., now in its fortieth week.—The company is now in the State of Kansas, headed South, where they will spend the Winter. We have added six newmen to our cast. S. M. Curtis left last week. Jock Poore also left, on account of his very bad health. At Hutchison, Kan., Great Bend and Eldorado we did our banner business. Chas. Andress called on us at Great Bend. Pawnee Bill and wife entertained the Geyer Family at Pawnee, Okla. Agnes Geyer is still playing the leading roles. Ralph Nichols and Jessie Troy again joined the show at Arkansas City, Kan. They have closed their company, "Yankee Doodle Boy." We now have the best lookin rep. show on the road, composed of real talented people. We have added a male quartette and a ladies sextette, making it a musical stock company. There are none of the old members with the show. Any mail for this company will always be received if sent in care of THE CLIPPER. Chas. Geyer paid the show a visit several weeks ago. He is handling a musical comedy. All is lovely with the Geyer Show. Mayme Wentworth left eight weeks ago, and we would be glad to welcome her return.

ROBERT GREEN, of the Terry Musical Comedy Co., writes from Waco, Tex., as follows: "We are still doing a nice business here in spite of unfavorable business conditions. Al. G. Field's Minstrels turned them away here last week. This is one solid year I have been here in stock musical comedy, and we are still doing a fine business. The company is as follows: J. W. Terry, owner and manager; Robert Green, producing comedian; Otto Oretto, comedian; George Clark, character man; Arthur Jackson, straights; Hazel Green, leading lady; Violet Allen, soubrette; Nora Emmett, character woman. Chorus: Martin Sisters (Laura and Litha), Agnes Hendon, Cecil O'Dowd, Mable Broaderick, Lillian Murry, Bessie Harris, Cora Terry, wardrobe mistress."

LIONEL H. KEENE, of Baltimore, Md., who was connected with the advance staff of the Sothern and Marlowe combination up to the time of their retirement from public life last season, now holds forth as treasurer of Poli's Auditorium Theatre, Baltimore, succeeding Amos Harryman, who is well remembered in theatrical circles.

HENRY MORTIMER, formerly of the Henry Mortimer Players, which recently finished a very successful season at the Park Theatre, has left Manchester, N. H., and the successive company, styled the Park Theatre stock, is under the efficient direction of Frederick Burton, who was formerly associated with Mr Mortimer. The company opened Dec. 14.

NOTES from the Ethel May Shorey Co.—This company, since last August, has been through the States of Maine and New Hampshire and the Maritime Provinces. At Caribou, Fort Fairfield, Houlton and Presque Isle in Aroostook County, Me., the business was capacity at all performances, and the company has been booked back for return dates over the entire route. The company made a jump from Franklin N. H., to Rockland, Mass., and after the first performance were booked by Manager Bowler for return date—Jan. 25-27. Notwithstanding opposition we are playing everywhere to good business. Week of Dec. 14 we are at Westerly, R. I. We lay off Christmas week, and then play our route through Massachusetts, Rhode Island and Connecticut. There has been but two changes in the roster of the company in three years. Manager F. S. Campbell predicts a banner season for this company.

MABELLE ESTELLE, who has been playing in vaudeville, will join the Forsberg Players, at the Orpheum, Newark, N. J., Dec. 28, and appear in "The Little Millionaire."

NOTES FROM FRANK E. LONG CO.—The Frank E. Long Co. will close for their usual Christmas layoff at Waukesha, Wis. Manager Long will spend his time re-organizing and overhauling things in general. There will be a great many changes as to plays, people, etc., both in the dramatic and vaudeville lines. Joseph Remington has signed for leads, Walter Fane for characters and heavies, Ed. Mills, comedy; also Sam Cottrell, the Bergers, comedy acrobatic and up-to-date dances; John Sullivan, juveniles; Virginia Sterron, ingenue leads; Margie Garrett, juveniles; Janet Carew, characters and heavies. Mr. Long claims he will have the best acting company in the West. Nothing but royalty plays will be presented, and up-to-the-minute specialties. The Long Stock Company opens Christmas Day, with a matinee, at Oshkosh, Wis.

MRS. MAY C. STEIN is requested to communicate with her daughter, Mrs. H. F. Vickery, 133 Massachusetts Ave., North Andover, Mass. Mrs. Vickery will open with the Monte Thompson Stock, at Waltham, Mass., after Christmas.

AL. TRAHERN has resigned the management of Keith's Bronx stock house.

PUBILLONES SHOW.

This show opened its season at Havana, Cuba, Nov. 19. The opening performance was attended by the President De Andrade and his family, and all the notables in the Government. The program included: The Jardys, acrobats; Ryxys, perch act; Miss Magy, trapeze; Miss Anetta, the McArthurs, cyclists; Miss Lottie, Siegrist-Silbon Troupe, Olifan Trio, Dias Bros., Miss F. Howard and Carl Bentsen, Golden, Mlle. Luisa, Hermanos Powells, horse act; Miss Darling and dogs, Miss Margarita and Bons, Capt. Weber, horses; Fred Darling, mules and ponies; Miss Paulina.

Richard Pitrot, New York representative, booked the acts.

LADDIE CLIFF IN DEMAND.

Laddie Cliff is certainly in demand this season. The Gaiety Theatre, London, Eng., offered him a role in the coming production, and he is also wanted for the Klaw & Erlanger review in January, and in addition to this he is considering time offered him by the vaudeville magnates.

TINY REVIEW FOR ZIEGFELD.

Beginning Monday, Dec. 28, F. Ziegfeld will present at the Danse de Follies, atop the New Amsterdam Theatre, a forty minute musical sketch, with many pretty girls and a dozen well known performers in the company. The object is to make this dance palace different from any other in New York.

SIGNS LONG CONTRACT.

Priscilla Knowles, the famous stock star, has signed a contract with J. Wesley Rosenquest, manager of the Fourteenth Street Theatre, New York, to present one act plays, a new one every week. She will be supported by a first class cast.

"THE MERRY WAG" BACK.

"Doc" O'Neil, the plump "Merry Wag," "nut" comedian, returned to New York this week, and is prescribing his laugh powders to the patrons of Keith's Colonial Theatre.

FRANK J. STRATTON'S mother died of pneumonia on Dec. 8, after four days' illness.

H. D. COLLINS, who has many seasons been connected with various colored enterprises, and who was, this season, ahead of the Black Patti Musical Comedy Co, under the management of R. Voelckell, closed with that attraction at Memphis, Tenn., is considering an offer to organize a minstrel show for a prominent theatrical manager making headquarters in St. Louis, where the show will rehearse.

BILLIE AND AGNES MURTHA closed with the High Rollers Co., Dec. 5, and are staying at their home, 1055 Teller Avenue, Bronx, N. Y., until they join another show.

VAUDEVILLE IN CHICAGO.

Palace (Harry Singer, mgr.)—Near zero weather prevailing, full house Monday matinee. Bill: Johnny Hyams and Clara McIntyre, Mike Donlin and Marty McHale, Mildred and Cannon, Claude and Fannie Usher, Jack Ryan and Harry Tierney, Lipinski's dogs, Les Salvaggis, Byrd Crowell, James Diamond and Sybil Brennan.

Majestic (Lyman B. Glover, mgr.)—Business fine despite cold weather. Trixie Friganza headlined in new act. Gus Edwards' "Matinee Girls," Sig. Borgonghi, Eva Taylor and company, Nellie Nichols, Mack and Orth, Loyal's dogs, Toney and Norman, Gormley and Caffrey.

Colonial (Norman Field, mgr.)—Morning shift displayed real talent in every act. Jack Strouse is hit of the bill. Tom Cume, Roach and Crawford, Cevene Troupe, Hartley and Pecan, Andrew Mack, Three Von Staats, Taylor and Brown, Haseroff Troupe, Bicknell and Gibney.

McVicker's (J. G. Burch, mgr.)—Business held up as usual. Acts appearing morning shift appreciated. Anderson and Burt, Gollet, Storkes and Lafayette, Elsie Gilbert and company, Bessie Lecount, Frevoli, Readington and Grant, Carmen and White, Victoria Four, Muller Bros., Orphea.

NOTES

Johnny Baker arrived from Omaha this morning.—John J. Murdock was in Chicago Saturday.—Jack Curtis, New York vaudeville agent, is in Chicago.—Martha Beck is expected here soon.—Andrew Downie, prominent Eastern circus man, is in Chicago—L. C. Trabaud, of Ben Krause Shows, is here, and will go with Tom Allen Shows next season.

WARREN A. PATRICK.

MRS. KENNEDY, formerly of Mrs. Kennedy's Boarding House, on West Thirty-eighth Street, New York, is living in reduced circumstances at 256 Matt Avenue, Bronx, New York, and would appreciate any assistance from her friends.

THE VERNON SISTERS are a big feature at the Atwood Cabaret, Troy, N. Y., doing their singing and dancing act.

EZIER AND WEBB are appearing this season in a new comedy act by Junie McCree, entitled, "The Chaperon and the Heiress." They were a big scream at Proctor's Troy house.

CHAS. LA FORD, "the boy with the voice," is now playing an engagement at the Alpha Theatre, Atlanta, Ga.

DAVE A. HOFFMAN, the Hebrew comedian, in burlesque the past few seasons, is now back in vaudeville with the Five Novelty Minstrels, and reports success in the Middle West. At present they are on their sixth week of the Affiliated Circuit, and open on the Pantages Circuit, Jan 1. The other members of the act are: Harry A. Meyers, Benny Burke, Billy Scheuler and Dave Brewster. The above act is a Hebrew minstrel, carrying special scenery.

THE MUSICAL BRENNANS write: "We are still playing throughout the Southwest for the 'steenth' time, meeting many old friends, as well as making many new ones, we hope. Business is very good in the wheat sections, but in the cotton districts things theatrical are rather doleful, with everyone hoping and praying for the embargo on the South's principal mainstay—cotton—to soon be lifted. One of our main causes of worriment in this section is to connect with our old mainstay—THE OLD RELIABLE—as we have been associated so many years together in good and bad weather. Its appearance to us is like a letter from home."

FRITZI SCHEFF, English pit bulldog, owned by W. P. Stevenson, won first prize at the bench show held in Phoenix, Ariz., Nov. 9-14. This dog is well-known in theatrical circles, and has taken part in several plays. While Mr. and Mrs. Stevenson were at the theatre and Fritzi Scheff at the bench show, someone robbed their room, getting fifty dollars in cash and all of their jewelry, excepting what they were wearing. Mr. and Mrs. Stevenson were for years connected with the North Bros.' Stock Co.

IN our Milford, Mass., letter of some weeks ago, we inadvertently stated that Billy Hall was working with Eva Scott, in specialties between acts of the plays. Mr. Hall is working with his wife, Effie Hall, in specialties, and also playing principal roles in the dramas.

BERG AND WESTON open on the Bert Levey Circuit, Dec. 26, at Prescott, Ariz.

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CONTINUED ATTRACTIONS.

ASTOR—"The Miracle Man," thirteenth week.
BOOTH—"Experience," eighth week.
BELASCO—Leo Ditrichstein, in "The Phantom Rival," eleventh week.
CANDLER—"On Trial," eighteenth week.
CORT—"Under Cover," seventeenth week.
COMEDY—Marie Tempest, in repertoire, seventh week. "The Marriage of Kitty" will be revived, opening Friday, Dec. 18.
COHAN—"It Pays to Advertise," fifteenth week.
FORTY-FOURTH STREET—Dippel Opera Co., in "The Lilac Domino," eighth week.
FORTY-EIGHTH STREET—"The Law of the Land," with Julia Dean, twelfth week.
FULTON—"Twin Beds," nineteenth week.
GAIETY—Ruth Chatterton, in "Daddy Long-Legs," twelfth week.
GLOBE—Montgomery and Stone, in "Chin-Chin," ninth week.
HIPPODROME—"Wars of the World," fifteenth week.
KNICKERBOCKER—Hazel Dawn, in "The Debutante," second week.
HUDSON—Richard Bennett, in "Damaged Goods," second week.
LYCEUM—Elsie Ferguson, in "Outcast," seventh week.
LITTLE—"A Pair of Silk Stockings," ninth week.
LYRIC—"The Only Girl," seventh week; fifth at this house.
LONGACRE—"So Much for So Much," third week.
MAXINE ELLIOTT'S—Wm. Faversham, in "The Hawk," twelfth week; third week at this house.
MANHATTAN OPERA HOUSE—"Life," eighth week.
NEW AMSTERDAM—"Watch Your Step," with Mr. and Mrs. Vernon Castle and Frank Tinney, second week.
PUNCH AND JUDY—"The Marriage of Columbine," sixth week.
PLAYHOUSE—"Polygamy," third week.
PRINCESS—One act plays.
REPUBLIC—John Barrymore and Jane Grey, in "Kick In," ninth week; fifth at this house.
SHUBERT—"Suzi," with Jose Collins and Tom McNaughton, seventh week; third at this house.
WINTER GARDEN—"Dancing Around," tenth week.

BEG PARDON.

ON ACCOUNT OF GOING TO PRESS EARLIER THAN USUAL WITH THIS ISSUE, THE CLIPPER REVIEWS OF A NUMBER OF ATTRACTIONS AND PROGRAMS WILL HAVE TO BE HELD OVER FOR NEXT WEEK'S PAPER.

EIGHTY-FIRST STREET.

(C. P. STOCKHOUSE, MGR.)

This "house beautiful" was "filled up" Saturday night, Dec. 12. A real good show was on, opened by the Three Twins, a trio of girls who show the "love-it" spirit about their dancing and singing all the way. The routine of the turn needs fixing up and new songs put in. They are three capable girls, who will be other than an opening turn when they get the thing in shape.

Eddie Barto and Florence Clark are clever dancers, and the idea of their "Marooned" comedy skit is pleasing, but too chuck full of ancient gags. "If I Lived On This Island with You" is their only song. A pretty water drop, with a "moon raising" effect part for "sight," makes a neat background for them to dance gracefully before, even if they are stranded on an isle. Miss Clark's plumpness interferes not with her being fairylike in dancing. With up-to-date talk, Barto's comedy way would get value received. They should have been further away from all the dancing they followed.

S. Walter Davidson, and his assisting orchestra of eight musicians, was given the "spotlight" to feature his violin ability. A fine orchestra, although the 'cellist would do well to go lighter on his right arm when singing acts are on.

James MacCurdy, assisted by Mrs. MacCurdy and Sylvia Star were a great laughing success with "Put On Your Old Grey Bonnet," due to the complications that arise about an Irish politician believing a "high flyers" view, that a man's success in business is judged by the way his wife dresses. He, a democratic candidate, is to come into one hundred thousand dollars if elected this particular evening (Election Night). He had an old fashioned "grey bonneted" gal from the "ould sod" for a wife, but after "panning" her for not being up to the times, his election to office changes his views, and he decides to hold on to the "old time wife" and go back to Ireland, even in the steerage.

Lasky's Six Hoboes were "in" in place of Stoddard and Hynes on the program and scored with their comedy, songs and burlesque finish of modern dancing.

Paul McCarthy and Marion Garson presented their neat piano and song offering, but most of their melodies in the interior set went "back stage," while their numbers "in one" were half drowned by too much 'cello accompaniment in the orchestra.

Windecker's Travesty Band closed the show, with the leader giving burlesque impersonations of a half dozen well known band leaders. The band is a good one and the impersonations arouse fun, but the playing of "Star Spangled Banner" as a finale to bring the audience to a stand is poor judgment. *Tod.*

Prospect (Bronx) (Frank Gersten, mgr.)—Burlesque stock is drawing satisfactory business here.

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"WATCH YOUR STEP."

New Amsterdam (Malcolm Douglas, mgr.) *Watch Your Step,* a musical play in three acts. Music and lyrics by Irving Berlin. Plot by H. B. Smith. Staged by R. H. Burnside. Produced by Charles Dillingham, on Tuesday night, Dec. 8, with this cast:

Willie Steele	Sam Burbank
Silas Flint	William J. Halligan
Estelle	Justine Johnstone
Ebenezer Hardacre	Harry Kelly
Howe Strange	Al. Holbrook
Birdie O'Brien	Elizabeth Murray
Ernesta Hardacre	Sallie Fisher
Joseph Lilyburn	Vernon Castle
Algy Cuffs	Charles King
Iona Ford	Dama Sykes
Stella Spark	Elizabeth Brice
Mrs. Vernon Castle	Mrs. Vernon Castle
Anne Marshall	Harriet Leidy
The Ghost of Verdi	Harry Ellis
A Carriage Caller at the Opera / A Pullman Porter / A Cloak Room Boy	Frank Tinney
Denny	Irving J. Carpenter
Josiah Jay	Gus Minton
Samantha Jay	Dorothy Morosco
Mrs. Swift	Julia Beaubien
Mrs. Bright	Mabel Callahan
Mrs. Gay	Natalie Saymore
Mrs. Smart	Gladys Sykes
Mrs. Climber	Ethel Sykes
The Man in Box 51	C. L. Kelly
A Professional Escort	Rokey Johnson
A Young Chappy	Charles Swan
An Old Chappy	Max Scheck
An Impresario	Terry Starwer
An Usher	W. M. Holbrook

Manager Charles Dillingham need not worry about the remainder of the season, or, for that matter, the next, for in Montgomery and Stone, in "Chin-Chin," at the Globe, and "Watch Your Step," at the New Amsterdam, he has two great musical successes. "Watch Your Step" is a success with a capital S. Not in a long time have we seen a more speedy and entertaining show. It is a flood of merriment, melody and dancing.

This is the first attempt of Irving Berlin to write the music for an entire show, and he has done brilliantly. To name the tunes that achieved popularity would be to print the entire table of the musical numbers. One of the best liked was "Settle Down In a One Horse Town," a song of tender sentiment, and another great favorite was "When I Discovered You." Both songs were rendered by Elizabeth Brice and Charles King, who have again formed a theatrical partnership. Here are two artists who are always a pleasure to see. There is not a man and woman team on the stage that work better together than Charles King and Elizabeth Brice.

The big moment of the piece is the finale of the second act, where occurs a syncopation of the quartette from "Rigoletto," and this bit alone is well worth the price of an orchestra seat. The scene is the interior of the Metropolitan Opera ouse. The ghost of Verdi protests from a box because of the syncopation of his immortal work. The patrons of the Opera House are doing everything but listening to the opera. Indeed, they are bored to death with the opera as Verdi composed it, so they sing it and selections from other operas in ragtime.

There is really no reason why THE CLIPPER should dwell at length on "Watch Your Step," for its success is now theatrical history. Harry B. Smith furnished whatever plot the piece disclosed.

The company is a large one, and includes names that are known wherever there is a theatre.

Mr. and Mrs. Vernon Castle, the dancers, are prominent in the production, and their artistic dancing scored heavily. Mrs. Castle never looked lovelier, and she wore three unusual and beautiful frocks that arrested immediately the attention of the women in the audience. Her dancing was fascinating to behold, for she is the acme of grace.

Mr. Castle, of course, also scored with his dancing, and his work as a comedian is excellent. It will be remembered that it was as an eccentric comedian and dancer that Mr. Castle made his bow to the New York public.

Another prime favorite was Elizabeth Murray. Here is a *real* comedienne. She gets her laughs easy and to hear her sing a song is a genuine treat. Some of the song hits fall to her, and she puts them over the footlights as few singers can.

It was good to see Harry Kelly again, for he was responsible for much of the evening's comedy. His successes were immediate and emphatic.

Charming Sallie Fisher scored also in songs and speech, and did wonders with a part that gave her no opportunities.

Frank Tinney came on late and kept the audience in almost constant laughter with his gags. He played three roles, all in black face, and then played a cornet. He has much new stuff, and he has retained much of his old matter.

Harry Ellis, as the Ghost of Verdi, sang his role in excellent style. His rich tenor voice was never in better condition.

The opening night was a great one for Irving Berlin. Rarely has a composer of popular music been given a greater ovation.

The costumes are magnificent, and the scenery is up to the Dillingham standard. The chorus girls are all young and are pretty. To sum it all up in a line or two, "Watch Your Step" is one of the sure-fire hits of the New York season. The dancing of the Castles and the chorus, and the music of Mr. Berlin are sure to delight future audiences. *Kelcey.*

Irving Place (Rudolf Christians, mgr.)—"Die Piccolomini," the second part of Friedrich von Schiller's great Wallenstein drama, was presented Dec. 10. Herr Christians acted as stage manager, and played the part Octavio Piccolomini with splendid success, and to the apparent entire satisfaction of his audience. He found able partners in Heinrich Murlow, as Wallenstein, and Hans Unterkirchner, as Max Piccolomini; Frl. Grete Meyer, as Countess Terzky; Frl. Ilse Wehrmann, as Thekla, and Herr Feist, who, as Illo, contributed considerably to the success of the performance. The rest of the cast was as follows: V. Questenberg, Max Juergens; Baptisa Seni, astrologer, Willy Frey; Duchess of Friedland, Marie Kierschner; Cellarer, Rudi Rabe; Count Terzky, Ernst Robert; Butler, Ernst Holsnagel; Count Isolani, Christian Rub; Tiefenbach, Heinrich Matthaes; Don Maradas, Heinrich Palk; Goetz, Hans Hansen; Colalto, Otto Meyer. *Berolina.*

Alhambra (Bert Young, mgr.)—Bill for week of 19 is headlined by Irene Franklin and Burton Green. Others are: The Bogannny Troupe, Allen Dinhart and company, Raymond and Caverly, Fritz and Lucy Bruch, Fridkowsky Troupe, Juliet Dika, Leonardi, and Skaters Bijouve.

Forty-eighth Street.—"Just Herself" is the new comedy, by Ethel Watts Mumford, in which Harrison Grey Fiske will present Lydia Lopokova, at this theatre Wednesday evening, Dec. 23.

Casino (Lee & J. J. Shubert, mgrs.)—"Lady Luxury," a new musical comedy by Rida Johnson Young, with music by William Schroeder, a composer new to New York, will open here Christmas matinee for its first hearing. Ina Claire heads the cast, and her support will include: Harry Conor, Forrest Huff, Arthur Albro, Alan Mudie, Emilie Lea, Alice Moffat, Frank Andrews, Emily Fitzroy and Francis O'Brian. Arthur Kautzenbach will conduct the orchestra for the production.

Keith's Bronx.—The stock company offer "The Little Lost Sister" this week.

OH WHAT A HIT! EAST and WEST! THE GREATEST OF ALL RAG BALLADS
DOWN AMONG THE SHELTERING PALMS
Words by JAMES BROCKMAN | Music by ABE OLMAN
NOTICE!!! WONDERFUL FOR SINGLES, DOUBLES, TRIOS AND QUARTETTES
IN FACT A "HIT" NO MATTER HOW IT IS PUT OVER
MARVIN LEE, Prof. Mgr.
LARRY MEEHAN ABE OLMAN
LA SALLE MUSIC PUB. CO., 306 Randolph Bldg., CHICAGO, ILL.

HARLEM OPERA HOUSE.

(HARRY SWIFT, MGR.)

Another "well varied" bill was what L. J. Golde handed "Chub" Swift to lay out for his patrons last half of last week, and needless to say the year or more old husband of Mrs. Swift did so in his particular thrifty way.

Out front "Charlie Don't Do That" and "The Little Lambs" blazed away in the lights.

Inside John Cutty (new act) opened the show, playing selections on a half dozen or more musical things, assisted by a blonde young fellow so regularly that we imagined John had bunion trouble, too.

O'Connor and Orben (new act), a song and dance duo, followed.

The Itad Raven Trio, composed of German and Hebrew comedian and a robust female, repeated creating as much "sure-fire" success with the burlesquish split-time calibre of material. The loving of a widow who charges "one hundred beans a love" to the German, and two hundred to the Hebrew, busting up of each other's hats, and the "ghost" business are all gone through for "positive vaudeville laughs." The three shall evidently continue to be favored by small time audiences.

Mildred and Ruth (new act) are a couple of girls who can sing as well as play the piano.

"Charley Don't Do That," with a cast of three, was a positive novelty with the Harlemites. Jack Devreaux, Eva Condon and Edith Speare presented this illusion comedy skit at the Union Square about a year ago. The hiring of a young woman by a married man, to cure the "green-eyed monster" in his wife, and the former's disappearances from wardrobe, clock, sofa and two trunks, as the wife searches each for her "rival," is where the illusion and fun comes in. A novelty for vaudeville, but hardly a desirable stunt for "the home."

"Howard and Chase" was how two familiar vaudevillians were billed. Max and Emmett did well; in fact, were the fun hit of the bill, due to the former's "Judge" bit and "nut" material, and the latter's singing and 'cello playing.

"The Little Lambs" was much more palatable, due to the addition of a pretty blonde principal girl, since first caught on the "pop" whirl. She possesses a good voice and works best of all. There's only one principal male (outside the "tutor," who is in love with the "school-marm"), and he does fairly well. His fondling of the principal girlie's white stockings, while hiding from the school mistress, should be cut, as should a line by the "tutor," when he lets out, "Young lady, cover yourself," after sneaking into the pupils' bedroom (second scene). Two of the four girls assisting the principal girl's numbers work knowingly. Fresher looking costumes are a noticeable improvement, and "pop" houses should see much of "The Lambs." *Tod.*

"A GREASER" PRODUCED.

"The Greaser," a one act play by Ralph Morgan and George Cronin, was produced for the first time on any stage at the Cort Theatre, on Wednesday afternoon, Dec. 9, as a curtain raiser to "Under Cover."

It proved to be a powerful play, with an unpleasant theme—the kind of drama that the management of the Princess Theatre, New York, likes to present.

The play, which runs about twenty minutes, has for its scene the interior of a ranch house in New Mexico. The main character is a young man who has been taught from early boyhood to despise "Greasers." His father had been murdered by a "Greaser," and when he learns from the lips of his own mother that she loved the "Greaser" who had killed his father, and that he, the boy, was really the son of the "Greaser," and that he, too, had the blood of a "Greaser" in his veins, the disgrace is too much for the boy and he kills himself, as his mother and her lover leave the ranch house in a blinding snowstorm.

Ralph Morgan and Lucille Watson, of the "Under Cover" company did splendid work. Mr. Morgan, who is a very young actor, gave a vivid performance as the unfortunate young man, and Miss Watson, who long ago won her spurs as a comedienne, handled the emotional role of the mother in a capable manner. It was a new line of work for her, but she proved conclusively that she could play emotional roles.

Dodson Mitchell and Frank Wupperman (the latter played the "Greaser") did their work well. The one scene was typically Mexican.

Liberty (Klaw & Erlanger, mgrs.)—Otis Skinner will open here Tuesday, Dec. 29, in a new four act play, by Jules Eckert Goodman, entitled "The Silent Voice."

Murray Hill (Fred Waldmann, mgr.)—*Girls from the Follies* this week.

Columbia (J. Herbert Mack, mgr.)—*Robinson's Carnation Beauties* this week.

Olympic (Dave Kraus, mgr.)—*Big Sensation* this week.

Miner's (Bronx) (E. D. Miner, mgr.)—*Trocaderos* this week.

Hurtig & Seamon's (Harlem) (Louis Hurtig, mgr.)—*Bon Tons* this week.

Hammerstein's (Arthur Hammerstein, mgr.)—The following acts were announced to appear Monday afternoon, Dec. 14: Mildred and Josie Haywood, singing comediennes; E. J. Moore, the gabby trickster; the Royal Juggling Gascoignes, patter comedy and dancing; Duvo Genaro and Ray Bailey, in a new singing and talking act; Mrs. Bud Fisher, in character songs; Bert Levy, cartoonist; Zerah II, mind reading act; Billy Gould and Belle Ashlyn, original songs and sayings; Gus Van and Joe Schenck, pennant winning battery of songland; Mrs. D. B. Alsop, assisted by Austin Clarke and Allan Fagan, in singing and dancing novelty: "The Edge of the World," a novelty act, closed the bill.

Palace (Elmer F. Rogers, mgr.)—Bill for week of Dec. 14 announced: Annette Kellermann (second week), fancy diving exhibition; Blanche Ring, in "Oh Papa;" Frank Keenan and company, in a playlet; Laddie Cliff, in songs and dances; Clark and Verdi, Italian comedians; Doyle and Dixon, dancing conversationalists; Gordon and Rica, Chretienne and Louisette, and Jarrow.

Colonial (Wm. Wood, mgr.)—The bill announced for Dec. 14-19 included: Evelyn Nesbit and Jack Clifford, Clark and Hamilton, Lambert and Ball, Doc O'Neill, the Leightons, Lady Alice's Pets, Julia Curtis Bradley, and Norris and Bonomor Arabs.

Metropolitan Opera House.—Bills for week ending Dec. 12 were: *Carmen* 7, *La Boheme* 9, *Die Zauberfloete* 10, *Die Walkuere* 11, *Madama Butterfly* 12 (matinee), *Aida* 12 (night).

American (Charles Potsdam, mgr.)—Monday afternoon, Dec. 14, the following bill was presented: William Weston and company, "The Lawyers," a novelty musical act; Hugh Morton and company, comedy sketch; Ernest Pantzer Trio, sensational equilibrists; Eddie Foyer, stories and recitations; Goebert Belling, animal comedy circus; Laurie and Allen, songs and dances; Johnson and Deen, colored singing and dancing act, and Ethel Kane, in songs.

Empire (Charles Frohman, mgr.)—*Driven* was presented 12, with Alexandra Carlisle and Charles Bryant in leading roles. A full review will appear in our next issue.

Brooklyn, N. Y.—Academy (F. O. Edsall, mgr.) concerts, musical entertainments, lectures, etc. Dwight L. Elmendorf travel lecture, "Flowers of Many Lands," Dec. 16; Col. Theodore Roosevelt 17, "Thirty Leagues Under the Sea" (motion pictures) week of 28.

MONTAUK (Edward Trail, mgr.)—Dark this week.

BROADWAY (Herbert Ascher, mgr.)—The Belgian Battlefield (motion pictures) this week.

MAJESTIC (J. R. Pierce, mgr.)—Stella Meyhew, in "High Jinks," next week.

DE KALB (I. Finegelman, mgr.)—"Damon and Pythias" this week.

GRAND (Louis Barr, mgr.)—Dark. Will re-open 24, under new management. The theatre will be renovated and a radical change will be made in the personal of the staff. Noel Travers will be retained as leading man of the stock company.

GAYETY (Wm. Woolfolk, mgr.)—Girls from Joyland this week. Zallah's Own Show next week.

STAR (M. J. Joyce, mgr.)—The Tempters this week. Girls of the Follies next.

EMPIRE (J. H. Curtin, mgr.)—Girls of the Gay White Way this week.

CASINO (Charles Daniels, mgr.)—Ginger Girls this week. Gayety Girls next week.

ORPHEUM (Frank A. Girard, mgr.)—Bill week of 14: Hussey and Boyle, Ilymack, Douglas Fairbanks and company, Okabe Japs, "Lonesome Lassies," Cooper and Smith, and Nan Halperin.

BUSHWICK (Benedict Blatt, mgr.)—Bill week of 14: Hanlon and Clifton, Will Ward and Girls, Eddie Ross, Dooley and Rugel, Alpine Troupe, Fields and Lewis, Toby Claude and company, Whiting and Burt, Van Hovan, Howard and McCane, and Carbory Bros.

PROSPECT (Wm. Masaud, mgr.)—Bill week of 14: Homer Miles and company, Flanagan and Edwards, Courtney Sisters, Mme. Dorle and dogs, Fanny Brice, Fred Ardath and company, the Magleys, Orr and De Costa, and Bert Errol.

GREENPOINT (H. W. Crull, mgr.)—Keith's junior vaudeville.

CRESCENT (Edward F. Reilly, mgr.)—The Crescent Stock Co. present "A Fool There Was" this week.

GOTHAM (Pauline Boyle, mgr.)—The Gotham Players present "Big Jim Garrity" this week.

FLATBUSH (Geo. McDermit, mgr.)—Loew vaudeville and high class photoplays.

MADISON (Lew Parker, mgr.)—Photoplays and vaudeville.

WARWICK (Marcus Loew, mgr.)—Loew Vaudeville and pictures.

COLUMBIA (A. Sichel, mgr.)—Loew vaudeville and moving pictures.

COMEDY (Wm. Fox, mgr.)—Pictures and vaudeville.

FOLLY (Wm. Fox, mgr.)—Pictures and vaudeville.

ROYAL (Marcus Loew, mgr.)—Photoplays and vaudeville.

FIFTH AVENUE (M. H. Saxe, mgr.)—Motion pictures and vaudeville.

JONES (M. T. Jones, mgr.)—Vaudeville and pictures.

OXFORD (George J. Weiss, mgr.)—The latest photoplays and vaudeville.

LIBERTY (John A. Zero, mgr.)—The latest photoplays and Loew vaudeville.

DUFFIELD (Warren S. Bland, mgr.)—The latest photoplays.

BIJOU (George Schenck, mgr.)—Loew's vaudeville, also photoplays.

HALSEY (M. H. Saxe, mgr.)—Vaudeville and the latest photoplays.

BEDFORD (Wm. Fox, mgr.)—Vaudeville and the latest photoplays. The program is changed twice weekly.

CUMBERLAND (Francis Mangan, mgr.)—Photoplays.

FULTON (I. Kuhn, mgr.)—Loew vaudeville is changed twice weekly, is drawing capacity houses.

SHUBERT (Wm. Sheehy, mgr.)—Loew's vaudeville and pictures.

OLYMPIC (H. A. Traub, mgr.)—Continuous vaudeville and pictures.

LINDEN (A. H. Schwartz, mgr.)—The latest photoplays and vaudeville.

ACTORS OF AMERICA.

Do you ever stop to reflect what Daniel Frohman, F. F. Mackay, Al. Hayman, Klaw & Erlanger and many other great men are doing for you and me? You in the prospective, I in the present tense, and that without compensation, except the pleasure it gives them in doing. None but those prompted by hearts overflowing with love for the welfare of our profession cares a fig what becomes of the old actor or actress in their old age. Why not hold up the hands of these kind hearted, philanthropic men? We cannot claim immunity from financial disaster. Our profession is too precarious. There are many clever actors in this home who, in their day, have played many parts and were in support of Booth, Forrest and many other great stars.

If you should never need the Fund's assistance so much the better for you. At the same time it would be a pleasing retrospect to feel in your own old age you had done something for a great cause.

Remember the Fund now in the days of thy youth, when the evil days come not, nor the years draw near, when thou shall say I have no pleasure in them, or the grinders cease because they are few, or you may wake up some morning and find you have nothing to grind. However good your grinders may be, so send in your $2.

The Lord loves a cheerful giver.

W. T. STEPHENS, Actors' Fund Home.

TEXAS TALKS.

CHARLIE RADER, last Summer with Jamison's Band, with the C. A. Wortham Shows, is home for the Winter, in Hillsboro, Tex. Is he going back? Well! The show opens the Battle of Flowers in San Antonio, and you can bet Charlie and his trombone will be on hand in plenty of time.

L. CLAUDE MYERS, now with the Harrison Theatre Co., has again signed as bandmaster of the Allmann Bros.' Show for next season. This fact guarantees the Allmann Show a regular band, playing regular music. Claude says he has already signed up some fine musicians for next season.

CHARLIE JAMISON will have the band with the C. A. Wortham Show again next season. "Everyone knows that."

EARL NEEL, he of the baritone playing proclivities, is now *en route* with the Beverley's Burk's "U. T. C.," to the Western Coast.

WHO SAID: "I don't like to travel at night, because I can't see the scenery?"

THE Wood-Ray Stock Co., W. A. Ellet's repertoire show, is now numbered amongst the Texas tent shows. Also our old friend, W. T. Lister and his Chase-Lister Pavilion Theatre are back with us again after being absent for quite a spell. Welcome to our midst, Billie.

WHERE IS MAYME WENTWORTH?

"Mayme, come back at once, all will be all right." CHAS. GEYER, MRS. WENTWORTH. Wire us, Arkansas City, Kas.

NEW SKATING RINK FOR MINNEAPOLIS.

Saxe Brothers, of Milwaukee, operating the Lyric and Strand Theatres, of Minneapolis, as well as several lunch rooms and the Elgin Hotel here, have leased the Dreamland Dancing Pavilion and re-opened same as a roller skating rink, under the name of the Arcadia Roller Skating Rink. The Rink was thrown open to the public, Dec. 5. A. Aloysius Lupo is manager.

HANDKERCHIEFS FOR THE HOLIDAYS
Special offering in LADIES' One Cornered Embroidered Swiss Mull Handkerchief. Six different Designs. Put up in handsome Hand Painted Imported Japanese Straw Basket. Makes beautiful gift. An appreciable one. Special Price, Basket of Six, $1.00 (Prepaid)
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SEASON'S GREETINGS FROM
SOPHYE BARNARD & LOU ANGER
DIRECTION MAX HART

NEXT WEEK'S BILLS

U. B. O. TIME.
Dec. 21-26.

ATLANTA, GA.—FORSYTHE: Lilian Herlein—Burr & Hope—"School Playground"—Hanlon Bros.—Bennett & Russell—Spiegel & Jones—La Crandall.

BROOKLYN, N. Y.—ORPHEUM: The Casinos—Chick Sales—Chretienne & Louisette—Franklin & Green—Hoey & Lee—Burns, Kilmer & Grady.

BROOKLYN, N. Y.—BUSHWICK: "A Telephone Tangle"—Ed. Morton—Clark & Hamilton—Courtney Sisters—Adelaide Herman—Von Tilzer & Nord—Anthony & Mack.

BROOKLYN, N. Y.—PROSPECT: Stewart & Keeley—Lambert & Ball—Kitty Gordon—Mrs. Gene Hughes—Rayno's Dogs—Doc O'Neil—Laneton Lucier & Co.

BOSTON—KEITH'S: Ryan & Lee—F. J. Ardath & Co.—Boganny Troupe—Meynkos Trio—Van & Schenck—Lucy Gillette—Marie Fitzgibbons—El Cota.

BUFFALO—SHEA'S: Willie Bros.—Julia Curtis—Adelaide & Hughes—Misses Campbell—Dooley Sales—Farrell-Taylor Trio.

BALTIMORE—MARYLAND: Hymack—Corelli & Gillette—Cameron Girls—Ball & West—"Neptune's Garden"—Kurtis' Roosters—"Squaring Accounts"—Lydia Barry—Morton & Glass.

BIRMINGHAM, ALA.—ORPHEUM: Nonette—Sorettl & Antoinette—John & Emma Ray—Kramer & Morton—Ed. Vinton & Buster—Abou Hamid Arabs.

CLEVELAND—KEITH'S: Willie Weston—Six Musical Spillers—"Pekin Mysteries"—Vaughn Glaser & Co.—Toney & Norman—Lipinski's Dogs—Will Rogers—Nelson & Nelson.

COLUMBUS—KEITH'S: Monty & Dot—Primrose Four—McConnell & Simpson—Mr. & Mrs. Carter De Haven—Mullen & Coogan—Mlle. Lucille & Parrot.

CINCINNATI—KEITH'S: Nevins & Gordon—Herman Timberg—Bruce Duffet & Co.—Flying Henrys—Nora Bayes—Two Pucks.

CHARLESTON, S. C.—VICTORIA. First half: Jacob's Dogs—Howard & Syman. Last half: Roach & McCurdy—Albert Rouget & Partner—Kirk & Fogarty—Lew Bales & Co.—Richards & Kyle.

DETROIT—TEMPLE: Mr. & Mrs. Gordon Wilde—Arnaut Bros.—Bagonghi Riding Act—Schooler & Dickinson—Eddie Foy & Foys—Stewart & Donaghue—Edw. Marshall.

ERIE, PA.—COLONIAL: Bert Fitzgibbon—Dunedin Duo—Francis & Ross—Italian Musketeers—Lottie Williams & Co.

GRAND RAPIDS, MICH.—COLUMBIA: Keno & Mayne—"Aurora of Light"—Seymour & Dupree.

HARTFORD, CONN.—POLI'S: Raymond & Caverly—Douglas Fairbanks & Co.—Norcross & Holdsworth—Hern & Ely—The Veterans.

HARRISBURGH, PA.—ORPHEUM: "Dream Pirates"—Davis & Geller—Derkin's Animals—Emmet De Voy & Co.

INDIANAPOLIS—KEITH'S: Ray Dooley Trio—Trixie Friganza—Vandinoff & Louie—Claude & Fannie Usher—Stuart Barnes—Sylvia Loyal & Partner—Mr. & Mrs. Jack McGreevy—Cummings & Gladyings.

JACKSONVILLE, FLA.—ORPHEUM: Gilmore & Castle—Rorella & Rozelin—Ed. & Minnie Foster—Malia & Bart—Hap Handy & Co.

LOUISVILLE—KEITH'S: Harriet Burt—Marshall Montgomery—Trevitt's Military Dogs—Milton & De Long Sisters—The Kramers—Coakley, Hanvey & Dunlevy—Harry Beresford & Co.—Moran & Wiser.

MONTREAL, CAN.—ORPHEUM: Loretta Twins—Three Lyres—Samoya—Edwards' "Song Revue"—Darrell & Conway—Frank Mullane.

N. Y. CITY—ROYAL: Linton & Lawrence—Jno. R. Gordon & Co.—Carus & Randall—Frank Terry—Bickel & Watson—Martin & Frabini—Haveman's Animals—Bonomor Arabs—Barlo & Clark.

N. Y. CITY—HAMMERSTEIN'S VICTORIA: Ruth Roye—Moore & Yates—Mrs. A. E. Alsop & Co.—Valerie Bergere & Co.—Conroy & Lemaire—Jansley Troupe—McLallan & Carson—Fox & Dolly.

N. Y. CITY—COLONIAL: Eva Tanguay—Hartman & Verady—Bert Errol—Little Billy.

N. Y. CITY—ALHAMBRA: Lady Alice's Pets—John & Winnie Hennings—Flannagan & Edwards—Dupree & Dupree—Okabe Japs—Hussey & Boyle—Orr & De Costa—Annette Kellermann.

NEW HAVEN, CONN.—POLI'S. First half: Brooks & Bowen—Madden & Fitzpatrick—Laura & Billy Dreyer.

NORFOLK, VA.—COLONIAL. First half: Gordon & Ricca—Doris Wilson & Co. Last half: Lohse & Sterling—Ward Baker—Consul & Betty—Whipple, Huston & Co.—Stickney's Circus.

OTTAWA, CAN.—DOMINION: Helen Trix—Chas. & Fannie Van—Flo Irwin & Co.—Holmes & Buchanan—Hanlon Bros.

PITTSBURGH—GRAND O. H.: Fisher & Green—Doyle & Dixon—"Lonesome Lassies"—Pederson Bros.

PROVIDENCE—KEITH'S: Cheebert's Manchurians—Woods & Woods Trio—Hopkins Sisters—Lupita Perea—Parillo & Frabito—Comfort & King—Bert Leslie & Co.—Diaz's Monks—Cameron & Gaylord.

PHILADELPHIA—KEITH'S: Jarrow—Eddie Ross—Juliet—Max Yorke's Dogs—Chip & Marble—Dooley & Rugel—Alpine Troupe—Brunelle Girls & Stephens—Nesbitt & Clifford.

ROCHESTER—TEMPLE: The Langdons—Marsella's Birds—The Volunteers—Harry Breen—The Gaudsmidts—McDevitt, Kelly & Lucy—"The Lawn Party"—Walter C. Kelly.

RICHMOND, VA.—LYRIC. First half: Lohse & Sterling—Ward Baker—Consul & Betty—Whipple, Huston & Co.—Stickney's Circus. Last half: Gordon & Rica—Doris Wilson & Co.

SCRANTON, PA.—POLI'S: Venetian Four—Van Hovan—Allen Dinehart & Co.—Rigoletto Bros.—Farber Girls—E. & E. Adair.

SYRACUSE—GRAND: Willa & Hassan—Claire Rochester—Vernie Kaufman—Milton Pollock & Co.—Nat Wills—Porter & Sullivan—Webb & Burns—Diamond & Virginia—W. C. Fields.

SAVANNAH, GA.—BIJOU. First half: Roach & McCurdy—Splea's Band—Albert Rouget & Partner—Kirk & Fogarty—Low Bates & Co.—Richards & Kyle. Last half: Jacob's Dogs—Howard & Syman.

TAMPA, FLA.—KEITH'S: Mr. Quick—Craig & Williams—Olympic Trio—The Berrens—Gaylord & Wiltsie.

TOLEDO, O.—KEITH'S: Gardner Trio—Bounding Patersons—Bill Pruett—Sylvester Schaeffer—Jack Kennedy & Co.—Muller & Stanley.

TORONTO, CAN.—SHEA'S: Connolly & Wenrich—Allen Brooks & Co.—Britt Wood—Three Hedders—Yvette—Henry E. Dixey.

UNION HILL, N. J.—HUDSON: Bissett & Scott—Grace De Mar—Rose Coghlan & Co.—John P. Wade & Co.—Billy Watson & Co.—Rex Comedy Circus—Caron & Herbert—Jimmy Lucas.

WASHINGTON—KEITH'S: The Gleesons & Houlihan—Clark & Verdi—Robins—Nan Halperin—Alice Teddy—Shannon & Annis—Regina Connelli & Co.—Blanche Ring & Co.

WILMINGTON—GARRICK: De Paco Opera Co.

ORPHEUM CIRCUIT.
Dec. 21-26.

CHICAGO—PALACE: Ching Ling Foo—Marx Bros. & Co.—Lillian Shaw—Dolan & Lenharr—Marie & Billy Hart—Three Hickey Bros.—The Gouldings—Fred Sosman.

CHICAGO—MAJESTIC: Arthur Prince—Belle Baker—Natalia & Ferrari—Binns & Bert—Cowboy Minstrels—Little Hap—Finn & Finn—Frank Fogarty.

DES MOINES—ORPHEUM: Alco Trio—Cressy & Dayne—Lockett & Waldron—Mack & Walker—Five Metzettis—Ida Divinoff—Act Beautiful.

DENVER—ORPHEUM: Claude Golden—Jos. Jefferson & Co.—Meehan's Dogs—Bendix Players—Eugene Trio—Miller & Vincent—Ward & Cullen.

DULUTH—ORPHEUM: Mr. & Mrs. Douglas Crane—Rae Eleanor Ball—Schwarz Bros.—The Grazers—Zertho's Dogs—Mijares.

KANSAS CITY, MO.—ORPHEUM: Cross & Josephine—Claude Gillingwater & Co.—Ray Samuels—Morris Cronin & Co.—Reynolds & Donegan—Ashley & Canfield—Bankoff & Girlie.

LOS ANGELES, CAL.—ORPHEUM: Trovato—"The Redheads"—Elida Morris—Corbett, Sheppard & Donovan—Platov & Glaser—Chas. Howard & Co.—Travilla Bros.—Elphya Snowden & Co.

LINCOLN—ORPHEUM: Frank North & Co.—Libby & Barton—Martin Van Bergen—Rube Dickinson—Gertrude Coghlan & Co.—"Three Types"—White & Jason.

MINNEAPOLIS—ORPHEM: Beisner & Gores—Loughlin's Dogs—Stan Stanley Trio—Horelik Family—Hans Kronold—Hines & Fox—Chas. Grapewin & Co.

MILWAUKEE—MAJESTIC: Houdini—Blossom Seeley—Louise Galloway & Co.—Harry Tighe & Babette—Lamberti—Mack & Orth—Leo Carillo—Loyal's Animals.

MEMPHIS—ORPHEUM: Frank Wilson—Weston & Leon—Waldemer, Young & Jacobs—Billy McDermott—Henrietta Crossman & Co.—Rooney & Bent—Kremolina & Darras Bros.

NEW ORLEANS—ORPHEUM: Valeska Suratt & Co.—The Sharrocks—Aileen Stanley—Cantor & Lee—Chas. McGoods & Co.—Marga De La Rosa—Baptiste & Franconi.

OMAHA—ORPHEUM: Seven Colonial Belles—Joe & Lew Cooper—Edwin Stevens & Co.—Bertish—Boland & Holtz—Hermine Shone & Co.

OAKLAND, CAL.—ORPHEUM: Dainty English Trio—Princess Rajah—Minnie Allen—Johnny Johnston & Co.—Brown & Rochelle—Alfred Bergen—Bertie Ford—Barry & Wolford.

PORTLAND, ORE.—ORPHEUM: Leo Zarrel Trio—Alexander Bros.—Avon Comedy Four—Bell Family—McKay & Ardine—Kolb & Harland—Hal & Frances.

SAN FRANCISCO, CAL.—ORPHEUM: Sebastian & Bentley—Williams & Wolfus—Violinsky—De Haven & Nice—Monkey Circus—Billy B. Van & Co.—Imhoff, Conn & Coreene—Montgomery & Moore.

SACRAMENTO, STOCKTON & SAN JOSE, CAL.—(Split Week): Genevieve Warner & Kara—Asahi Quintette—Fremont Benton & Co.—Cartmell & Harris—Dorothy Toye—El Rey Sisters—Lewis & Russell.

SIOUX CITY—ORPHEUM: Six American Dancers—Alexander & Scott—Harry De Coe—Adair & Adair—Cleo Gascoigne—Fredrika Slemons & Co.—Prelle's Dogs.

SALT LAKE CITY—ORPHEUM: Swor & Mack—Bert Merkett—Ann Tasker & Co.—Jack & Foris—Gertrude Hoffmann & Co.

ST. LOUIS—COLUMBIA: Hyams & MacIntyre—Edwards' "Matinee Girls"—Donlin & McHale—Diamond & Brennan—Billy "Swede" Hall & Co.—Ryan & Tierney—Les Salvaggis—Gormley & Caffery.

SEATTLE, WASH.—ORPHEUM: Rebla—Mr. & Mrs. Jimmy Barry—Costa Troupe—Fred V. Bowers & Co.—Chas. F. Semon—Australian McLeans—Wallenstein & Freeby.

ST. PAUL—ORPHEUM: Iamed—Harry Tsuda—Weston & Claire—Carlos Bros.—"The Beauties"—Chas. Ahern & Co.—Solti Duo.

WINNIPEG, CAN.—ORPHEUM: Elinore & Williams—Cole & Denahy—Francis McGinn & Co.—Mlle Maryon Vadie & Co.—Jeanne Jomelli—Mercedes—Moore & Haager.

LOEW CIRCUIT.
(WESTERN).
Dec. 21-26.

BILLINGS, MONT.—BABCOCK: Moore & Elliott—Trovello—Gasch Sisters—Bell Boy Trio—Parise—Richmond & Mann.

BUTTE, MONT.—EMPRESS: Purcella Brothers—Joe Kelsey—"Love in a Sanitarium"—Brown & Jackson—La Vier.

CHICAGO—McVICKER'S: Chas. Ledegar—Three Keltons—Greene & Parker—Inea McCauley & Co.—Jim Morton—Cook & Stevens—Love & Wilbur—Murphy & Foley—Senator Murphy—Eight For-get-me-nots.

CHICAGO—AMERICAN. First half: Bessie Kaplan—"Dollie's Dolls"—Chas. Bowser & Co.—Chase & La Tour—Cevene Troupe. Last half: Anderson & Burt—Golet, Storts & La Fayette—Elsie Gilbert & Co.—Bessie Le Count—Reddington & Grant—Frevoll.

CHICAGO—EMPRESS. First half: Anderson & Burt—Golet, Storts & LaFayette—Elsie Gilbert & Co.—Bessie LeCount—Frevoll—Reddington & Grant. Last half: Andrew Mack—Bessie Kaplan—Chase & La Tour—"Dollie's Dolls"—Cevene Troupe—Chas. Bowser & Co.

CHICAGO—LYCEUM. First half: Winifred Mentell—Melroy Sisters. Last half: Millard Bros.

CHICAGO—COLONIAL. First half: Neil McKinley—Matthee Trio—"Through the Skylight"—Bessie Le Count—Hong Kong Mystery—Olympic Champion Trio. Last half: Montrose & Sydell—Neil McKinley—Hal Davis & Co.—Wilson & Wilson—Burns & Fulton—Orrin Davenport & Co.

CHICAGO—STAR HIPPODROME. First half: Three Sidellos—Carmen & White—Hamid Kalla Pasha & Co. Last half: Belzebub—Eldridge & Barlow—Morocco Six.

DENVER, COL.—EMPRESS: The Stantons—Wormwood's Animals—Bogart & Nelson—Gus & Lily Garden—Hippodrome Four—Eugene Emmett.

KANSAS CITY, MO.—EMPRESS: Wm. H. St. James & Co.—Burke & Harris—Nelson—Four Musical Avolos—Stewert Sisters & Escorts—Anderson & Goines—Gene Greene.

LOS ANGELES, CAL.—First half: Davis & Matthews—Hoyt & Wardell—McIntosh & Maids—Bernard & Harrington—Fred Hillebrand—Nichols-Nelson Troupe.

OGDEN, U.—ORPHEUM: Haydn, Burton & Haydn—Svengali—Bobbe & Dale—Black & White—Canaris & Cleo—Bill Robinson.

PORTLAND, ORE.—EMPRESS: Ford's Review—Rouble Sims—E. Oliva & Co.—Claude & Marion Cleveland—Landry Bros.—Delmore & Light.

SACRAMENTO, CAL.—EMPRESS: Golden & West—Slayman Ali's Arabs—Wilson Brothers—Sallie Stembler & Co.—Cameron-Devitt Co.—Holmes & Riley.

SPOKANE, WASH.—EMPRESS: Ward Sisters—James Grady & Co.—Sampson & Douglas—Aras & Stickney—Les Cassados—Russell's Minstrels.

SAN FRANCISCO, CAL.—EMPRESS: Meredith & Snoozer—Pisano & Bingham—Alvin & Kenney—"Sidelights"—Amoros & Mulvey—Cabaret Trio.

SALT LAKE CITY, U.—EMPRESS: Patricola & Myer—Earl & Curtis—"School Days"—Gray & Graham—Blanche Leslie—Polzin Bros.

SEATTLE, WASH.—EMPRESS: Sophie Tucker—"When It Strikes Home"—El Cleve—Six Olivers—Joyce & West—Bush & Shapiro.

VANCOUVER, CAN.—LOEW'S EMPRESS: Melnotte Twins—Nip & Tuck—Aerial La Valls—Princeton & Yale—Bower of Melody—Warner & Corbert.

PANTAGES' CIRCUIT.
Dec. 21-26.

CALGARY, CAN.—PANTAGES': Josefsson Troupe—Cornell Corley & Co.—Exposition Jubilee Four—Three Guys—Evans & Sister.

EDMONTON, CAN.—PANTAGES': Whitney's Girls—"Justice of the Peace"—Argo—Nevins & Erwood—Cummin & Seaham.

LOS ANGELES, CAL.—PANTAGES': Claire Rawson Co.—Creole Rag Orchestra—Arthur Whitlaw—McConnell & Nemeyer—GREAT Harrahs.

OAKLAND, CAL.—PANTAGES' (Opens Sunday): Sisley Birbeck Co.—Edgar Atchison Ely Co.—Joe Lanigan—Quinn & Mitchell—Three Kratons.

PORTLAND, ORE.—PANTAGES': Ten Bonamors—W. S. Howe Co.—Wayne Trio—Beltrah & Beltrah—Larry Comer.

SPOKANE, WASH.—PANTAGES' (Opens Sunday): Tai Pien Troupe—Fred Duprez—"The Crisis"—Paine & Nesbitt—Guadaloupe.

SEATTLE, WASH.—PANTAGES': Wright & Lane—Jiu Jitsu Troupe—The Bradleys—Danny Simmons—Jules Marceau & Co.

SAN DIEGO, CAL.—PANTAGES': Terry & Fiji Girls—Five Mowatts—Gardner & Revere—La Touraine Four—Two Kerns.

SALT LAKE CITY, U.—PANTAGES' (Opens Wednesday): Lander Stevens Co.—Bruce Richardson Co.—Prince & Deerie—York Trio—Togan & Geneva.

SAN FRANCISCO, CAL.—PANTAGES' (Opens Sunday): "A Day at Ellis Island"—Oxford Trio—Nadell & Kane—Agnes Von Bracbdt—Dunlay & Merrill—Reed's Dogs.

TACOMA, WASH.—PANTAGES': Imperial Opera Co.—Sherbourne & Montgomery—Sheer & Herman—Haley & Haley—Four DeKock.

TRAVELING: Dancing Nereids—Strenuous Daisy—Davis & Walker—DeWitt Young & Sister—Laurie Ordway—Six Water Lilies—Harry Girard & Co.—Hamilton & Barnes—Quinn Bros. & M. Hilliar.

VANCOUVER, CAN.—PANTAGES': Eleven Whirlwind Beauties—Cora Simpson & Co.—O'Neal & Walmsley—Remi & Ballingeri—Baker Troupe.

VICTORIA, CAN.—PANTAGES': James J. Corbett—De Luxe Girls—Skipper Kennedy & Reeves—Three Baltus—Transfield Sisters.

WINNIPEG, CAN.—PANTAGES': Tong Wars—Golden Troupe—Bertie Fowler—Gordon Bros.—Rubinoff Trio.

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Louise and Grete Brunelle and Harry Stephens
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—IN—
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Direction HARRY PINCUS

SANTLY & NORTON
IN VAUDEVILLE

MABELL SHERMAN

MAY SHELDON AND KEMP SISTERS
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DIRECTION HARRY J. FITZGERALD

WILBUR C. SWEATMAN
RAGTIME CLARIONETIST
Direction MAX HAYES

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Was up to the Winter Garden last evening and heard Al. Jolson sing your song "Tennessee, I hear You Calling Me," and it certainly was a tremendous hit. I thought you would be pleased to hear this.

I shall be down to your office to-morrow to learn it. I want to put the song in my act at once, as I have been looking for a number like this for a long time.

Wishing you continued success, I remain,

Sincerely yours,
Isabel.

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December 15th, 1914.

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NOTICE—When no date is given, the week of Dec. 14-19 is represented.

Abbott, Al., Palace, Minneapolis.
"Aeroplane Girl, The," State St., Trenton, N. J., 17-19.
Alvin, Yankee Rube, City Point, Mass., indef.
Allman, Jack, & Co., Poli's, Scranton, Pa.
Alrose, Novelty, & Co., Poli's, Scranton, Pa.
Asaki, Orpheum, Milwaukee.
Balkans, The, Bowdoin Sq., Boston.
Barlow's Circus, Keystone, Phila.
Bartlett Trio, Nixon, Phila.
Ballo Bros., Grand, Phila.
Barnes & Robinson, Empress, Cincinnati.
Barnes & Asher, State St., Trenton, N. J., 17-19.
Beverly & Mackey, Griffin Circuit, indef.
Beautiful Types (3), Orpheum, Lincoln, Neb.
Big City Four, Wilson, Chicago, 21-23; Kedzie, Chicago, 24-26.
Bimbos, The, Grand, Minneapolis.
Black, Stuart, & Co., Crystal, Milwaukee.
Bounding Kilties, Gordon's Olympia, Boston.
Boy Scout Trio, Keystone, Phila.
Brown Bros., Montgomery & Stone, N. Y. C.
Broadway Comedy Four, Plaza, San Antonio, Tex.
Brooks & Bowen, Poli's, Scranton, Pa.
Brown & Simms, Colonial, Logansport, Ind., 17-19.
Burnison & Taylor, Keystone, Phila.
Burr, Agnes, Priscilla, Cleveland.
Camp, Grace, Hipp., N. Y. C., indef.
Casad & De Verne, Dayton, O., indef.
"California," Palace, Minneapolis.
Carletons (2), Varieties, Terre Haute, Ind., 17-20.
Cecil, Eldrid & Carr, Gordon's Olympia, Boston.
Clinton & Beatrice, Brennan & Fuller, Australia, indef.
Clark & Turner, Rose Sydell's Co., indef.
Clark & McCullough, Broadway, Phila.
Colburn, Jennie, Billy "Swede" Hall & Co., indef.
Cotton, Lolo, San Diego, Cal.
Coghlan, Gertrude, & Co., Orpheum, Lincoln, Neb.
"Colonial Days," Colonial, Haverhill, Mass., 17-19.
Cressy & Dayne, Orpheum, Kansas City, Mo.; Orpheum, Omaha, Neb., 21-26.
Crawford & Broderick, Crystal, Milwaukee.
Cunningham & Marion, Majestic, Waterloo, Ia., 17-19; Columbia, Davenport, Ia., 21-24.
Davis, James, Hipp., N. Y. C., indef.
Dawson, Daniel, Hipp., N. Y. C., indef.
Dane, Ethel, & Co., Nixon, Phila.
De Lisles, Juggling, Orpheum, Milwaukee.
De Veaux, Wells, Howard, Boston.
De Concordia, Leon, & Co., Nixon, Phila.
De Pace Opera Co., Orpheum, Altoona, Pa., 17-19.
Dickinson, Walter S. "Rube," Orpheum, Lincoln, Neb.
Dorner, Nellie, Hipp., N. Y. C., indef.
Dooley & Rugel, Orpheum, Bkln.; Keith's, Phila., 21-26.
Dupre, Fred, Pantages', Spokane, Wash., 14-26.
Dunbar's Dragoons, Varieties, Terre Haute, Ind., 17-20.
Earle's Water Lilies, Bowdoin Sq., Boston.
Ecker, Jos. J., Bijou, Boston.
Edwards, Tom, London, Eng., indef.
Edna, Ruthe, Olean, N. Y., indef.
Elkins, Fay & Elkins, Piedmont, Charlotte, N. C.; Piedmont, Greensboro, 21-26.
Ental, Ora, Gay Widows Co., indef.
Ergotti's Lilliputians, Orpheum, Milwaukee.
"Evan," Grand, Phila.
Eugene, Carl, Troupe, Hipp., N. Y. C., indef.
Evans, Billy & Clara, Chicago, indef.
Farber Girls, Orpheum, Harrisburg, Pa.
Flo & Wynne, Howard, Boston.
Foy & Page, Gordon's Olympia, Boston.
Fonda, Mabel, Troupe, Broadway, Phila.
Francis, Evelyn, Bijou, Boston.
Franks (2), Colonial, Harrisburg, Pa., 17-19.
Fuller, Allen, & Co., Colonial, Harrisburg, Pa., 17-19.
Gehan, Campbell & Fowler, Princess, Wichita, Kan.; Broadway, Muskogee, Okla., 21-26.
Gillette, Lucy, Keith's, Lowell, Mass.
Gingras, Ed., & Co., Nickel, Lawrence, Mass., 17-19.
Gilmore & La Tour, Colonial, Haverhill, Mass., 17-19.
Gordon, Wm. C., Hipp., N. Y. C., indef.
Grant, Lawrence, Hipp., N. Y. C., indef.
Gregory, Frank, Troupe, Hipp., N. Y. C., indef.
Groom, Albert, Hipp., N. Y. C., indef.
Gruber & Kew, Metropolitan, Watertown, S. Dak., 14-19.
Groh, Birch & Co., Nickel, Lawrence, Mass., 17-19.
Hart, Marie & Billy, Majestic, Milwaukee; Palace, Chicago, 21-26.
Harris & Randall, Spring Lake, Mich., indef.
Haney & Long, Lyceum, New London, Conn., 17-19; Poli's, Worcester, Mass., 21-23; Empire, No. Adams, 24, 25.
Hall, Robert, Majestic, Cedar Rapids, Ia., 18-19.
Harvey Trio, Priscilla, Cleveland.
Heiman & Anderson, Palace, Minneapolis.
Herbert's Dogs, Majestic, Cedar Rapids, Ia., 17-19.
Hilliar, Pantages', Calgary, Can.
Hildebrand & Long, Keystone, Phila.
Houston, Henry, Touring Australia, indef.
Hogan, Gus, Ernie Marks Co., indef.
Holman, Harry, & Co., Apollo, Chicago, 17-19.
Howell Sisters, Portland, Portland, Me., 17-19.
Howard, Ed., & Co., Orpheum, Harrisburg, Pa.
Hudson, Bert E., G. H., Clear Lake, Wis., 14-26.
Hurst, Minola, Broadway, Phila.
Imperial Japs, Majestic, Cedar Rapids, Ia., 17-19.
Ishikawa Japs, Poli's, Scranton, Pa.
Jackson, Harry, Hipp., N. Y. C., indef.
Jackson, Joe, Orpheum, Harrisburg, Pa.
Jetter & Rogers, Lyric, Lincoln, Neb.
Johnstons, Musical, Empire, Glasgow, Scot.; Empire, Edinburgh, 21-26; Empire, So. Shields, Eng., 28-Jan. 2; Empire, Sunderland, 4-9; Empire, Newcastle, 11-16.
Kay, Princess, Majestic, Cedar Rapids, Ia., 17-19.
Kelly & Mack, Rassley, St. Johns, Newfoundland, indef.
Keller & Weir, Palace, Minneapolis.
Kimberley & Mohr, Keith's, Lowell, Mass.
Kolb & Harland, Orpheum, Portland, Ore.
Koners Bros., Lyric, Lincoln, Neb.
Kumerfed, Dora, Hipp., N. Y. C., indef.
La Raub & Scottie, Coburn's Minstrels, indef.
Lang, Billie & Mae, 116th St., N. Y. C., 17-19.
La Ford, Chas., Dixie, Mooresville, N. C.; Crystal, Goldsboro, 21-26.
Lassies, Bonnie (6), Grand, Minneapolis.
Laurense, Bert, O. H., Ogdensburg, N. Y.; Alexander, Montreal, Can., 21-26.
Lahone & Dupris, Orpheum, Harrisburg, Pa.
Langweed Sisters, Nickel, Lawrence, Mass., 17-19.
Lander, Geo., Colonial, Haverhill, Mass, 17-19.
Leach, Bobby, Bijou, Boston.
Le Brun, Mme., Palace, Minneapolis.
Le Roy & Cahill, Majestic, Cedar Rapids, Ia., 17-19.
Livingston, Cora, Howard, Boston.
Libby & Barton, Orpheum, Lincoln, Neb.
Lorraine, Oscar, Empress, Cincinnati.
Lorraine & Dudley, Orpheum, Harrisburg, Pa.
Ludwig, Amelia, Bijou, Boston.
Mason, Wilbur & Jordan, Gaiety, So. Chicago, 17-19; Seipe, Kokomo, Ind., 21-23.
Mahoney, Tom, Crystal Milwaukee.
Macks, Peerless, Howard, Boston.
Madden & Fitzpatrick, Orpheum, Altoona, Pa., 17-19.
Majestics (3), Palace, Minneapolis.
Marshall & Cumby, Majestic, Cedar Rapids, Ia., 17-19.
Marks, Abe, & Co., Priscilla, Cleveland.
McLain Sisters, Bowdoin Sq., Boston.
McGuires, Gliding, Bowdoin Sq., Boston.
McIntyre & Herty, Varieties, Terre Haute, Ind., 17-20.
McCormick & Erwin, Keith's, Lowell, Mass.
McGiveney, Owen, Miles, Cleveland.
Menther, Dorothy, Federal, Salem, Mass., 17-19; Huntington, Boston, 21-23; Savoy, Fall River, 24-26.
Melroy Sisters, Orpheum, Milwaukee.
"Merry Makers, The," Broadway, Phila.
Merriott Troupe, Lyric, Lincoln, Neb.
Miller & Vincent, Orpheum, Salt Lake City, U., 21-26.
Milroy, Richard, & Co., Varieties, Terre Haute, Ind., 17-20.
Miller & Carmen, Colonial, Harrisburg, Pa., 17-19.
Mint & Wers, Colonial, Logansport, Ind., 17-19.
Morrell & Jaeger, Bullock's, Providence, R. I.; Huntington, Boston, 21-23; Orpheum, Brockton, 24-26.
"Mother Goose," Gordon's Olympia, Boston.
Moore, Brown & Christie, Grand, Minneapolis.
Moore & Young, Varieties, Terre Haute, Ind., 17-20.
Morton & Austin, Poli's, Scranton, Pa.
Morrissey & Hackett, Poli's, Scranton, Pa.
Nichols-Nelson Troupe, Empress, Sacramento, Cal.; Empress, Los Angeles, 21-26.
Nosses, Musical (5), Fox, Aurora, Ill., 17-19; Grand, Elgin, 21-23; Orpheum, Joliet, 24-26.
North, Frank, & Co., Orpheum, Lincoln, Neb.
O'Brien & O'Brien, Orpheum, Altoona, Pa., 17-19.
Oberita & Co., Nixon, Phila.
O'Donnell, Geo., Hipp., N. Y. C., indef.
Nagel, George, & Co., Broadway, Phila.
Olympic Champion Trio, Hipp., N. Y. C., indef.
Osborne, Lawrence, American, St. Louis.
Paull & Boyne, Grand, Phila.
Pepper, Harry L., Wigwam, Muskogee, Okla., indef.
Pinard, Al., Majestic, Ann Arbor, Mich.
Raymond, Allen, Bijou, Boston.
Ramsay's Harmonists, Bowdoin Sq., Boston.
Reed & Tuttle, Nickel, Lawrence, Mass., 17-19.
Ribierre, Jeanne, Hipp., N. Y. C., indef.
Rivoli, Cæsar, Empress, Cincinnati.
Robinson & Le Favor, Howard, Boston.
Robinson, Blondy, Gordon's Olympia, Boston.
Romaine, Don, Bowdoin Sq., Boston.
Robin's Elephants, Nixon, Phila.
Roden, Ruth, Grand, Minneapolis.
Rose, May, Priscilla, Cleveland.
Santley & Norton, Orpheum, Portland, Ore.
Santos & Hayes, Colonial, Harrisburg, Pa., 17-19.
Scarlett, Le Roi, Albany, N. Y.
Schrodes & Chapelle, Empress, Cincinnati.
"Seminary Scandal, The," Grand, Phila.
Shepherd, Burt, Hipp., N. Y. C., indef.
Sherman & De Forest, Proctor's 125th St., N. Y. C., 14-16.
Singer's Midgets, Hipp., N. Y. C., 14-26.
Siegel & Matthews, Lyric, Lincoln, Neb.
Smiths, Aerial, Touring Europe, indef.
Smythe, Daisy, Hipp., N. Y. C., indef.
Spencer & Williams, Keystone, Phila.
Starrett, Howard S., Jr., Ziegfeld "Follies of 1914."
Stetson & Huber, Clune's, Pasadena, Cal.; Gaiety, San Diego, 21-26.
Stillings, The, Keith's, Lowell, Mass.
Stanleys, The, Keith's, Lowell, Mass.
Tate & Tate, Grand, Phila.
Terry, Frank, Grand, Phila.
Thomson, Harry, Empress, Salt Lake City, U.
Tilton, Lucille, Nixon, Phila.
Turners, The, Keith's, Lowell, Mass.
Vardelles, The, Moulin Rouge Girls, indef.
Valli, Muriel & Arthur, Victoria, Wheeling, Va., 17-19; Family, Detroit, 21-26.
Van Bergen, Martin, Orpheum, Lincoln, Neb.
Velma, Mlle., Bijou, Boston.
Ward, Irene, Hipp., N. Y. C., indef.
Ward, Marty, Girls from Happyland Co., indef.
Walter, Fowler & Bennett, Gordon's Olympia, Boston.
Warren & Brockway, Keystone, Phila.
Walters, Walter, Broadway, Phila.
Wall & West, Keith's, Lowell, Mass.
Waughn, Potty, & Indians, Orpheum, Milwaukee.
Wells, Billy & Nellie, Hugh's Comedians, indef.
West, Roland, & Co., Empress, Cincinnati.
Whiteside Fib, Hipp., N. Y. C., indef.
Whitman, Frank, Keith's, Boston.
White, Mildred A., Bijou, Boston.
White, George, Orpheum, Lincoln, Neb.
Wilson, John P., Hipp., N. Y. C., indef.
Wilson & Aubrey, Majestic, Cedar Rapids, Ia.
Wilder, Marshall P., Gaiety, Springfield, Ill., 17-20; Crystal, Milwaukee, 21-26.
Wilson & Larsen, Orpheum, Altoona, Pa., 17-19.
Winsch & Poore, Majestic, Cedar Rapids, Ia., 17-19.
Willard, Poli's, Scranton, Pa.
Willard, Jarvis, Priscilla, Cleveland.
Winchester, Ed., State St., Trenton, N. J., 17-19.
Woodward, Romain L., Cook Comedy Co., indef.
Wright & Albright, Forsyth, Atlanta, Ga.; Piedmont, Charlotte, N. C., 21-23; Victoria, Wilmington, 24-26.
Wyan & Elkins, Grand, Miami, Fla.
Wynn, Bessie, Orpheum, Harrisburg, Pa.
"Ye Old Time Hallowe'en," Crystal, Milwaukee.
Ziska & Co., Colonial, Logansport, Ind., 17-19.
Zoeller, Ed., Trio, Empress, Cincinnati.

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SINGER'S MIDGETS

(LIVING DOLLS)

BIG HIT AT HIPPODROME, N. Y.

THURBER & THURBER

THE SURE-FIRE COMEDY ACT

ORIGINAL FUTURIST DANCE

NEW VAUDEVILLE ACTS AND REAPPEARANCES

Chretienne and Louisette (Songs and Impersonations).

18 MIN., IN ONE AND INTERIOR.

Alhambra.—Chretienne and Louisette (man and woman) have a novel and original act, labelled "From Peasant to Artist," that starts with a reel of motion pictures showing the couple in Holland as street entertainers, and the woman's being approached with an offer from an American manager. She agrees to go to America, but her husband is against it. Then follows a chase in automobiles, etc., onto the steamer, their landing in this country, and a final entrance down the orchestra aisle to stage of Chretienne and Louisette themselves in the Holland costumes. With the man taking his place as leader of the orchestra the woman does well singing and dressing to numbers in French, Spanish, Italian, and a very clever impersonation of Eva Tanguay, in which she displays a superb figure in white fleshings. Back in the Holland dress she is joined by partner for singing medley of popular tunes. As a finale the woman allows her hair to drop, a beautiful mass it is too, reaching to her ankles. Between her songs the man works up some comedy in repeating the numbers from the orchestra pit, and donning wigs to correspond with the character the woman is impersonating. A novelty act that should have much success in vaudeville. *Tod.*

Candy Store Girls (Musical Comedy).

23 MIN., ONE AND INTERIOR (SPECIAL SET).

Harlem O. H.—This well staged playlet of songs, dances and comedy should do very nicely in the "pop" houses, though the four "ponies" need a new routine of steps and at least one more change and up-to-date costumes. It opens in one, with an exterior drop of a candy store, the "ponies" are invited to a "frappe" by a rather stiff working principal man. The interior set is good, and allows a soda clerk (comedian) some chances to work up laughs with soda mixing business, etc. He does real well, as does a fortunately well formed young woman as cashier, a tight fitting striped dress working to advantage. There is business to keep interest going with "pop" audiences, but a couple of other songs are needed. "The cashier," assisted by the girls, does best with her "Just for To-night" number. The "ponies" make their second change for the last number, a comic soldier drill by the entire cast, all carrying a toy gun, and lead and worked up to fair finish by "the clerk." Floyd Simpson. Laura Roth and T. B. Greunner are the other two principals, and the "ponies" include Mary Miller, Anna Parron, Nettie Smith and Iris Kennedy. It is presented by Gus Sun. *Tod.*

Gleason and Dunham (Songs).

10 MIN., ONE.

Dale's 116th St.—Two young women (blonde and brunette), each possessing looks, abundance of personality and voices to make them a very entertaining singing combination. The tall girl (brunette) plays accompaniments on piano for double songs, and also accompanies part of her own solo, "Back to the Carolina You Love," finishing with orchestra, and whistling part very well. The "chubby" blonde gets her single number, "Poor Pauline," over well, and makes a change from a green bodiced, pink accordion plaited to a neat black and white striped gown, while her partner doesn't get off to change. She looked well in a blue gown. "Great Big Bashful Doll" is their opening, and "Can't Stop Loving Him Now" to close, for "doubles." "Tulip and Rose" is well chosen for an encore. *Tod.*

"The Chief of Police" (Sketch).

10 MIN., INTERIOR.

The action of "The Chief of Police" passes within a chief's office. A sailor has been jugged for approaching a "dolled up," short-skirted adult on the street. The charge is made by a committee of one from the Federation of Womens' Clubs. The sailor is brought in, and questioned, and then the "girl," in the costume she wore when "approached" by the seaman. The object is to show that the "female dress of the day" warrants insult, and the lecture bit the chief gives on it carries the sketch "home." A good idea, with rather an abrupt finish, and lacking a fifth character to strengthen it all. *Tod.*

"The Village Cabaret."

18 MIN., TWO (SPECIAL SET).

Alhambra.—"The Village Cabaret" has possibilities to be built into a big time novelty, but in its present shape a "hick" orchestra's selections and a "belle of the town's" getting "soused" from the effects of a doctored water cooler got it over here to mild success. The action takes place upon a stage in Odd Fellows' Lodge Room. Cast includes seven men and two women. *Tod*

Carbrey Bros. (Dancing).

10 MIN., ONE.

American.—Carbrey Bros. (two), who have been on big time, are now one of the features on the Loew circuit. They have introduced a new, novel idea, in a double dance with both inside a Yama Yama clown suit (two heads, two legs in each leg of pants, and two arms), and do a routine of dancing for three minutes. They got a good hand at finish, and have a very classy act. *Sam.*

Marie King Scott (Character Comedienne.)

12 MIN., ONE.

Miss Scott does a "rube" kid. Make-up is rural enough, but Miss Scott's material is lacking freshness from start to finish.

TENNEY SAYS "The only thing that can "knock" you is your Act. Get a good Act, Sketch, or Monologue, and you'll get the Bookings." I give all I can for what I get instead of getting all I can for what I give.
ALLEN SPENCER TENNEY, 1402 Broadway, New York.

OUT OF TOWN NEWS

Mobile, Ala.—Lyric (H. O. Fourton, mgr.) is dark week of Dec. 14. Judge Berney, of the Law and Equity Court, who some days ago heard a petition from the stockholders of the Lyric Theatre, asking that a receiver be appointed, has appointed Henry A. Horst, of Mobile, receiver. The house will be run in the future by Mr. Horst, who has employed H. O. Fourton, who was manager for Jake Wells' Syndicate, as the new manager for the house. Mr. Fourton took up his new duties Dec. 7.

DREAMLAND (W. B. Waddle, mgr.)—A varied bill of vaudeville held the boards week of 7 to packed houses. K. E. Chappell, a newspaper man, has leased the house from the Cothran Amusement Co., of Mobile. His new manager is W. B. Waddle, of Mobile, a former newspaper man, and late manager of the Dreamland, at Meridian, Miss. Dan Drago, a well known musician who has been with the house as the leader for several years with his orchestra, has been retained.

CROWN (King Bros., mgrs.)—Splendid business was the record nightly week 7 at this picture house.

PEOPLE'S (S. A. Fogle, mgr.) — This house closed 5, and will be moved next door within the next two or three weeks. The new house will be much larger and modern in every way, and be known in future as the Paramount Theatre. S. A. Fogle will be retained as manager, and new stockholders have taken hold, feeling that moving pictures are on the boom in Mobile.

EMPIRE (J. Bianchi, mgr.)—Good films pleased big audiences week 7. Ed. Norton has resigned the leadership of the orchestra at this house, and has taken charge of the Crescent Theatre orchestra. Mrs. I. Fried, leader of the Crescent, succeeds Prof. Norton, at the Empire.

CRESCENT (Ike Frenkle, mgr.)—This house gave a most pleasing run of "movies" week of 7, and patronage was most gratifying. Prof. Edward Norton, late of the Empire, made quite a hit with the patrons by the splendid musical numbers put on. The house was unionized 8, the members of the orchestra joining Mobile Local, No. 407, American Federation of Musicians.

ROYAL ("Dad" Keener, mgr.)—Feature films.

NOTES.

THE members of Mobile Local, No. 407, American Federation of Musicians, have volunteered their services for a concert to be given at Lyric Theatre, Dec. 13, for the benefit of the Ladies of Charity's Christmas Tree Celebration. Brass band and orchestra music will be rendered. A number of local singers will render a number of songs appropriate for the occasion.

THE ESSANAY FILM CO. have a number of players here, and they will soon rehearse a play to be put on by their company and built upon "Satsuma Day," celebrated in Mobile, Dec. 8.

Portland, Ore.—Heilig (W. T. Pangle, mgr.) "Colonial Beaux and Belles in Dixieland" Dec. 14, 15; Belgian War Pictures 16-19, excepting 18, when John McCormack will appear.

ORPHEUM (T. R. Conlon, mgr.)—Bill 13-19: Alice Lloyd, Dunbar's Nine White Hussars, Cantwell and Walker, Pierre Pellieter and company, La France and Bruce, Chinko, and Minnie Kaufman.

BAKER (Milton W. Seaman, mgr.)—The stock company, in "The Rosary," week of 13.

LOEW'S EMPRESS (H. W. Pierong, mgr.)—Bill 13-19: Charles Leonard Fletcher, Nichols Sisters, Wanda, "Wifey," Mellor and De Paula, Dixon and Dixon, and photoplays.

PANTAGES' (J. A. Johnson, mgr.)—Bill 13-19: Lottie Mayer and Nymphs, Laurie Ordway, Violet Niets, Jack Phipps and company, De Witt Young and Sitter, Davis and Walker, and biograph.

LYRIC (Keating & Flood, mgrs.)—"The Smugglers" was the attraction week of 17.

PEOPLE'S.—Feature pictures.

NATIONAL.—Moving pictures and vaudeville.

STAR, COLUMBIA and MAJESTIC, moving pictures only.

San Antonio, Tex.—Grand (Sid H. Weis, mgr.) Boston English Opera Co. were seen in "Il Trovatore" Dec. 12, 13.

PLAZA (Willie Politzer, mgr.)—Vaudeville and pictures.

MAJESTIC (Edward Raymond, mgr.)—Vaudeville and pictures.

EMPIRE (W. J. Lytle, mgr.)—This house opened 14. One of the largest and prettiest moving picture theatres in the South.

Zanesville, O.—Schultz (Arthur Morely, mgr.) is dark.

ORPHEUM (Harris Bros., mgrs.)—Feature pictures week of Dec. 13. Vaudeville will be resumed next week.

WELLER.—Al. G. Field's Minstrels 29.

IMPERIAL, QUIMBY, GRAND and AMERICAN, motion pictures.

St. Paul, Minn.—Metropolitan (L. N. Scott, mgr.) Nat Goodwin, supported by Margaret Moreland, in "Never Say Die," week of Dec. 14. "Manon-Lescaut" (pictures) week of 20.

SHUBERT (Frank C. Priest, mgr.)—The Wright Huntington Players, in "A Bachelor's Romance," 14-19.

ORPHEUM (E. C. Burroughs, mgr.)—Bill week of 13: Mr. and Mrs. Douglas Crane, the Schwarz company, Zertho's dogs, Kelsner and Gores, Cleo Gascoigne, Burkhart and White, and Frank Wilson.

EMPRESS (Gus S. Greening, mgr.)—Bill week of 13: Trovello, Gasch Sisters, Bell Boy Trio, Moore and Elliott, Richmond and Hann, and Parise.

PRINCESS (Bert Goldman, mgr.)—Bill 13-16: Three Emersons, Heuman Trio, Russell and Church, and Beane and Evelyne. Last half: Four Regals, Copeland and Peyton, Anita Primrose and company, and Baron Lichtner.

STAR (John P. Kirk, mgr.)—Andy Lewis and the Dreamland Burlesquers week of 14. Roseland Girls next.

STRAND, STARLAND, GAIETY and MAJESTIC, moving pictures.

Meridian, Miss.—Grand (W. R. Jones, mgr.) Lewis Stock Co. played to good business week of Dec. 7.

PRINCESS (Sol M. Sugerman, mgr.)—Feature pictures.

ELITE (Geo. A. Griffin, mgr.)—Mutual and Universal films.

Toronto, Can.—Princess (W. Mulholland, mgr.) Mary Boland, in "My Lady's Dress," Dec. 14 and week. "The Dummy" next week.

ALEXANDRA (L. Solomon, mgr.)—"Kitty MacKay" 14 and week. "The Story of the Rosary" week of 21. Gilbert & Sullivan Opera Company to follow.

GRAND (J. W. Cowan, mgr.)—"Maggie Pepper" 14 and week. "Fine Feathers" 21 and week. Fiske O'Hara follows.

SHEA'S (J. Shea, mgr.)—Bill 14-19: Flo Irwin, Baby Helen, Hanlon Brothers, Ryan and Lee, Carmen Trio, Frank Mullane, and Matthews, Shayne and company.

LOEW'S (W. Bernstein, mgr.)—Bill 14-19: Van Dyck, Harry Cutler, Stewart and Dakin, Jones and Johnson, Paul Stephens, Savoy and Brennan, and "The Japanese Prince."

HIPPODROME (E. A. McArdle, mgr.)—Bill 14-19: Ameta, Hugh Cameron, Francis and Rose, Carrie Lillie, Kaima, and the Monarch Comedy Four.

GAYETY (T. R. Henry, mgr.)—Girls of the Moulin Rouge 14 and week. Follies of the Day next week.

STAR (F. W. Stair, mgr.)—Cracker Jacks 14 and week. Big Review next week.

STRAND (L. Schlesinger, mgr.)—Photoplays and Romanelli Symphony Orchestra.

MAJESTIC (B. S. Grafton, mgr.)—Moving pictures only.

Saint John, Can.—Opera House (Walter Woods, mgr.) the Thomson Musical Co. still continues to draw good business.

IMPERIAL.—Vaudeville and moving pictures.

UNIQUE, STAR, GEM and EMPRESS, moving pictures only.

LYRIC.—Vaudeville and moving pictures.

THE OFFICERS of the Sons of England, who had charge of the Sunday night concert, Dec. 6, have been reported by the Chief of Police. This will probably be the end of the affair, as the consent of the Attorney General of the Province is necessary before prosecution can be commenced. The Lord's Day Alliance who called the attention of the Chief of Police to the matter, are taking little part in the affair, probably because of the fact that the public condemned their interference. The proceeds of the concert were to have been given to the Red Cross Society, but the latter, presided over by Lady Tilley, have declined to accept any money from any Sunday concerts. It is expected that the Belgian and Patriotic funds will now benefit, now that the Red Cross has declined "tainted money."

Montreal, Can.—His Majesty's (H. P. Hill, mgr.) Del. S. Lawrence and Players, in "The Squaw Man," Dec. 14-19.

PRINCESS (Abbie Wright, mgr.)—Marie Dressler, in "The Mix-Up," 14-19. "Kitty MacKay" next week.

ORPHEUM (Geo. Driscoll, mgr.) — Vaudeville. Week of 14: Captain Sorcho's Deep Sea Divers, W. C. Fields, Helen Trix, Chas. and Fanny Van, Julia Nash and company, Moore and Yates, and Captain Treat's seals.

GAYETY (Fred Crow, mgr.)—Girls from Happyland 14-19, Harry Hastings' Show 21-26.

St. Catherines, Can.—Grand (G. B. Odlum, mgr.) R. W. Marks Co. week of Dec. 14. "The Newlyweds" 15, Ernie Marks Stock Co. week of 21, Fiske O'Hara 31, "September Morn" Jan. 4.

GRIFFIN (J. A. Forhan, mgr.)—Vaudeville and moving pictures.

HIPPODROME (Geo. Dreman, mgr.)—Vaudeville and moving pictures.

Scranton, Pa.—Lyceum (B. H. Kohnstamm, mgr.) the Famous Players "Martha of the Lowlands" feature picture Dec. 14-16, "The Typhoon" (photoplay) 17-19.

POLI (John H. Docking, mgr.)—Bill week of 14: Willard, Morton and Austin, Brooks and Bowen, Morrisey and Hackett, Ishikawa Brothers, Jack Allman and company, and Novelty Alrose company.

ACADEMY (William Dahlman, mgr.)—For week of 14, the Poli Stock Co., supporting Mae Desmond and Walter Richardson, in "Camille."

STAR (Harry W. Storms, mgr.)—Folly Burlesquers 14-19.

BIJOU DREAMS, WONDERS, MANHATTAN, COURT SQUARE, WONDERLAND, ORPHEUM, PALACE and HIPPODROME, pictures only.

THE success and popularity of the New Academy, the home of the Poli Players, a most efficient stock organization, is largely due to the energetic management of William Dahlman. It is Mr. Dahlman's policy to give the patrons of his house the best attractions that can be secured for stock repertoire regardless of the high royalty that must be paid to secure same for stock production, and it is this spirit that has made the Academy the most popular playhouse in this city. The success with which it has met is ample proof that the efforts of the management are appreciated. Among the plays that have been handled in a most capable manner by the Poli Players are: "The Girl of the Golden West." "The Shepherd of the Hills," "The Girl in the Taxi," "Our Wives," and "Alias Jimmy Valentine."

Harrisburg, Pa.—Majestic (Wilmer, Vincent & Appel, mgrs.) "A Pair of Sixes" Dec. 25, "Little Women" 26.

ORPHEUM (Wilmer, Vincent & Appel, mgrs.)—Bill week of 14: Joe Jackson, Bessie Wynn, Farber Girls, Ed. Howard and company, Lorraine and Dudley, and Lahone and Duprie.

COLONIAL (Wilmer, Vincent & Appel, mgrs.)—Bill 14-16: Blanche Vedder, Baldwin, Braxton and Carter, Melody Trio, and Six Little Honey Bees. For 17-19: Miller and Carmen, Allen Fuller company, Santos and Hayes, and Two Franks.

Reading, Pa.—Academy (Phil Levy, mgr.) the Big Sensation, burlesque, showed here Dec. 12.

ORPHEUM (Neal Harper, mgr.)—This house is dark week of 14, giving the Orpheum Players their usual Christmas vacation. Re-opens 21, with the company in "The Man on the Box" as the Christmas week bill.

HIPPODROME (C. G. Keeney, mgr.)—Vaudeville and pictures.

Baltimore, Md.—Ford's (Chas. E. Ford, mgr.) Geo. Evans' Minstrels Dec. 14-19. "Adele" next.

ACADEMY (Tunis Dean, mgr.)—Rose Stahl, in "A Perfect Lady," 14-19. "Diplomacy" next.

AUDITORIUM.—Poli Stock Co, in "Our Wives," 14-19. "The Man On the Box" next.

HIPPODROME (C. E. Lewis, mgr.)—Bill 14-19: Joe Welch, Lawson, Barton and Lovera, Manhattan Trio, Coy De Trickey, and Bryan, Sumner company.

COLONIAL.—"Billy the Kid" 14-19. "Within the Law" next.

PALACE (Wm. Ballauf, mgr.)—Gay New Yorkers 14-19. Star and Garter next.

GAYETY (M. Southeland, mgr.)—City Belles 14-19, Garden of Girls next.

VICTORIA (C. E. Lewis, mgr.)—Bill 14-19: Swan and Bambard, Jerry Sanford, "In Old Tyrol," Stravitz and Strasner, Dan and Lilly Oaks, Artie Hall and Tom Morgan.

MARYLAND (Fred Schanberger, mgr.)—Bill 14-19: E. F. Hawley and company, Rice, Sully and Scott, Kitty Gordon, Fox and Dolly, Geo. P. Murphy, Willie Weston, Four Milanos, Angelo Patricolo, and the Gleesons and Houlihan.

NEW (Geo. Schneider, mgr.)—Bill 14-19: Oriental Girls, La Emma, Billie Morse, Randy and Fields, Demetrious, and Minnie Palmer and company.

Los Angeles, Cal.—Hamburger's Majestic (Oliver Morosco, mgr.) Forbes-Robertson Dec. 14-19.

MOROSCO (Oliver Morosco, mgr.)—Kolb and Dill, in "The Girl in the Train," 13-19.

MOROSCO'S BURBANK (Oliver Morosco, mgr.)—"The Man from Home" 13-19.

ORPHEUM (Clarence Drown, mgr.)—Bill 14 and week: Will Oakland, Elphye Snowden, the Diving Seals, Piatov and Glaser, Dyer and Alvin, John Geiger, E. A. Warren and company, Hunting and Francis, and Burnham and Irwin.

PANTAGES' (Carl Walker, mgr.)—Bill 14 and week: Annie Abbott, Juggling Mowatts, Tom Kerns, La Loraine Four, Walter Terry and Fiji Girls, and Gardner and Revere.

LOEW'S EMPRESS (Fred Follette, mgr.)—Bill 14 and week. Svengali, assisted by Elsie Terry; Haydn, Burton and Haydn, Bobbe and Dale, Black and White, Bill Robinson, Canaris, and Cleo.

CLUNE'S AUDITORIUM, CLUNE'S BROADWAY, QUINN'S SUPERBA, QUINN'S GARRICK, MOZART, WOODLEY, MILLER'S, TALLY'S, ALHAMBRA, moving pictures only.

Denver, Col.—Tabor Grand (Peter McCourt, mgr.) Captain Scott's South Pole pictures Dec. 14 and week.

DENHAM (Woodward & Homan, mgrs.)—"Madame X" 13 and week.

BROADWAY (Peter McCourt, mgr.)—"The Typhoon" 13 and week.

EMPRESS (Lawrence Beatus, mgr.) — Bill 12 and week: W. H. St. James and company, Stewart Sisters and Escorts, Four Musical Avolos, Burke and Harris, Anderson and Goines, the Rose Troupe and moving pictures.

ORPHEUM (Max Fabish, mgr.) — Bill 14 and week: Gertrude Coghlan and company, George White, Frank North and company, "Three Beautiful Types," Walter S. Dickinson, Martin Van Bergen, Libby and Barton, and Orpheum Weekly.

Haverhill, Mass.—Academy (Edward A. Cuddy, mgr.) the Academy Players present "Baby Mine" Dec. 14-19, with Florence Shirley and Roy Gordon in the leading roles. The rest of the company includes: Rose Morison, James J. Hayden, Hubert Pierce, William Mason, William Augustine, Gilberta Faust, Daniel Grant and others. Burk W. Symons is director, and Ernest C. Hammond scenic artist.

COLONIAL (James A. Sayer, mgr.)—Bill 14-16: Frank Larkin, Bison City Four, Four Viennas, and the Howell Sisters. Second half: George Lander Gilmore and Latour, "Colonial Days," one to fill.

ORPHEUM, MAJESTIC, MYSTIC and SCENIC TEMPLE, feature photoplays.

Lawrence, Mass.—Colonial (Ralph Ward, mgr.) Malley & Dennison Stock Co. present "Big Jim Garrity" Dec. 14 and week. "Bought and Paid For" next. Vaudeville and pictures 20.

NICKEL (John R. Oldfield, mgr.)—Bill 14-16: Griffiths, Mlle. Pollen and Mons. Gaston, Rathskeller Trio, and Rollins and McFarland. For 17-19: Langweed Sisters, Grob Birch and company, Reed and Tuttle, and Ed. Gingras and company, and pictures.

OPERA HOUSE (W. R. Rotberg, mgr.)—Motion pictures and vaudeville.

COSMOPOLITAN, STAR, PREMIER, BROADWAY and VICTORIA, motion pictures only.

Springfield, Mass.—Court Square (D. O. Gilmore, mgr.) Yiddish Company Dec. 16, Yale Dramatics 18, "The Prodigal Husband" 25, 26.

POLI'S PALACE (Gordon Wrighter, mgr.)—U. B. O. vaudeville. Change of bill Thursday.

GILMORE (Robt. J. McDonald, mgr.)—Eva Mull's Show 17-19.

PLAZA (John M. Carney, mgr.)—Vaudeville and pictures.

HUDSON, EDISONIA, BIJOU, BROADWAY, GEISHA, FOX, GAIETY, MIRROR, LYRIC, GRAND, GLOBE, NOVELTY, REEL, PALACE and SUBWAY, motion pictures.

Lowell, Mass.—Keith's (Benj. Pickett, mgr.) bill Dec. 14 and week: Ball and West, Lucy Gillette, McCormick and Irving, "The Tamer," Kimberly and Mohr, the Shillings, and the Stanleys.

MERK. SQ. (W. A. McKay, mgr.)—The Merk. Sq. Theatre Players present "Under Two Flags" 14-19 "The Blue Mouse" next.

OPERA HOUSE (J. Daley, mgr.)—Motion pictures and vaudeville.

ACADEMY, COLONIAL, JEWEL, OWL, ROYAL, WOLF and VOYONS, pictures.

Jersey City, N. J.—Majestic (Frank E. Henderson, mgr.) "Thirty Leagues Under the Sea" (pictures) Dec. 14-19. Next week, "The Midnight Girl."

ACADEMY (Cary McAdow, mgr.)—Watson's Orientals, with Billy Spencer, Jules Jacobs, Bert Bertrand, Geo. H. Thurston, Ray Leavitt, Bettina Sheden, Selvia Brody, and Gertrude Sommers, 14-19. Next week, the Big Sensation company.

ORPHEUM (Wm. H. Quaid, mgr.) — Feature photoplays.

KEITH'S (Wm. F. Garyn, mgr.)—Bill 14-16: Eva Fay, Alick Lauder, Anne Sutherland and company, Mabel Johnson, Aflape's animals, and Joe Kramer and company.

Atlantic City, N. J.—Apollo (Fred Moore, mgr.) J. Lubrie Hill and his Darktown Follies of 1915 Dec. 14-16. The Yiddish actors were seen in "The Polish Wedding," Sunday night, 13.

NEW NIXON (Harry Brown, mgr.)—Jacobs & Jermon present City Sports, with Harry Koler, June Mills and Abe Leavitt, for four days, commencing Sunday night, 13.

VIRGINIA.—Feature pictures.

BIJOU.—Feature pictures.

CITY SQUARE, COLONIAL, CRITERION, COZY, CENTRAL and CHELSEA, motion pictures only.

Trenton, N. J.—State Street, for Dec. 14-16: Willard Dashiel and Mabel Griffith, in "The Other Man;" the Lasky-Belasco photoplay, "The Rose of the Rancho," and Buffalo Jones, Anthony and Ross, and Franklin. For 17-19 "The Bargain," photoplay, "The Aeroplane Girl," Barnes and Asher, and Ed. Winchester.

Hoboken, N. J.—Gayety (Thos. H. Sheeley, mgr.) the Gayety Players, in "The Havoc," Dec. 14-19.

EMPIRE (Wm. F. Fitzgerald, mgr.)—New Behman Show, with Lew Kelly, Lon Hascall, Ameta Pynes, Jean Irwin, James Ten Brooke, Vincent Mack, Harry Vann and Corinne Ford 14-19.

LYRIC (G. S. Biggs, mgr.)—Vaudeville and pictures.

Charleston, S. C.—Academy (Chas. R. Matthews, mgr.) Simper Simon Comedy Co. Dec. 14-19.

VICTORIA (Pastime Am. Co., mgrs.)—Bill 14-16: Two Kelso Boys, Gilmore and Castle, Ed. and Minnie Foster, Mr. Quick, and Sovetti and Antoinette. For 17-19: Pierlot and Scofield, Speigel and Jones, Rozella and Rosetta, and Stickney Circus.

PRINCESS, MAJESTIC, LYRIC, UNO, CASINO, ELCO and CRESCENT, pictures only.

New Haven, Conn.—Shubert (E. D. Eldridge, mgr.) this new theatre was opened Dec. 11, by Sam Bernard, to crowded house. "Potash and Perlmutter" 14-16.

HYPERION.—The stock company, in "In the Bishop's Carriage," 14 and week.

POLI'S (Oliver C. Edwards, mgr.)—U. B. O. vaudeville and pictures.

BIJOU (Eugene Wilson, mgr.)—Vaudeville and pictures.

GRAND (Dr. De Waldorf, mgr.)—Vaudeville and pictures.

Davenport, Ia.—Burtis (F. B. Powellson, mgr.) "The Blue Bird" Dec. 16. "Zudora" (pictures), third installment, 17; "A Pair of Sixes" 25, Pavlowa and Russian Dancers 28.

COLUMBIA (J. Harry Blanchard, mgr.)—Vaudeville, two shows daily, three on Sundays. Change of bill bi-weekly.

AMERICAN.—"The Girl That Won't Marry" was seen here 12.

Glens Falls, N. Y.—Empire (Joe Miller, mgr.) bill Dec. 14-16 Ray Fern, Capt. Jack Barnett and Son, Paul Petching and company, Marion Weeks, Hallen and Hunter, and Marcoe's Mannikins. Francis Starr 17, "The Spoilers" (pictures) 28, 29. Howe's Travel Festival 30.

WORLD IN MOTION and MAJESTIC, motion pictures only.

Jackson, Mich.—Athenaeum (Porter & Howson, mgrs.) "Peg o' My Heart" Dec. 18, "'Way Down East" 25, "Under Cover" 29.

BIJOU (Frank R. Lampman, mgr.)—Bill 13-16: Jean Bently, Dorothy De Shelle and company, Williams and Wales, Empire Comedy Four. For 17-19. Max Bloom, in "The Sunny Side of Broadway."

Kalamazoo, Mich.—Fuller (Cedric F. Lawrence, mgr.) "The Squire" (home talent), by the Moose Lodge, Dec. 16, "Rebecca of Sunnybrook Farm" 18, 19; "A Pair of Sixes" 25, "'Way Down East" 26.

MAJESTIC (Will Marshall, mgr.)—Motion pictures and vaudeville 13 and week.

COLONIAL, ELITE, LYRIC, ORPHEUM and NEW, motion pictures only.

LATER LONDON NEWS

(See page 5.)

DEC. 5.

Once more the London County Council has peremptorily refused to grant a liquor license to the London Hippodrome and to the London Coliseum. It has again refused Oswald Stoll permission to build his long contemplated Empire, at Fulham, a West London suburb. And it has inserted a condition in the license of the New Tivoli that, when it is rebuilt and re-opened, no liquor must be consumed in the hall itself—only in annexed bars.

Marinelli has recovered from Seymour Hicks upwards of $500 commission on engagements which were secured for him at the London Coliseum, but which he did not fulfill. Hicks claimed that Marinelli should have reserved for him a right to cancel these dates, so that he might appear in "Broadway Jones." But this did not appear in the bond.

Fanny Brough's death robs the stage of a brilliant characteristic comedienne, but lately, of health so uncertain that there was no dependence to be placed on her. She was well known in America. For some years she was exclusively engaged at Drury Lane. Cecil Raleigh, who died recently, was very superstitious, and had a great belief in Miss Brough as essential to his plays. He was well able to fit her with staccato jects. Collins thought she would make a hit in pantomime, and a part was written into "Hop o' My Thumb" three Christmases ago. She played unwillingly once, and walked out of the theatre. She was immediately replaced by her understudy, ready at all times, Alice Esden, now playing her roles in the States. Fanny Brough was a niece of Lionel Brough, and all her relatives were literary or theatrical folk. She had been an actress from her childhood—for forty years—and had played many roles, including Lady Macbeth, in her teens! Her last appearances were in "Sealed Orders." Miss Brough took a great interest in the affairs of her profession, and in the woman movement, and was assiduous in attendance at meetings and in speech making.

GOOD ACT ALWAYS WORKS.

The Dancing Kennedys are to play the Emery Theatre, Providence, R. I., for a return engagement in four weeks.

"THE OLD RELIABLE"
PLANTEN'S C C OR BLACK CAPSULES
FOR CATARRH & DISCHARGES

In answering ads. please mention CLIPPER.

MERRY XMAS AND HAPPY NEW YEAR
THE RAINBOW GIRL
MISS MAURICE WOOD
12 CHANGES IN 12 MINUTES (EVA TANGUAY'S DOUBLE) Direction PAUL DURAND
"QUICKEST WORKER IN VAUDEVILLE."—"N. Y. CLIPPER."

✱ SHARPS AND FLATS ✱

(EDITOR'S NOTE.—*This column is for Musicians, Singers, Musical Artists, Bally-Hoo Musicians, Calliope Players, Piano Players, Band Masters, Organ Makers, and all who are in any way performing or furnishing musicians or musical instruments for the profession of entertainment. Send in your news notes for publication to Editor of "Sharps and Flats,"* NEW YORK CLIPPER, *47 W. Twenty-eighth Street, New York.)*

MERRY Christmas to all musicians throughout the world. Be thankful you are in on some of the joys of life. You will be in the "Pit" on the stage, platform, dance hall, or cabaret during the Yuletide festivities, no doubt, but do not consider your lot a hard one. Be thankful that you are permitted to send forth from your instruments the sweet strains that tend to lighten the burdens of life and make glad the hearts of the lonely and depressed. Your vocation is an art. Your services indespensible, your mission a noble one, your presence a joy. Therefore, be glad you are a musician. Merry Christmas, musicians, throughout the world. Be thankful.

Do you remember when you played in the village band? Have you still got that old horn or drum. Take it out and look at it. Many pleasant memories, no doubt, surround the association.

W. M. EWING'S ZOUAVE BAND is one of the leading concert bands of the country. Chautauquas, fairs, parks, celebrations and vaudeville keep this sterling organization constantly before the public.

RAPHAEL EELICK, brother of Vic Eelick, bandmaster of the World at Home Carnival Band, is making a Winter of it in his home town, Elkpoint, S. D. Vic is also there.

J. H. HENLEY is director of the orchestra with the J. F. Fletcher Theatre Company, under canvas, now touring the Southwest. Francis Henley is with the same organization.

WHAT is the matter with the village band? Nothing. Read what *The Omaha* (Neb.) *Bee*, of recent date says "Not the least of the enjoyable features of our annual Ak-Sar-Ben celebration is the presence and music of the small-town band, which holds its place as an institution in our national life. Long live the band." Be not ashamed of the village band. Give them support. We must have music.

L. CLAUDE MEYERS is given credit for having last season, with the Allmann Bros. Shows, one of the best bands in carnivaldom. L. Claude is now solo clarinettist with the Harrison Theatre Company, touring Texas. He is a clarinettist of much renown.

FRANKIE HARRIS, the "boy wonder," with the Moredock & Watson Minstrels, is a tango drummer hard to beat. His statue being below normal makes him very noticeable among the big fellows.

WICHITA, Kan., has a girl's band of twenty pieces. They make many fair and celebration dates in season through that section of the country.

THE NEW YORK CLIPPER is the musicians paper. Its advertising columns bring quick results. Look over the advertising columns for musicians. Mention THE NEW YORK CLIPPER when writing the advertisers or to fellow musicians and others.

W. J. HARRIS is playing cornet in the orchestra at the Alamo Theatre, in Waco, Tex. L. Cordia Bell is violinist in the orchestra of the Majestic Theatre, same city.

J. H. JOHNSON'S Nomis Musical Comedy carries a ten piece orchestra, in season.

BANDMASTERS and music publishers' days will, in 1915, be very popular at fairs, parks and celebrations, as they have been in the past. The scheme is to play selections from the programs of the leading bands, and devote one day strictly to the hits of the leading music publishers. This scheme is generally given much publicty in the local press, and always proves a good drawing card to the event.

JACK PHILLIPS will again direct the band with the John A. Sparks Circus, in 115.

CHAS. E. JAMISON wants musicians for his carnival band for next season. His advertisement appears in this issue of THE CLIPPER. He is one of the most liked men in his line.

VICTOR EELICK has the faculty of keeping his band intact throughout a season. That surely speaks for his selection and treatment of the men under him.

MANY bands are now making tours over the leading vaudeville circuits.

ELIZABETH LAVIN is one of the soloists with bands that is rising rapidly in her chosen profession.

JOHN PHILLIP SOUSA has passed the three score mark and still active. Sousa's band and marches will live long. The band has toured the world several times, and is now on a tour of America.

THE Minneapolis, Minn., Symphony Orchestra has eighty musicians on its roster.

E. O. JONES looks after the band matters for Terry's "Uncle Tom's Cabin" Company.

THE European conflict has interfered seriously with the bands and orchestras in this country that depend upon foreign talent. Those that make concert tours suffer the most. Many have gone to the front for their various countries.

CORRINE WILSON, the band singer, is considering offers to enlist her services with one of the leading carnival bands for the coming Summer season.

OH, listen to the band. Isn't the music grand.

W. B. WEDGE, the calliope manipulator, is Wintering in Denver, Col. In the Winter he either acts on the stage or works in a newspaper office. In Denver he is doing the latter.

A. U. EELICK has been the bandmaster for a number of years with the Con T. Kennedy Carnival Band. He will no doubt be with the same outfit in 1915. He is now resting at his home in Kansas City, Mo.

DO YOU want work? If so, carefully scan the advertising columns of THE NEW YORK CLIPPER each week.

CHAS. FINCH was with the Ringling Bros.' Circus in 1898 when Tony Costello had the band. During his career as a professional musician he has been with the Barnum & Bailey Circus, Al. G. Field's Minstrels, Beach & Bowers' Minstrels and many other organizations of various kinds. For the past three years he has been retired and living at his home in Houston. He wants to hear from some of his former professional friends through the columns of THE OLD RELIABLE.

MANY Mexican orchestras and small bands have come into the United States since the unpleasantness has been in vogue in that country.

CHAS. E. JAMISON, bandmaster of the C. A. Wortham carnival, gives the following roster of his organisation at the close of the season: John Ewell and Lawence Selva, bass; Frank Stephens and Robert Parritt, baritone; Walter Thompson and Chas. P. Vreeland, altos; Jack Lee, Bert Davis Wm. McKee and Orval Eckhart, trombones; Roy White and Wm. Rice, drums; Arden Waters Banks Headley, J. A. Cubbison, Osman Ingerham and Alex McRae, cornets; B. W. Phillips, B. F. Kom, John Crannell and George Elder, clarinets.

ALL representative carnivals have a car separately and entirely for the band. That makes it nice when it is a nice car. They generally are.

TONY COSTELLO once directed the band with the Ringling Bros. Circus.

WHO is your favorite bandmaster among the big ones?

ARTHUR PRYOR is still the supreme master of the trombone.

J. ARTHUR GEIS, the tallest piano player in the world, recently closed his very lengthy engagement at the Crystal Theatre, Dallas, Tex.

THERE is considerable work now for the B. and O boys. It might be well for some more to learn the art of doubling. Did you ever give it a thought?

THE Wellington, Kan., Ladies Band consists of thirty-five suffragette soloists under the direction of "Si" Price. So you see it takes a man to lead them. They play many local and professional engagements. They hope to become nationally prominent. They may do this some day at the head of some big suffragette gathering in this country.

ADVERTISE in THE CLIPPER when you want musicians or bands. It is the only amusement journal that devotes any space to the professional musician. Write for rate sheets to-day. Send in news about your movements.

THERE are more Royal Italian Bands with circuses and carnivals than there ever was or will be in Italy. Strange, is it not?

EARL D. STROUT, bandmaster of the Tom W. Allen Carnival Band, known as Strout's Military Band, claims that his band remained intact without a change of any kind during season 1914. He calls them the best bunch of real fellows ever together. The roster as follows: Earl D. Strout, bandmaster and cornettist; E. O. Wharmond, C. E. Warner and Cecil Southwell, cornets; F. Hendrix, Phil Robins and Milford Graves, clarinets; Wm. Yonkers, Don McDaniels and Joe Headley, trombones; Gilbert Greaves and Fred Colberg, French horns; Garland Yarbough, Chas. French and C. S. Oakes, drums; Jerry Anderson, bass; Chas. Barnett, baritone.

POPULAR programs are popular with the masses who visit parks, fairs, expositions and celebrations.

L. CLAUDE MEYERS recommends that carnival musicians should curb their thirst.

FRANK G. WALLICK, for several seasons bandmaster of the Herbert A. Kline Carnival band, is very ill, in Christiansburg, Va. He wants to hear from his fellow musicians. Address him, care general delivery, that place.

EWING'S ZOUAVE BAND is as follows: W. M. Ewing, director; H. White, piccolo; C. Morgan, J. W. R. Brown, W. Ewing, Chas. Lane, D. Beal and L. Kendall, clarinets; J. Lovelass and K. Stacey, saxaphones; T. Nearing, L. Lounsavelle, E. Wharmund and A. Pendell, cornets; A. Brining and J. Bennefield, horns; V. Jarman, J. Carr and E. G. Bostwick, trombones; J. Jarmen and C. Ewing, baritones; R. Leo and R. Smith, Bass; Don Beal and F. Thomas, drums.

IT'S all in the arrangement. Some say. What do you say?

VICTOR EELICK'S BAND, with the World at Home Carnival, was as follows at the close of the 1914 season: Victor Eelick, director; H. Speimann and W. A. Garfield, cornets; Homer Clark, Fred Baish and Joe Lincol, clarinets; A. King and Theo. Thorson, horns; Cy Cranford, H. Burwell and C. E. Hearn, trombones; Fred Read and Tom Koontz, bass; Tony Griola, bass drum; Ben Craig and Chester Colter, snare drums.

DON'T miss next week's NEW YORK CLIPPER. Read it every week. Get THE CLIPPER habit. It is the musicians paper.

J. A. NORMAN, the band leader, makes his home in St. Louis.

THE AIR CALLIOPE CO., of Bloomfield, N. J., are furnishing their augmentors to most of the big circus bands for the coming season. Look at their ad. in this issue.

JACK TURNER AND VIC. HERBERT JR., the eminent cornet and trombone soloist, have stored their tabloid properties, owing to conditions in show business, and are now seen in New York City with the Geo. Hickman and company, playing vaudeville.

WENDALL HEIGHTON, manager of the Minneapolis Symphony Orchestra, spent a couple of days in Enid, Okla., recently, endeavoring to interest business men in a concert by his orchestra next Spring.

FRANK PALMA has been engaged to direct the band concerts at Coronado, Cal., during the season of 1915.

WHEN in either New York or Chicago make THE NEW YORK CLIPPER office your headquarters. Welcome.

JULIUS GEMS is one of the popular orchestra leaders of Ft. Worth, Tex.

RELIABLE and sober has much to do with the success of a circus or carnival musician.

VAUDEVILLE theatres and managers might add something to the box office receipts by popularising their orchestras by giving them a little publicity. Whenever a local celebrity shows up request him to lead the orchestra at a certain rising overture or to go in the pit with the boys. This is to be entirely governed by local conditions, of course. Give the orchestra some publicity, any way. Have a music week.

ONE OF THE GREATEST TALKING SONGS IN YEARS. OH! YOU SPOTLIGHT SINGER
"THE BAREFOOT BOY"
By JOHN S. BLACY (THAT DRIVES THE CATTLE HOME) SOME NOVELTY SONG
"JUST LIKE A ROSE"
By America's Greatest Song Writer, C. F. OLCOTT
WHERE THE IVY TWINES AROUND THE COTTAGE DOOR
Another Morning Glory Song by BARTBURGER & OLCOTT
"COME, LET'S BE SWEETHEARTS AGAIN"
ORCHESTRA MUSIC 10c A COPY
CLUB, $1.00 A YEAR
"Barefoot Boy" - Schottische
"Just Like a Rose" - One-Step
"Sweethearts" - Waltz Song
"Where the Ivy" - Hesitation
"Chinese Honeymoon" Fox Trot
(Everybody Knows It)
PROF. COPIES FREE FOR RECENT PROGRAM
E. J. MURRAY MUSIC CO.
324 DIAMOND ST., PITTSBURG

WHITE RAT NIBBLES.

WITH a long, green ticket tucked snugly away in his inside pocket, Dave Rose and wife will shortly away on the Pantages' time. Bon voyage and much health, David.

DON'T forget our telephone number is 8780-Bryant.

'TIS your duty, actors, to become a member of our organisation. Come around and get acquainted.

OTTO BROS. are once again re-united. Positively! They do a German act. Someone accused Ernie of being a singer. I think it was Johny Bell.

THE bar is open from 10 A. M. until 8 A. M. next morning. That goes for pool and billiard room also. Get our handsome Fred Jeffreys.

ONE of our stanchest members is Robt. Henry Hodge. He spends much of his spare time at club when not working, but still retains his Fairhaven home.

JOE P. MACK, again himself, will take charge of our Thursday night scampers. That our business will increase is a surety.

ERNIE CARR has the war question down to a science. He lectures each evening in the reading room. What makes his war spell worthy of attention is the quietness in which he puts it over; without grease, music o set rock, which makes it easier.

EXTRA! Maxwell Reynolds, late co-star with Rose Stahl, is coming East.

SAW Bert Levy yesterday with same beard and same smile; both are becoming.

WM. FOX, of Box Office Attraction Co., has one able and most capable man in all departments of theatricals. His name is Billy Bach, not forgetting Mr. Carlton, Mr. Clifton and Mr. De Carlton.

WILL members with burlesque, musicals, and in all branches, talk Ratdom, and try secure one or more new members—please!

HAVE you paid your dues!

BELOW is a list of our life members. No doubt you know many by reputation or personally. Some names, are they not? Besides we have thousands of more good hard working "Rats" and with Big Chief Fogarty's guidance a few more thousands will be captured. Kindly note the life members.

Henry Bergman, Edward Castane, Edward Clark, Will H. Cohan, Harry Coleman, Jack Conway, Will J. Cooke, Samuel J. Curtis, Robert L. Dailey, Geo. Delmore, Harland Dixon, James F. Dolan, Patsy Doyle, Gordon H. Eldrid, Cecil Emmett, Leon Emmett, Frank Evans, Chas. H. Farrell, Frank Fay, Frank Fogarty, A. A. Ford, "Prince."

Edward Garvie, "Happy" Jack Gardner, Bobby Gaylor, Alf. Grant, Burt Green, Gerald Griffin, Hal D. Groves, Lon Haskell, Chauncey D. Herbert, Dr. Carl Herman, Robert Higgins, Dick Hume, Roheiela Inna, Jno. W. Jess, Al. Jolson, Harry Kelley, Edwin Keough, Charlie King, Ernest Kisting

Bert La Ment, Jules W. Lee, Geo. Le Maire, Bert Levy, Tom Lewis, Ralph Lohse, Colie Larella, Dick Lynch, Junie McCree, Tom McNaughton, Charles McPhee, Joseph P. Mack, Dave Montgomery, Geo. W. Monroe, Sam Morton, Tom J. Nawn, Fred Niblo, Jack Nolan, Frank North, Greg. Patti, Corse Payton, Pat Rooney, Eddie Ross, Thomas Russell, Thos. J. Ryan, Walter Sanford, Tom Smith, Fred Stone, W. W. Waters, Thomas Welch, C. E. Willard.

Ladies: Gladys Arnold, Cora Youngblood Corson, Grace La Rue, Alice Lloyd, Lillian McNeill, Marie A. Russell, Dorothy Vaughan.

Those of you who are doing naught on this coming Sunday, and who know our chairman of house committee, Joseph P. Mack, take Bronx subway car, get off at One Hundred and Seventy-fourth Street, walk North to Elsmere Theatre, "the Palace of the Bronx," where, at 8.15 P. M., Joseph sets the ball rolling under his management, with high class vaudeville and photoplays. This much, brothers, you can do for one, who, for two years, without compensation whatsoever, has done much to help make our grand order a success. Dr. Charles A. Mauson, I know, will surely be there, also Counsellor James Timony, of Brooklyn. Thanks, Joe, for your kind offer. Much success to you.

ELLSMERE THEATRE, Southern Boulevard and Ellsmere Place, Bronx car to One Hundred and Seventy-fourth Street.

CHAS. MARTIN and Herold G. O'Hare are a big attraction for Tell Taylor. Won't so, I'll "tell you."

WHAT a loss, and many will surely miss him. Brother Bob Scott, late of Howe and Scott, then Howell and Scott. All through his life naught could be said against him. I feel for you, Charlie, and extend my feelngs to you and yours. "May his soul rest in peace."

BESIDES being a regular athlete, with a little bit wee more practice, John W. Mangels may make a genuine walter. Watch him around our scampers.

LENNIE, of Clayton and Lennie, does five shows a day. Where? I'll tell thee. Three for Loew and two at club house. Don't weaken, Lennie, the "panic" is one.

DO NOT know if our "Tubby" Garron is infatuated with Boston or not, but know he is still indulging. We miss you, Tubby. "A Merry, Merry Christmas."

NOTES.

THE entertainment given Dec. 8 at the Strand Theatre, for the benefit of the Belgian Relief Fund and the Special Actors' Fund, netted $15,000.

ETHEL BROUGHAM (Mrs. Martha Mann) is in receipt of a testimonial from the local G. A. R. Post, in reference to her rendering of "The Star Spangled Banner Jubilee" at the New Armory in November. She has arranged to fill a professional engagement at Oxford, N. Y., during Christmas week, on which occasion she will be the guest of Colonel Graham and wife, and delight the inmates of the Home for Veteran Soldiers and their wives in that town.

"DRIVEN," the new Charles Frohman production, opened Dec. 11 at the Apollo, Atlantic City.

THE Bronx Opera House remains closed Christmas week until Friday afternoon. "The Miracle Man" will play for the rest of the week.

CHARLES FROHMAN intends to produce a series of comedy skits set to music some time during May. He will import several well known English players to enact the principal roles. The skits will also have the services of a well trained chorus.

"THE SECOND MRS. TANQUERAY," given Dec. 11 at Wallack's Theatre for the benefit of the Duchess' War Hospital, realized $2,500.

THE Charleston, Ill., Grand Opera House, owned by J. E. Osborne, of Decatur, Ill., was completely destroyed by fire, Sunday night, Dec. 13.

THE Children's Festival, inaugurated in 1877 by Aunt Louise Eldridge, Tony Pastor and Mrs. E. L. Fernandez, and continued under the guidance of William Harris, Bijou Fernandez and Mrs. Anna V. Morrison, will be held this year on Dec. 27 at the Hudson Theatre.

OWING to the great success of "Watch Your Step," Charles Dillingham has commissioned Irving Berlin, the composer, to write another musical play, which Mr. Dillingham will produce next season.

(MISS) PERCY HASWELL will leave New York this week to begin a stock season at the Crescent, New Orleans, La. Lee Grove will again manage Miss Haswell's company.

"TWIN BEDS," having proved such a success at the Fulton Theatre, New York, a road company will be organized, opening in Atlantic City, N. J., about Christmas.

GEORGE M. COHAN, who is pictured in this issue as he appeared when a mere child, rushed in to substitute for George Nash for three performances in "The Miracle Man" last week.

THE Modern Play Co. has leased the Park, New York, to open Dec. 21 with "Polygamy." The corporation includes Lawrence Anhalt, Clinton Moffet and Helen Tyler.

LEW FIELDS opens 25 at the De Kalb, Brooklyn, for eight days.

WM. PITT RIVERS opened his new dance hall in Brooklyn Dec. 11.

"THE HEAD HUNTERS" pictures are at the Montauk, Brooklyn, this week.

BENJAMIN NAMM will take charge of his Grand Opera House, Brooklyn, Dec. 25, and will install a stock company.

BERT LEVY goes with the World Film Corporation.

HARRY LAUDER sailed 12, taking with him contracts with William Morris to return to America in the Spring for a twenty weeks' tour.

THE Hammerstein re-modeling plans, filed with the Building Department, would require the acquisition of a ten foot strip, for an alley, North of the theatre.

THE New York Stock Exchange re-opened Dec. 12 for the first time since July 30. A decidedly strong market showed complete absence of selling pressure.

THE Chicago Association of Commerce has voted unanimously in favor of moving the hands of the clock forward one hour for the purpose of gaining an hour more of daylight at the end of the day.

MRS. KELMENSON, of New York, received a verdict of $400 against the Metropolitan Opera Co. for being ejected from a seat in the Opera House on April 12, 1913.

GEORGE GROSSMITH, the English actor-manager, arrived 12 from England, to produce "To-Night's the Night" at the Shubert, Dec. 25. With him were members of the company, including: James Blakeley, Maurice Farkoa, Gladys Homfrey, Gertrude Laarhoven, Peggy Kurton, David Burnaby, Iris Hoey, Laury De Freece and Fay Compton. Frank Tours, a musical conductor, and forty chorus members had previously arrived. This is "The Pink Dominoes" skit, as announced first in THE CLIPPER.

"NINETY IN THE SHADE" is rehearsing with Otis Harlan, Victor Morley, Ed. Martindale, Philip Sheffield, Geoffrey Stein, Ralph Nairn, Florence Dillon, Vida Whitmore, Eleanor Henry and Dorothy Arthur.

THE CASTLES will dance on the Forty-fourth Street Roof, called "Castles in the Air."

SULLY'S "Barber Shop" will be re-produced next week, with Harry Fox, Conroy and Lemaire, and Loney Haskell in the cast.

LOUIS MANN will do the films in "Elevating a Husband," for the Lasky Feature Play Co.

MAY IRWIN will shortly show a new play by Leroy Scott.

MRS. GEORGE BROADHURST has asked for an increase of alimony from $9,000 to $50,000 a year.

SAM D. HYAMS producer and manager, with offices in the Columbia Theatre Building, New York, has bought the exclusive rights to the five-reel picture of "Oliver Twist," featuring Nat C. Goodwin.

THE lease of Loew's Theatre, Waterbury, Conn., expires Dec. 15, and after that date it will again be a Fox house. Business has only been fair for the past month.

THE Alice Gilbert Musical Comedy Co. will open at the Music Hall, Newport, Ky., week of Dec. 20, for a regular road tour, booked solid through to the Pacific Coast. Miss Gilbert recently closed a most unsuccessful season with a musical comedy. The Alice Gilbert Musical Comedy Co. will have Alice Gilbert, W. T. Hawley, Harold Gilles and Ralph Smith as comedians, and a big chorus.

THE Green Room Club had a "beefsteak" dinner Dec. 13, at its clubhouse, in honor of Irvin Cobb.

PARKS AND FAIRS

W. H. STRATTON INTERVIEWED.

SECRETARY OF THE TEXAS STATE FAIR LOOKS FOR BIG THINGS NEXT YEAR.

CHICAGO, Dec. 12.

W. H. Stratton is a big man in Texas, and is secretary of one of the biggest State fairs and expositions on the North American continent. He attended the twenty-fourth annual convention of the American Association of Fairs and Expositions recently held in Chicago, and during his sojourn in the Windy City honored the Western bureau of THE NEW YORK CLIPPER, as is his usual want, with a call.

Secretary Stratton is a man of ideas and of great executive ability; he is the personification of genial courtesy and a true type of Southern chivalry. Moreover, he is a student of amusement conditions, as well as a keen observer of commercial activities.

In making a forecast of the prospects held forth for the Texas State Fair, in Dallas, next year, Mr. Stratton made it plain that he and the directors of this great institution were not at all depressed by the slump this Fall which had materially affected the Southern fairs. And in evidence of their confidence in the future he cited the fact that the Dallas State Fair Association had taken over the Dallas Cycle Park, covering an area of many acres, as an addition to the fair grounds, and that in doing so it was necessary to move back four blocks of houses. The Dallas State Fair, in point of magnitude and general excellence of architectural and other equipment, ranks with the Canadian National Exposition, at Toronto; the Minnesota State Fair, at Hamline, and the Virginia State Fair, at Richmond. It is a matter of opinion, by those who are familiar with these institutions, which is the greater.

SITUATION IN SOUTH CLEARING.

The Dallas Fair buildings are constructed of concrete and steel, and between seven and eight hundred thousand people pass through its magnificent entrance every Fall, during the sixteen days in which the fair is held. There are several permanent amusement devices which are operated throughout the Summer season, among them being: Ye Old Mill, Scenic Railway, roller coaster and carousel. The excursion business to the Dallas Fair is something enormous, as patrons are drawn from all of Texas, from Oklahoma, New Mexico, Colorado, Kansas, and, in fact, from points in all parts of the United States.

During his attendance upon the Fair and Exposition Convention, in Chicago, Mr. Stratton surveyed the amusement offerings which will be available for the Dallas Fair next year, and intimated that more money will be spent in this department than ever before, and that it was the intention to secure the very best in the way of outdoor amusements.

The situation in the South, according to Mr. Stratton, is gradually clearing, and a steady improvement is noticeable. Texas is an empire within herself, covering a area four times the size of France, and greater than New York and New England States combined. Her resources are tremendous, and ever growing in volume. Mr. Stratton predicted a rosy future for State fairs, and he complimented THE NEW YORK CLIPPER upon the intelligent and aggressive manner this publication covers the field.

IOWA FAIR MANAGERS CONVENTION HELD IN DES MOINES.

The Iowa Association of County and District Fair Managers and the State Agricultural Association met in convention in the Savery Hotel, at Des Moines, Ia., Dec. 8, 9. The sessions were largely attended and the following officers for 1915 were elected: Joe Morton, of Sioux City, Ia., president; J. O. Backner, Clarinda, vice president; J. O. Lauer, Waverly, secretary and treasurer, at the seventh annual meeting of the County and District Fair Managers, and the following papers were read: Making the Fair Pay, L. H. Pickard; The Automobile and the County Fair, J. P. Mullen; State Aid for County and District Fairs, W. M. Clark; Uniformity in Premium List Classification, Roy F. O'Donnell; The Cedar Valley, A New comer, H. S. Stanbery! The Speed Program, a Free for All, by horsemen and secretaries. Banquet was held Tuesday evening, Dec. 8. H. O. Leach was toastmaster, and addresses were made by Hon. James R. Hanna, Governor George W. Clarke, and Hon. T. E. Taylor. Among those present from Chicago were: Fred M. Barnes, Ben Rosenthal and Bud Mensel, of the F. M. Barnes, Inc., and Felix Reach, of the Robinson Amusement Corporation.

At the State Agricultural Convention, Dec. 9, addresses were delivered by Hon. T. E. Cameron, R. K. Bliss, A. A. Burger, W. W. Marsh, Howard Evans and George M. Chappel.

The Iowa fair managers are progressive men, much good was accomplished at the Des Moines meeting, and broad lines were laid for the conduct of next year's fairs.

"THE HIGH COST OF LOVING" will be played by the German Stock Company Dec. 16, under its original name, "Die Spanische Fliege."

H. GRANVILLE BARKER, the London manager, arrived Dec. 12 on the Red Star Liner *Lapland*.

"THE BOOK OF NATURE," moving pictures of animal life, will open at Wallack's, New York, Dec. 21.

A No. 2 "Twin Beds" Co. will open Christmas week at Atlantic City, N. J.

RICHARD CANFIELD died Dec. 11, from injuries sustained by a fall.

MRS. MARY LUESCHER, mother of Mark Luescher, died at Buffalo, N. Y., Dec. 10.

HAROLD VOSBURGH will support Marion Murray in her vaudeville sketch, "The Modern Prima Donna."

THE Garrick, New York, lease, held by Charles Frohman, expires May 1, 1915, and the house will revert to Mrs. Edward Harrigan.

"ACROSS THE BORDER," the one act play which has made such a success at the Princess Theatre, New York, will be used to open the Toy Theatre, Boston, Mass., the first week in January.

ZELIE MINOR, of Richmond, Va., comparatively unknown to the world of music, is the composer of the third set of pieces selected from the many submitted to Winthrop Ames, in response to his recent offer to play new, unpublished American music during the intermissions at his Little Theatre. Her work shows serious attempt at writing polyphonic music on classic models.

INEZ MILHOLLAND will again be seen in vaudeville at the Palace, New York, for a few weeks' engagement.

"WARS OF THE WORLD," at the Hippodrome, will be presented twice daily throughout the week of Dec. 14, for the benefit of the Christmas Fund.

"THE BELLS" will be given a performance Dec. 16, in the Plaza Hotel, under the auspices of the Castle School of Tarrytown, for the benefit of the Belgian Relief and Home Charity Funds.

EFFIE GRAHAM was seriously injured Dec. 13 in an automobile accident.

CHAMPLIN IN NEW REPERTOIRE.

Have you ever stopped to think what constitutes the foundation of success? How it is achieved, and from whence it comes? Success is not born in a person, but comes to him or her only by deep thought, hard work, common sense and ambition. Many persons have ambition to do all kinds of things. They have excellent ideas and will talk with others about the same, but when it comes to putting those ideas into practical use they are lacking, for therein comes experiment, try-out, venture, and ofttimes great expense.

To conduct and successfully run a popular priced traveling organization necessitates a whole lot of good judgment, far-seeing study, hard, conscientious labor and close attention to detail. That is the secret of the success of Chas. K. Champlin, whose picture adorns the front page of this issue.

He has gradually mounted the ladder of fame, step by step, until he has reached the topmost ranks, and has succeeded in grasping the goal of his ambitions and success; and that was to own and manage the best traveling stock organization in the country, and put behind him the old style repertoire, and bring to the front the new style.

This has been accomplished, as the theatregoing public has lost all interest in the gatherings of poorly paid, inexperienced actors in lurid melodrama.

But there is a "new repertoire," and Mr. Champlin and his company have made it stand out by presenting the best metropolitan successes at popular prices assuring his patrons renditions of these great successes by mounting each play with complete scenic and electrical equipment, and placing each on a par with any of the high class plays given at $1.50 and $2.00, and keeping such harmony in his company that actors know that they will have a pleasant as well as a long season.

Professionals know that to hold records for house business in nearly all the cities in which they play means that success is with the man they work for, and it is by knowing this that actors and actresses of the highest calibre are glad to be associated with this organization, for it means to the sensible actor a long season, all week stands, no lay-off, and salaries that are better than the majority of the high priced attractions pay.

Many actors have shunned the idea of a repertoire engagement just as at one time they shunned the idea of working for motion pictures. They seemed to be afraid it would hurt their standing, that it would lower them in the eyes of the public, when if they only knew that it takes actors of real merit to hold down a good repertoire engagement. The sensible repertoire actor saves a lot of money during a season of forty-two weeks, while the average actor of the high priced shows is hunting the agencies for that Broadway engagement that so seldom comes.

It was sixteen years ago that Charlie Champlin started out with his own company of twelve people, playing the small towns. His ideas of conducting a repertoire company soon bore fruit, and after his second year he commenced to break house records for week's business at popular prices.

Other companies prominent in the repertoire field during Mr. Champlin's time were: James R. Waite Co., the Spooner Dramatic Co., Corse Payton Co., Minnie Lester Co., Maude Hillman Co., Franklin Carpenter Co., Bennett-Moulton Co., Bubb Comedy Co., Geo. Wilson Co., Thos. Shea Co., Alma Chester Co., Jessie Sawtelle Co., Dot Carroll Co., Klark Scoville Co., Kittie Rhodes Co., McCauley Patton Co., John J. Kennedy Co., King Dramatic Co., Ullie Akerstrom Co., Joe Green Co., Mabel Paige Co., E. V. Phelan Co., May Fiske Co., Mamie Fleming Co., Harvey & Gage Co., Emma Warren Co., Chas. King Co., J. B. Carner Co., Murray & Mackey Co., Lorne Elwin Co., the Franklin Stock Co., Spear Dramatic Co., J. Al. Sawtelle Co., Himmelein's Ideals, Will A. Peters Co., the Schiller Stock Co., Chase-Lister Co., C. W. Roe Co., Clarence Bennett Co., Chester Wallace Co., C. W. Parks Co., the Keystone Dramatic Co., Chester De Vonde Co., Dilger Cornell Co., the Horne Dramatic Co., Leigh Delacey Co., International Stock Co., Simm Allen Co., William Partell Co., the Adam Good Co., Avery Strong Co.

Brandon Courtney Co., Klark Urban Co., Peruchi-Beldino Co., Earl Stock Co., the Morey Comedy Co., Marks Bros. Co., George Summers Co., Harder Hall Co., Kirk Brown Co., Myrkle Harder Co., Chicago Stock Co., Helen Grayce Co., Peruchi Gypzene Co., Gladys Klark Co., Belgarde Stock Co., Campbell Stratton Co., Whiteside Strauss Co., Cook-Church Co., Elroy Stock Co., Chester Keys Co., Daisy Harcourt Co., Keys Sisters Co., Wood Dramatic Co., Irene Meyers Co., the Manhattan Stock Co., Phil Levy Co., Chas. K. Harris Co., Chester Bishop Co., Morris-Thurston Co., Jack Hoeffler Co., Jere McAuliffe Co., Doyle Stock Co., Cutter Stock Co., Laura Davis Co., Knickerbocker Stock Co., Yale Stock Co., Winniger Bros. Co., Tommy Shearer Co., Baldwin Melville Co., Conroy & Mack Co., May Laporte Co., Mattice Stock Co., Daniel Ryan Co., George Fenberg Co., Edwin Emery Co., Harry W. Taylor Stock Co., Ferdinand Graham Co., Emma Bunting Co., Garside Condit & Mack Co., Aubrey Stock Co., Kate S. Keith Co., Arthur Chatterdon Co., Winifred St. Claire Co., Phil Maher Co., Clara Turner Co., Nancy Boyer Co., Marguerite Fields Co., Alhambra Stock Co., Earl Burgess Co., and others.

While witnessing the production of "The Heart of Maryland" at Poughkeepsie, N. Y., recently, a member of THE CLIPPER staff was deeply impressed. The "S. R. O." sign had been hung out early. The house was thronged with Poughkeepsie's most fashionable people, and when Mr. Champlin made his appearance on the stage he was accorded a flattering reception; an ovation that would make a stranger feel he had known Mr. Champlin a long time.

Champlin's popularity, however, is not entirely due to his capacity for making friends. This would not "get him by" unless he was also an actor of ability, and Champlin is just that. Aided by an excellent stage appearance and a good speaking voice, he possesses the ability that marks him an exceptionally clever performer.

After the performance of "The Heart of Maryland," which, by the way, was a clean-cut, detailed rendition that would do credit to a Broadway production, the writer went back to Mr. Champlin's dressing room.

He was giving orders to his stage manager how he wanted his properties and stage settings improved for the next day's plays—"The Man from Home" and "The Littlest Rebel." He looked up and greeted the writer with a warm handshake, and in one breath he uttered five sentences: "Wait till I get dressed," "How did you like the show?" "Did you get a good seat?" "We turned them away." "As soon as I get dressed we'll go over to the Morgan House and have a good feed." And we did.

NEW SHUBERT OPENS.

The new Shubert Theatre, New Haven, Conn., was opened on Dec. 11 by Sam Bernard. The new house is located in the rear of the Hotel Taft. It is of fireproof construction. The decorative scheme is impressive for its simplicity. The color is old ivory, which is followed out in all the fittings. There are fourteen proscenium boxes, and the seating capacity is 1,900.

The orchestra pit is of the newest design, and is sunk below the level of the floor.

The lighting system was installed by the W. G. Cornell Co., of New York.

The stage itself gives ample opportunity for the setting of the scenery for the largest show now on the road. E. D. Eldridge will be the local manager for the Shuberts. On the opening night there was a large party from New York, including Mr. Shubert, and a large attendance from Boston.

B. S. MOSS ON VAUDEVILLE.

B. S. Moss, one of the foremost of the newer cluster of managers who have won sensational success in vaudeville in Greater New York and elsewhere within the past half dozen years, is optimistic regarding the ultimate development of the many realms of what might be termed the native varieties.

In discussing vaudeville last week Manager Moss, who directs the policies of the Hamilton, Jefferson, Eighty-sixth Street, Plaza and McKinley Square Theatres, as well as those of the twenty-five vaudeville theatres of the Amalgamated Vaudeville Circuit, said:

"I prophesy that within the year no less than half a dozen of the best makers of plays for the regular stage will have material going the rounds of the varieties.

"Heretofore it has been left solely to the individual players to take the initiative in inducing playwrights of the first class to provide suitable playlets for the players' exploitation. I predict that before very long vaudeville managers in some sort of combination will succeed in inducing series of headline dramatists to turn their short idea products into vaudeville.

"Richard Harding Davis and one or two others of the main line headlights of the country's drama have elevated the spirit of programs of the varieties now and then in the past, but the venture in each instance has been the project of a performer.

"My prophesy apprehends that all the leading playwrights will find a dignified and profitable channel for their tabloid ideas in vaudeville, and that vaudeville managers in some sort of affiliation for the purpose will see that the authors are rewarded as commensurately for their tab ideas in this way as they would be for a longer play, *pro rata*, offered on royalty in the regular legitimate theatres.

"I have found that whenever I could stick the name of some accepted celebrity as author in front of my houses or in my advertisements, as the author of a vehicle current, my business proportionately increased.

"I, for one, am willing to subscribe liberally for the privilege of offering such wares once or twice a month at my houses, and would be glad to pay my share of royalties down in advance as soon as authors will indicate their willingness to deliver material to me which I may myself produce.

"I do not limit my offer to the makers of serious plays. I will at the same time welcome any abbreviated musical comedy idea, as well as any other idea with a big name behind it that may be shaped into the form in which the public is trained to accept the varieties in this country."

VESSELLA, BANDMASTER AND COMPOSER.

Oreste Vessella, whose band has been a feature in Atlantic City during the past eleven years, and whose band concerts have been given in the principal cities of the United States the past three Winters, will enter in the field of American composers of lyric music. Mr. Vessella has written the music of a musical comedy entitled "The Girl of Girls," and will present the same for the first time in Washington, D. C., on Jan. 4, after which the production will be seen in Philadelphia, Baltimore and New York. Vessella came from Italy twelve years ago, where he belonged to the household of an uncle who is well known in Naples and Rome as a musician, being director of the Royal Municipal Band of Rome, one of the finest bands in Europe. He is also a professor of the famous St. Celia Academy of Music of Rome.

OUT OF TOWN NEWS

WASHINGTON.

Washington was treated to three plays new to this city week of Dec. 7, "My Lady's Dress," "The Fallen Idol" and "The Perfect Lady," and all well received.

BELASCO (L. Stoddard Taylor, mgr.) — "The Fallen Idol," by Gus Bolton, received its first presentation on any stage Dec. 7, and was well staged by Fred Latham. The company, consisting of Bruce McRae, John Milton, Charles B. Wells, Robert Schable, Virginia Pearson, Alice Lindahl and Marie Chambers, is an excellent one, and a fine performance was given. Good business ruled for the week. The Universal Moving Pictures Co. presents "Damon and Pythias" week of 14. The Fuller Sisters gave a delightful entertainment matinee 10. Harry Lauder and his associates had their admirers out in full force matinee Friday, 11. The last of the illustrated travel talks by Harry O. Ostrander, occurred Sunday, 13. Subject, "Ceylon and India."

COLUMBIA (Fred G. Berger, mgr.)—Rose Stahl, in "The Perfect Lady," with an excellent supporting company, gave a fine performance, and drew good business week of 7. "Thirty Leagues Under the Sea," pictures, week of 14. David Bispham delighted a large house matinee 11. Burton Holmes' travelogues Sunday, 13. Margaret Anglin, in "Lady Windermere's Fan," 14-19.

NATIONAL (Wm. H. Rapley, mgr.)—"My Lady's Dress," with a fine company, headed by Mary Boland and Leon Quartermaine, drew good business week of 7. "Ben-Hur" week of 14. Philadelphia Orchestra, matinee, 15, with Mme. Schumann-Heink, soloist, and Leopold Stokowski, conductor.

POLI'S (Louis J. Fosse, mgr.)—"The Lily" was excellently given by the Popular Players week of 7. Charles Mackay, Robert Lowe, Jerome Kennedy, Daniel Hanlon, Corbett Morris, Lillian Kemble, Katherine Stanton and Helene Marqua all did good work, and good business ruled. "Charley's Aunt" week of 14. "Cinderella" next.

CASINO (A. Julian Brylawski, mgr.)—The usual up-to-date vaudeville and new pictures are given week of 14. Sunday concerts do well.

COSMOS (A. Julian Brylawski, mgr.)—Bill 14-16: Booth and Hayward, Mercedes Bocke and company, Kid Egan, "The Village Choir," Stross and Becker, and new pictures. Sunday concerts, well featured, and music by "That Orchestra," do capacity.

GAYETY (George Peck, mgr.)—Al. Reeves' Beauty Show drew big business week of 7. The Globe Trotters week of 14.

B. F. KEITH'S (Roland S. Robbins, mgr.)—Bessie Clayton, assisted by Lester Sheehan and the Clayton Sextette; Jack Wilson and company, Paul Morton and Naomi Glass, in a new feature, "Before and After;" Ideal, the beautiful mermaid; Sophye Barnard, "The Red Widow" star; Mrs. Gene Hughes and company, in "Lady Gossip;" Lou Anger, Sherman and Uttry, the Hearst-Selig News Pictorial. Sunday concerts, well featured, do capacity.

MAJESTIC (Thomas Reynolds, mgr.)—The Sunshine Girls had good business week of 7. Burlesque by the Majestic Stock week of 14.

NOTES.

JOE WEBER was among the audience who witnessed the performance of "The Fallen Idol," and also Guy Bolton, who, after many repeated calls, made his appearance and acknowledged his appreciation.

A QUEER combination at the leading theatres week of 7: "My Lady's Dress," "A Perfect Lady" and "The Fallen Idol." The beauty of this trio is that they are all good plays.

WORD from Niles, Mich.—One Jeppe Delano says he may not make his trip to Boston this Winter, and states farther if he should come via Washington, he fears he will never get away.

A PRETTY wedding took place Dec. 9, at the home of the bride, when Margaret A. Miller and Frank B. Schmid, the popular treasurer of Poli's, were married, Rev. Dr. Clark, of Hamline M. E. Church, officiating. Eddie Talbert acted as best man, and Elisabeth Humphrey was the maid of honor. Later Mr. and Mrs. Schmid will be at home at the Belgrade Apartments.

WHAT S. Z. Poli and his manager Louis J. Fosse, intend to do for the Children on Xmas will cause the oldest inhabitant to sit up and take notice. It will be one big surprise to the young and old.

THE Columbia will show a streak of economy during the week of 21, with the first four days dark, but Manager Berger has a strong attraction for Xmas.

THE Washington amusement patrons are a loving set for their stars and stock favorites, and are always eager to know where they are. Now they are anxious to know what has become of the Poli Popular Players that left us. As far as known, Jane Morgan went to New Haven, Louise Kent left for New York, Herbert Dobbins joined stock in Philadelphia, William Evarts went to Chicago, Russell Fillmore joins the Percy Haswell Co., Marie Carroll goes to a stock company at Mt Vernon, N. Y.; Joseph Kiley, popular doorkeeper, left for New Haven; Stanley James is undecided where he will land, James Thatcher, late manager, has not yet decided what he will do to use up the rest of his vacation, with trips to New York or auto rides. The latest is that he goes to Bermuda.

THE Majestic has started off well. The business staff: Thomas Reynolds, manager; Billy Bowman, treasurer and press agent; I. Wagner, stage carpenter; Ed. George, advertising agent; Frank White, properties; Ed. Peacock, electrician; George Gay, doorkeeper, and O. V. Schofield, leader of orchestra.

"THE GIRL OF GIRLS," music by Oreste Vessella; libretto by Edward Paulton, will have its *première* Jan. 4, at the Columbia. The cast will include: Alexander Clark, Natalie Alt, Charles Angelo, Frank Pollock, Leslie Lucy, Daisy Belmore, Charles Butte, Ben Hendricks, Jeannette Thomas, Olive Osborne, and John Sterling.

Atlanta, Ga.—Atlanta (Homer George, mgr.) Maude Adams, Dec. 14, 15, in "The Legend of Leonora;" "Seven Keys to Baldpate" 17-19.

FORSYTH (H. L. Cardoza, mgr.)—Bill 14-19: Nonette, Whipple, Houston and company, Liane Carerra and company, Malia and Bart, and Novelty Clintons.

BIJOU (H. L. De Give, mgr.) is dark 14-19.

MILL (A. K. Jones, mgr.)—Burlesquers, playing to good business.

AMERICAN and BONITA—Tableau and motion pictures.

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Macon, Ga.—Grand (D. G. Phillips, mgr.) Al. H. Wilson, in "When Old New York Was Dutch," Dec. 15.

PALACE (J. B. Melton, mgr.)—Feature pictures. "The Winsome Widow" 10.

PRINCESS (Angel Soteropolous, mgr.) — Feature pictures.

MAJESTIC (D. N. Baldwin, mgr.)—Comedy sketches and pictures is the policy of this house for week of 7.

Dublin, Ga.—Bertha (S. J. Lord, mgr.) Al. H. Wilson Dec. 14.

CRYSTAL, PALACE and AMUSU, moving pictures.

Racine, Wis.—Orpheum (Maurice Hankinson, mgr.) bill Dec. 13-16: Paul Kleist and company, Sabini and Grovini, Lillian Doone and company, and Rooney and Bowman. For 17-19, a dramatic tabloid, "The Squaw Man," and moving pictures.

WHITE HOUSE—Vaudeville and moving pictures.

MAJESTIC, GRAND, RACINE, BIJOU, AMUSU, AMERICAN, REX and CASINO, moving pictures only.

NOTES.

THE appearance of Dr. Cook, Arctic explorer, at the Orpheum, 10-12, was a big card.

ELKS' arrangements for assisting one thousand poor children Christmas Eve, about completed.

Pensacola, Fla.—Pensacola O. H. (Sidney P. Levy, mgr.) "The Shepherd of the Hills" Dec. 14. House is dark rest of week.

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C. W. BENNETT INSURES.

C. W. Bennett, formerly of the Bennett Canadian Theatrical Circuit, is now a special agent for the Equitable Life Assurance Company, with offices in New York, and is specializing in the theatrical field. He sold out his Canadian theatrical interest some years ago, and started a circuit in the West Indies and Central America, but has been an invalid for nearly two years.

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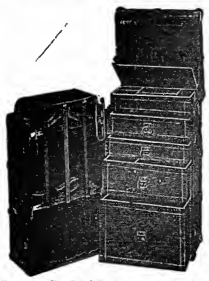

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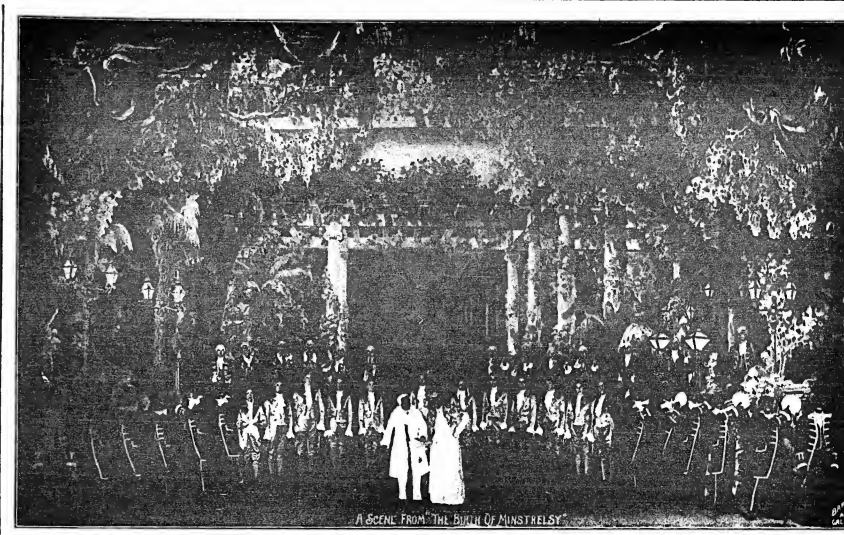

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AL. G. FIELD NOTES.

Indiana and Illinois, with their cold rains, were more inviting to the members of the Al. G. Field forces than the balmy temperature of old Arkansas. The last five days of our most pleasant Southern tour were made miserable by the dense smoke from the forest fires that raged around us. The only glimpse we got of the fires was on route from Hot Springs to Pine Bluff. Our train crept along at a speed of four or five miles an hour, the woods on either side blazing like a blast furnace. Although midday, it would have been densely dark but for the glare of the flames. The property destruction was not nearly so great as one would imagine, but the smoke was stifling. Audience and actors, coughing and eyes watering, could scarcely distinguish each other. We were certainly glad to welcome the heavy rains that came to the relief of the sufferers.

Mr. Field was on a hunting trip out of Texarkana, and had a frightful time returning. Their automobile was scorched until the paint was blistered.

Although it has rained almost daily, our usual good business follows us. We have four days of lay-off just before Christmas, and everybody is looking forward to the time.

POWELL'S PEERLESS MINSTRELS.

Lew Briggs, manager of Tom Powell's Minstrels, writes: "We opened at Middletown, O., July 20, and have toured Ohio, Indiana, Illinois, Wisconsin and part of Iowa. We are now back in Ohio. Next week we start for an extended tour of the South.

"The fore part of the season, during the extremely hot weather, business was just fair, but since, business has been very good considering we were in a new territory and the depression of the country in general.

"The performance has given the best of satisfaction in each and every town, and all managers have asked for return dates. We are now booked until June 1, and we may continue through the hot weather, playing the Summer resorts in the East.

"The band concerts at noon and night, under the direction of Prof. Fay Bloss, are a great feature.

"The roster which is the same as when we started is as follows: Lew Briggs, Billy Doss, Jim Stuart, Arthur Fulton, Bob Roberts, Waldo Roberts, Ed. Ames, Johnny Keifer, Ralph Wines, Fay Bloss, Frank Van Dusen, Al. Potter, Harry "Silly" Grennich, Leon Daughters, Bert Swan, Geo. Morse, Jack Ahern and Master Percy Caste."

WASHINGTON STATE MANAGERS TO MEET.

In order to protect their interests against adverse legislation the managers of theatres of the State of Washington have called a general meeting, at the Butler Hotel, in Seattle, on Dec. 18. Those who will attend are: James Q. Clemmer, of the Clemmer Theatre, Seattle; John Hamrick and H. E. Kennedy, of the Colonial, Seattle; J. E. Ferguson, Wanatchee Theatre, Wanatchee; H. J. Brown, Empire, North Yakima; J. P. McCausland, Walla Walla; Eugene Levey, Grand Opera House, Seattle, and Joe St. Peter, Rose Theatre, Everett.

WELD LEAVES LARGE ESTATE.

The will of Arthur Cyril Gordon Weld, the musical director, who died of heart trouble while motoring with his wife near West Point on Oct. 11, was filed for probate last week. It disposes of an estate in excess of $10,000 and makes bequests to Mrs. Kate Woodbury Weld, his former wife, by whom he had three daughters, and Mrs. Claudia Clarke Weld, his widow, who gets the larger part of the estate, the full amount of which is not known. There is a bequest of $10,000 outright to a friend, Herbert L. Harding, a Boston lawyer.

"HELLO! BROADWAY!"

As predicted some time ago, the big lane cuts a figure in the title of the new Cohan review, which will be produced Dec. 21, at the Astor, New York, with Geo. M. Cohan and Wm. Collier as co-stars, assisted by Louise Dresser, Belle Blanche, Peggy Wood, Rosalie Dolly, Sydney Jarvis, Lawrence Wheat, John Hendricks, Charles Dow Clarke, Martin Brown, James Cody, Tom Dingle and Jack Corcoran, and a large chorus.

GRIFF WILLIAMS.

Griff Williams is the popular little manager who for a number of years was an actor. Mr. Williams was with many road shows. He also played in vaudeville, and at one time was known as the banjo king. He at one time was a feature with the London Gaiety Girls, "The Colonel and I" and several other road shows. John L. Sullivan, Jack Johnson, Billy Beehm and Monte Carlo Girls. His last venture in vaudeville was of the team Williams and Melburn, the Minstrel and the Maid, playing all the leading vaudeville theatres. His last engagement was at Tony Pastor's Fourteenth Street, New York City. For the last eight years he has been managing. This season he is manager for Gus Hill's "Mutt and Jeff" Co.

WHERE IS H. H. DREIS?

Chas. R. Colby writes: "H. H. Dreis, write Chas. R. Colby at Moberly, Mo., at once, as he has some very important news for you."

MURPHY'S COMEDIANS No. 3

A MERRY CHRISTMAS TO THE SHOW WORLD

HARRY LAYTON (Back from Cal., still alive).
EDDIE MOORE (Glad I'm with it).
FRED MITCHELL (Harrisburg "Mitch.").
JOE JACOBS (Drummin' yet).
FRANK MANNING (Cutes and Pleasure Horn).
GLENN FRANK (Puttin' down stobs).
JOHN GARVER (Can't find 24 Sht. Stands).
FRANK WHITCOMB ("Just Jined")
JACK VINSON (Heroes and learning Peck).
PAUL MAXWELL (Correspondent).
CLIFF SWAN (Advertisin' Pete).
DOROTHY PRIMROSE (Still with the show and doing fine).
DEARMOND SISTERS (Lilian and Irene).
MRS. S. DeARMOND.
BERT MELVILLE (Hiding out as Manager).

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KING OF IRELAND,
AND **MISS MARIE LEE**
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With Dan, the "Original Drunken Dog"

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WISHES EVERYBODY
A MERRY XMAS AND PROSPEROUS NEW YEAR

MARION MURRAY

"A MODERN PRIMA DONNA"

By EDGAR ALLAN WOOLF

PLAYING UNITED TIME

POP WARD

STILL MANOUVERING

LOEW CIRCUIT Direction FRANK BOHM

A TRIBUTE.

The millions of people who patronize the vaudeville theatres of this country do not realize that vaudeville as it exists to-day is largely the creation of one man, and he is probably the greatest showman that America has produced since P. T. Barnum passed away. It is true that Benjamin F. Keith is the father of vaudeville, and the idea of this type of theatrical entertainment originated in his mind, but Edward F. Albee is the executive genius who carried out all Mr. Keith's plans, and it is his hands that fashioned the monster vaudeville machine, systematized and regulated it so that it became the most efficient and powerful organization of its kind the world has ever known in the amusement field.

As the head of the great chain of Keith theatres, forty-eight in number, extending from Portland, Me., to Chicago, and as the general manager of the United Booking Offices, which, with the Orpheum Circuit, book every first class vaudeville house in the United States and Canada, Mr. Albee is, with A. Paul Keith, son and heir of vaudeville's founder, at the head of this great branch of amusement East of Chicago. From his desk in the Palace Theatre Building he regulates the composition of every vaudeville bill that is presented on the Keith Circuit, the distribution of acts, the policy of vaudeville, and the salaries of thousands of employees of all kinds.

He is a showman, born and bred, of the old fashioned kind now passing away. He has had a vast experience which extends to every kind of show business, from the circus to the concert platform, and the masterful imprint of his personality on the theatrical business is felt in every place, from the ten cent picture house to the most fashionable Broadway Temple of Thespis. His loyalty to the memory of the late B. F. Keith is a beautiful trait in this hurrying generation.

Like all good showmen, Mr. Albee always thinks of the public first—and last. He never takes a step without first considering his public, to whom he feels that he owes a solemn duty, which may be briefly stated in a few words—namely, to provide good, clean entertainment.

Mr. Albee's latest achievement has been in making the Palace Theatre the most popular and successful vaudeville house in the world.

In regard to the future of vaudeville, Mr. Albee is optimistic, but he frankly states that we are passing through very serious times in this field of theatricals.

THE DAYS OF TONY PASTOR.

(Al. Thinks Up a Few More.)

The well known Lucier Family, of musical fame, are still in vaudeville. L. C. McLaughlin, the old time minstrel, comedian and monologist, is conducting a successful theatrical agency in Pittsburgh. Ellsworth and Conner, who for years have been in vaudeville and with the leading circuses, doing trick high wire and performing dogs, have this past season settled down in Chicago. Mr. Ellsworth Conner holds a prominent position on *The Chicago Evening Post*, and Nellie Conner has settled down in the real estate business in Chicago, with the Fred'k H. Bartlett Real Estate Company, handling the big outside deals, and has made a big success of it. No more show business for the Conner Family. Thank you, and there are many more the same way who are gradually drifting away from the glare of the footlights to settle down in some commercial line, after a life spent in the show business.

TO REMODEL HAMMERSTEIN'S.

Plans for the remodeling of the Victoria Theatre, New York, were filed Dec. 8, with the Building and Fire Departments. A remodeling of the structure into a two story building with offices and stores, and with a new balcony in the theatre proper, to cost $40,000, is specified.

The changes will close the house for two and a half months, from the middle of next month. The plans should be approved within ten or twelve days.

The present balcony and gallery will have to be torn out, and in their place will be built one large balcony that will seat one thousand people, making it the same size as the orchestra. The stage is to be narrowed about ten feet, and the whole house, when finished, will present a wider effect.

Stores are to be on the ground floor also, and offices upstairs.

"GARDEN OF PARADISE" CLOSES.

The bankruptcy proceedings brought against the Liebler Co. last week compelled Receiver Irving M. Dittenhoefer to close "The Garden of Paradise" on Dec. 8, at the Park Theatre. It is expected that the legal difficulties will be adjusted, and the attraction will be reopened soon.

ALMA MILDRED

HOWELL SISTERS

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Direction Wm. Morris

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CHAMBERLAIN BROWN NOTES.

Helen Dahl has joined "A Pair of Sixes," as Mrs. Nettleton.

Elliott Dexter entered the cast of "Diplomacy" last week, in the role of Julian, succeeding Leslie Faber.

Mercedes Clarke is in Canada with her company, and playing to large houses.

Martin Brown and Rosalba Dolly have been added to the Cohan & Harris Review.

Alice Gale will do a vaudeville act while awaiting the opening of "To-day," Christmas week.

Olive Tell will be with Henry Kolker, in "Our Children."

Alice John has returned to Billie Burke's company.

Virginia Millinen will play Mary Turner, in "Within the Law," opening Christmas Day.

Ada Lewis has left "One Girl in a Million."

Leola Lucey, Natalie Alt and Alexander Clarke will be in "Girl of Girls" company.

Chamberlain Brown has added Frances Cameron and Mary Hall to his list of clients. As manager for these artists he absolutely refuses to look after the interests of players who deal with other agents. His list includes as personal and sole agent: Alice Gale, Alice Brady, Alice Fischer, Zee Barnett, Marie Chambers, Lorraine Hasling, Sybilla Pope, Amelia Gardner, Virginia Millinman, Teresa Maxwell Conover and Elliott Dexter.

"POOR LITTLE THING."

Jerome K. Jerome's comedy, "Poor Little Thing," which will be the inaugural offering of the New York Play Actors Co., when this organization begins its season at the Bandbox Theatre, in East Fifty-seventh Street, has been progressing splendidly in rehearsals, and this week will see the finishing touches put upon the production by General Director Douglas Wood and Stage Director Edward Elsner, who have the work in hand. An invitation rehearsal on Monday evening, Dec. 21, will be given, but the regular opening to the public takes place on Tuesday night, Dec. 22.

Joseph Physioc, the scenic artist, is completing an artistic production for the *première* of the little theatre. The action takes place in the students' quarters in Paris, and depicts girl student life there.

The cast will include: Eric Blind, Frances Carson, Anita Clarendon, Amy Dennis, Hilder Davies, Ernest Elton, Jenette Ferrell, Helen Fulton, Agnes Kemble, William Lorenz, Carroll McComas, Dora Mayer, Alma Mann, Irene Perois, William Raymond, Eleanor Russell, Celia Randolph, Elsie Ronald and Beverly Sligreaves.

PLAYWRIGHTS, AHOY!

Professional writers of vaudeville playlets and authors of short stories who believe their material has dramatic possibilities, are invited to communicate with B. S. Moss, manager of the Jefferson, Eighty-sixth Street, Plaza McKinley Square and Hamilton vaudeville theatres, in Manhattan, and twenty-two theatres out of town. Manager Moss says vaudeville is fainting for new blood in its playlets, and solicits material from any source offering it. The manager promises that all manuscripts and suggestions will be carefully considered, and their authors amply protected and remunerated.

The sudden call for help from the manager follows a decision to add a vaudeville producing department to the Moss vaudeville and motion picture interests.

Communications should be addressed to B. S. Moss Theatrical Enterprises, Inc., 701 Seventh Avenue.

The manager offers the use of his stage gratis for rehearsals of manuscripts considered good enough to try out, and accepted material will be given time with the Moss Circuit of twenty-five weeks.

FRED MARDO'S ANNIVERSARY.

Fred Mardo is celebrating the commencement of his second year of his own booking office in Boston. He was formerly the Marcus Loew Boston representative, and then was connected with the United Booking Office.

Just a year ago he opened his own office in the Colonial Building, Boston, and by persistent hustling, reliable service, due, no doubt, to his weekly visits to New York, he has built up an enviable reputation as a representative for acts and houses, which ever brings to him new applicants for his service. His list of parks also includes the best in New England.

BUY THE CONTINENTAL.

To buy the ten story Continental Hotel, on the Southeast corner of Broadway and Forty-first Street, formerly "The Albany" (New York), the "No. 1450 Broadway Co." was organized Dec. 8, in the offices of Hardy, Nanciffe & Whinker.

The property was sold under foreclosure, recently, and bought by Lorenzo L. Meloe, of Saratoga, as plaintiff, at $750,000. It is valued on an investment basis well above $1,000,000. The company was incorporated at Albany, with $100,000 capital, by W. M. Myers, W. H. Streeton and J. E. Goulet as directors. It is understood that the present management of the property will continue.

BENEFIT AT BEDFORD CITY.

A benefit performance for the Belgian war sufferers was given Nov. 27 at the Lyric Theatre, Bedford City, Va. The La Dell Comedy Family was the chief attraction, and the house was packed.

COMPLIMENTS OF THE SEASON

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THE CARNIVAL SITUATION.

BY J. GEORGE LOOS.

Until several years ago a great majority of the "old timers," as well as the new ones, proposed that carnivals were a thing of the past, and with that view in mind they departed from the game, only to have their places filled by the new generation.

It is true that a few had sufficient confidence in the business to remain in it, and, furthermore, backed their judgment by investing extensively in show and car equipment.

In the old days, when independent shows were numerous, the managers of those attractions found it an easy task to book their shows at independent dates, but during the past few years a decided change has occurred, and usually attractions of this description are now contracted with organized carnival companies, and, as committees are aware of this fact, they invariably endeavor to do business with some reputable company instead of whiling away their time with a dozen or more unreliable and irresponsible people who have slight regard for a contract.

It is true that a few managers of that time were successful, even though their stock in trade amounted to a glib tongue, a suitcase and some stationery, but these same men would mostly be dire failures at this period if they attempted to operate along those former day tactics.

The three, four and five car shows have grown to ten, fifteen and twenty cars, and men of business qualities have displaced the "fly-by-night" promoter, because a business that has an investment of from ten to fifty thousand dollars must necessarily be conducted by business men, and their heavy investments are conclusive that they have confidence in their particular field. Nevertheless, there are two strong qualities which are still absent, namely, organization and co-operation, and it is due to the lack of the latter that carnival companies are paying bigger percentages to committees than ever before. Houston, Dallas, San Antonio, Des Moines, Minneapolis, Indianapolis, in fact, all of the larger fairs, have practically doubled their rates in concession charges during the past few years, all of which is due solely to the carnival managers who have played these dates, as with most of them it seems to have been a case of glory in being permitted to secure such contracts rather than a profitable consideration.

The people who are engaged in the carnival business are the ones who can eliminate these conditions.

We are all aware that fairs and celebrations throughout the country would be neither profitable nor entertaining without the amusement presented by the carnivals. The committees are, as a rule, business men, and they, too, know that a mere parade, a few fireworks and live stock exhibits aren't sufficient to appease the show appetite of their patrons. They need the carnival as badly as the carnival needs them, then why do the carnival managers allow the committees to dictate their terms? Why should a committee demand and a carnival manager pay thirty-five per cent. of the gross receipts of his shows, furnish a band, free tickets, transportation, advertising, and other incidentals, and at the same time have his shows and rides booked on a fifty per cent. basis, which is as much as most independent shows can afford to pay to the company with whom they are booked? Or why should a committee demand and receive seventy-five per cent. of the front gate receipts derived from an exclusive when the carnival company is furnishing practically all the amusements?

We have all heard of the carnival managers who have played the big fairs doing a gross business aggregating more than fifty thousand dollars on ten days, nevertheless at the end of the season came in with the figures on the wrong side of the ledger, simply on account of the excessive percentages paid to the committees.

As previously stated, these committees are, as a rule, business men, and to them the success or the failure of their fairs or celebrations mean little to them, inasmuch as they have other lines from which they profit and make their livelihood, but the carnival people have their shows and concessions only, and when business isn't up to the standard they practically have no other resources or means to adopt to regain their losses.

Some fault has been found with the government in regards to allowing their marine band and military manœuvres to participate on the fair grounds for which they charge an admission, thereby causing opposition to the shows.

In this instance I believe that both fair and carnival managers are to blame, the former for allowing and soliciting this form of amusement, and the latter for signing a contract that does not protect them on this score.

If the facts were known it might be found that the fair secretaries themselves instigated their coming instead of the government urging themselves upon them, but they seem to be thoroughly awakened to the conditions which exist among the carnival folks and are aware that most managers seem to agree to any suggestion merely to secure the contract.

It would be far more advisable for these "glory seekers" to endeavor to ascertain a solution whereby these occurrences could be eliminated, and the only manner in which this can be accomplished is through organization and co-operation among the carnival fraternity.

It is to be regretted that this business stands mostly without a foundation, and instead is being operated to suit the fancies and demands of the committees with whom they contract, merely on account of the absence of the "pull together" qualities which are lacking.

Any carnival manager would at all times be willing to pay a reasonable percentage to any committee, but when a business is conducted on a one-sided basis then there is certainly room for betterment and improvement.

Carnivals are here to remain, and each year are growing in favor in communities which have heretofore placed a ban on this style of entertainment. In most instances the aggressive features have been eliminated for the betterment of the business in general, but this is due mostly to the rigid requirements which are exacted from the citizens and authorities in the cities visited, and not through the fault of those who seem to think that a company of this kind cannot be operated successfully without these unnecessary accessories, nevertheless there are to-day traveling companies who still tolerate any kind of graft, which sometimes is overlooked on account of the many shows surrounding this style of revenue.

Any business would eventually fade into nothingness if conducted without organization, and the carnival is no exception to this rule, and when the petty jealousies are wiped away and when our people adopt the "stand together" policy, then will this business realize more profits than at any other time in its previous existence.

I am reliably informed that a certain town in Texas which committee has heretofore always contracted with carnival companies, decided to book independent this season mostly because the carnival companies in that vicinity refused to accede to the enormous percentages required by this committee, and operated was they were compelled to engage acts and build their own shows, thereby losing heavily and making a failure of their fair, which has previously been a success. It is a safe prediction that this committee will endeavor to secure the services of some reputable enterprise in the future, and will not demand the exhorbitant percentages which they have heretofore required in order to play the date.

Can anyone familiar with the carnival situation doubt that a radical and far-reaching change must occur?

A revolt against the pernicious demands of the committees is inevitable, and the sooner it comes—the better. It is most unfortunate that the consideration of the questions of fundamental importance which are continually before us should be embarrassed by the fact that we have no organization to combat the evils which are so artistically apparent and detrimental to our own interests, and which must necessarily and eventually be eliminated in order that the business in which we are occupied shall be respected and our rights considered.

From many sources come the reports that the past season in many respects has been, to some, quite unprofitable, due to various causes. During the Summer rain interfered with those appearing in the Middle and Western States, while those who have decided to remain on the road late in the Fall and Winter have found that the war and the slump in the cotton market have affected their business, but fortunately these conditions will soon belong to the yesterdays, and the year of 1915 looms bright with a bountiful reward in store for those who are capable of embracing the opportunities which the future promises, but it would be well to bear in mind that successful achievements can and will be more readily accomplished and to a more profitable degree if coupled with co-operation and organization.

For, after all, the carnival business is a game, and the joy of it comes from success and not from failure.

NEW HAVEN ROAD RAISES FARES.

On Jan. 1 the New York, New Haven and Hartford Railroad will inaugurate a new schedule of rates, increasing the rate from 2½ cents per mile to 2½ cents per mile, on single and trip tickets.

SMITH & McNELL'S CLOSED.

This old time hostelry, which has been located on Washington Street, New York, since 1857, has been ordered sold by the assignee, and was closed Dec. 7, to be sold at auction on Dec. 21.

20th! CENTURY BALLOONIST:

ED. R. HUTCHISON

THE MAN WHO DELIVERS THE GOODS

3 to 20

PARACHUTE DROPS FROM ONE BALLOON

801 Winsor Ave., Elmira, N. Y.

CON T. KENNEDY, NED STOUGHTON and A. H. BARKLEY. At Houston Tex.

SEASON'S GREETINGS TO ALL

CAN PLACE TWO SHOWS of exceptional appearance and merit

SEVEN-IN-ONE with meritorious collection of legitimate live freaks and good frame-up will be given preference.

SEASON OPENS Around Philadelphia, Pa., about May 1, 1915.

KRAUSE GREATER SHOWS

INCORPORATED

"AMERICA'S CLEANEST CARNIVAL"

FRATERNAL or BUS. ORGANIZATIONS wanting clean, moral and legitimate attractions for Celebrations, Home Coomings, etc. drop us a card.

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6TH YEAR OF **UNPARALLELED SUCCESS**

HOLIDAY GREETINGS

TOM W. ALLEN SHOWS

MERRY CHRISTMAS TO ALL

TOM W. ALLEN, General Manager — R. L. LOHMAR, General Agent

FOR SALE

PANAMA CANAL WORKING MODEL

A PERFECT REPRESENTATION OF THE CANAL ZONE

Boats, Trains, Locks, Gates, Wireless and Fishing Buoys in Operation

Size 30x6 feet

Portable in three strong crates.

Cost of Production, $2,000 — Will Sell for $500 Cash

M. BEIFELD, White City, Chicago, Ill.

TO THE ENTIRE SHOW WORLD

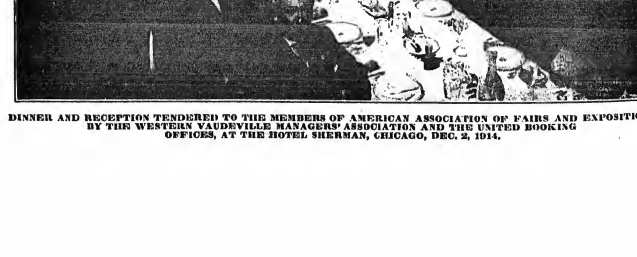
I EXTEND HEARTY CHRISTMAS GREETINGS AND MY SINCERE WISH FOR A MOST PROSPEROUS

HAPPY NEW YEAR

I take this opportunity to thank Committees and Secretaries for dates, and Showmen for splendid attractions offered me, but have decided not to increase my interests just now. GOOD LUCK AND HAPPINESS TO YOU ALL. Optimistically Yours,

JAMES T. CLYDE

(In answering ads. please mention CLIPPER.)



DINNER AND RECEPTION TENDERED TO THE MEMBERS OF AMERICAN ASSOCIATION OF FAIRS AND EXPOSITIONS BY THE WESTERN VAUDEVILLE MANAGERS' ASSOCIATION AND THE UNITED BOOKING OFFICES, AT THE HOTEL SHERMAN, CHICAGO, DEC. 2, 1914.

TOD'S TIPS

CHRISTMAS AND NEW YEAR'S GREETINGS
FROM
"BILLY" MATTHEWS
Manager PROCTOR'S 23rd Street Theatre

I. KAUFMAN
MANAGER and PRODUCER
OF VAUDEVILLE ACTS
367 Strand Building, - New York

SUCCESS TO ALL
FROM
EDYTHE GIBBONS
PRIMA DONNA, SINGING COMEDIENNE

BEST WISHES TO ALL
Blanche Colvin
IN
"A Comedy Songalogue"
UNITED TIME Direction HARRY WEBER

Greetings from 'Way Down Deep to All. *"TOD"*

Do You Know That—

"RABBIT" MARANVILLE, shortstopper on the World's Champion Boston Baseball Team, sprained his right leg during a vaudeville sketch at a theatre in Lewiston, Me., last week. Can't get out of the habit of stealing second even in the "bushes" in the Snow League.

BUD SNYDER regrets that having a cut in salary compels his decreasing his advertising liberalness, and with Australia on his route Bud can't see how he'll get his bicycle and stilts across, to say nothing of his assistant comedian.

MRS. CHARLES WORKMAN is taking in all the shows at the Harlem Opera House, of which her hubby is treasurer, while the taking is permissible.

"VIOLET AND CHARLES the hit of the bill at Wien's Theatre," comes the report from way out in Enid, Okla. Violet does strength and pose stunts on the rings, while Charles does the clown comedy work.

CECIL SUMMERS, of Wallie Brooks' "Mirth Makers," wants cold water thrown on my recent statement saying he thought "women were cruel creatures." Bessie Stewart left the "September Morn" company three weeks ago to join the "Mirth" bunch, and, being a blonde (makes it "just right"), and Cec. is doing better work than he has ever done before.

DOUBLE acts playing small time in New Orleans are *liable* to get $6 a day, (in three days of vaudeville and three days of pictures. $54 for novelty acts, and suit cesc acts only $6 per night. Singles get from $1.50 a night to $3. And (hou you're only liable to get it—so be careful. One big vaudeville magnate publishes: "You made me rich, it is my treat now. I will give you five acts and five reels of pictures for a nickel." (And then pays teams $2 a night, singles $1.50, his five acts not costing as much as a double act should get for one week's salary.)

LOUISE AND GRETE BRUNELLE AND HARRY STEPHENS are doing finely with their "Ye Olden Days and Present Ways" sketch.

"LILLIAN" RUSSELL, of that komick Cole, Russell and Davis Trio, was on the verge of taking a big grab from me back stage of Dale's One Hundred and Sixteenth Street one night last week—thinking mub that blonde partner of Fers. He looks like Fred Holmes, too—a handsome youth.

MARIE ELINE, known even in every little nook as "The Thanhouser Kid," has another clever little sketch, assisted by a talented little fellow named Kingdon Brown. Little Marie is the juvenile Sarah Bernhardt of the silent drama—and has a claim to it when doing vaudeville as well. A little wonder of an artist, she is.

GRACE ELINE, formerly of "The Lady of the Slipper" company, and last seen in vaudeville with Harry Pease, is now engaged exhibiting and teaching modern dances at the Hotel Schenley, in Pittsburgh.

A Couple a Merry Xmases and Happy New Years to All
FROM
WALLIE BROOKS
AND HIS
MIRTH MAKERS
Playing Vaudeville : : Working--Generally

MERRY CHRISTMAS
Best in the World
Carrie LiLie
"The Personality Girl"
To All My Friends
HAPPY NEW YEAR

CHRISTMAS WISHES
I wish everybody as much success as I have had headlining Marcus Loew's Road Show.
ALICE HANSON
"The Laugh Girl"
DIRECTION JOSEPH M. SCHENCK

THE SAME TO YOU
DOROTHY AUBREY and MACK ROY
PHIL. GURVICH, Mgr.

J. L. O'CONNOR presents
The Six Kirksmith Sisters
New Scenery. New Music. New Costumes. New Act.

A MERRY XMAS AND A HAPPY NEW YEAR
The Four Rosars
Per. Add., Care of TOD'S TIPS, - - - NEW YORK CLIPPER

BEST CHRISTMAS AND NEW YEAR'S GREETINGS
BICKNELL and GIBNEY
OFFERING
THE LATEST VAUDEVILLE FRIVOLITY
"A SMALL TOWN JOHNNY"

YULETIDE GREETINGS TO ALL
SOL J. LEVOY
"THE SINGING STAGE MANAGER"
HARLEM OPERA HOUSE, NEW YORK

MERRY CHRISTMAS HAPPY NEW YEAR
HARRY SWIFT
Mgr. Harlem Opera House, New York

A MERRY XMAS AND HAPPY NEW YEAR
. . . TO ALL . . .
"FROM CLOUD AND VALLEY"
PEARL WHITE
FEATURED WITH
"PERILS OF PAULINE," in PICTURELAND

TRULY SHATTUCK has two "Dutch" kiddies assisting her in her new singing act.

YOUNG AND WESTON is a new combination. Weston was formerly of Barlow and Weston. There is no piano in the new turn, but the new young woman is a good looker and worker of the brunette type.

ALICE HANSON has returned to her "old love."

TOBY CLAUDE threatens to cut out the rig she wears for her "Folies Bergere" song in "La Petite Revuette," owing to drafty back stages. Toby will wear out no shears if she commences.

Pauline Saxon Replies.

Dear Tod: In an addition of another theatrical weekly, dated last March, a letter from a Grace Armond was published, in which she stated that a Pauline Saxon had copied her "rube characters to a dot," and which she had been doing for years.

I wrote said weekly in return, but my letter was not published. (That's the policy, I'mfine.)

I wish to say that I have never seen or heard, until last March, of Grace Armond, and regret that she could find no other way than "the attacking letter to get into printers' ink." I have been doing my single as "The Sis Perkins Girl" for years in same

Ed. Vinton and Buster
WISHES ALL THEIR FRIENDS
AND EVERYBODY ELSE
A Merry Xmas and A Happy New Year
BOOKED SOLID ON U. B. O. TIME

Merry Christmas===GREETINGS===Happy New Year
Garden City Four
A FEATURE WITH
James Galvin's "Masqueraders" this Season

Here's to All My Friends
JOE MAGLIN
Manager DALES 116th St. Theatre, New York City

DELAVAN HOWLAND
Author of Original High Class Musical and Dramatic Playlets to Order
SUCCESSFUL HEADLINE VEHICLES
Phone 698, W. Z. Address R. D., No. 2, Hackensack, N. J.

SEASON'S GREETINGS MOREY'S
REPRODUCTION OF THE TITANIC DISASTER
Nothing shocking or morbid in this production, but generously interspersed with comedy. Unique, interesting and instructive. Given in three scenes.
"A POSITIVE MECHANICAL NOVELTY"

SUCCESS TO EVERYBODY
FANNIE EARLE
SIMPSON & DEAN
"THE BOWERY TANGO DANCERS"

Best Christmas and New Year Wishes
PAULINE SAXON
"The Sis Perkins Girl"

KENO AND WAGNER
"A DAY IN TOYLAND"
PLAYING THE UNITED TIME
DIRECTION - - ROSE AND CURTIS

Did You See This?
MEWWY TWITHMAS

BILLY ALLEN MUSICAL COMEDY Co.

SEVENTH SUCCESSFUL SEASON.

The only organization of its kind in America.
35-PEOPLE-35

BILLY ALLEN.

EILEEN ROSAR, RUTH MAXWELL, MILDRED ROSAR, LUELLA PULLEN, AND THE

BILLY ALLEN BEAUTY CHORUS.

LEFT TO RIGHT TOP ROW: VIVIAN MARLOWE, VERNA ELLIOTT, TRIXIE SMYTHE, ANNA STIVERS, ALICE MORT,
SECOND ROW: NORA FANNING, ANGIE PEMBERTON, BILLIE LOWERY, RUTH PETTIT,
THIRD ROW: JOHNNIE LOWERY, TOMMIE WOODHALL.

EILEEN ROSAR
PRIMA DONNA

HAL KITER
COMEDIAN

LUELLA PULLEN
INGENUE

HARVEY MAXWELL
JUVENILE

BABY ADELA MAXWELL

RUTH MAXWELL
SOUBRETTE

GEORGE AND ALICE SOHN

JOSIE BRIGHT
CHARACTER COMEDIENNE

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W. H. HARDER, Prest., THE MYRKLE HARDER AMUSEMENT CO.
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FRED CARMELO
MANAGER

JAMES GLASGOW
JUVENILE

J.D. PROUDLOVE
MUSICAL DIRECTOR

HARRY G CLARK.
Advance Representative.

characters, and well known long before Grace Armond. Very truly, Pauline Saxon.

A Wail to Tod from the South.

BY MARIAN GIBNEY.
(Bicknell and Gibney.)

When your home is in Chicago,
 And you work away down South,
There's a mistiness comes to your eyes
 A tightening 'round your mouth
From keeping down the lump of sobs,
 That threatens to burst out,
When your home is in Chicago
 And you work away down South!
Try to feel the Christmas spirit,
 In a balmy sunny clime!
Think of buying Winter presents
 In "the good old Summertime!"
How you long to see snow falling,
 Want to hear the sleigh-bells chime,
Santa must look like "September Morn"
 South of Mason-Dixon line.
Oh, managers! How could you speak
 Of inexpensive jumps?
We've ridden on your railroad trains
 'Till our heads fairly thump!
If we planned on any profit
 I am sure we were two chumps
To come so far South on the map
 When "cotton" hits the bumps!
But we hear the "tabloid's" got them
 Going out West for their stuff;
Vaude-ville is slumping badly
 And the sledding's pretty rough;
So tho' this cooking's greasy,
 And the audience is "tough,"
We'll keep on working "'Way Down South"
 Till kind Fate cries "Enough!"

At St. Cecile Lodge.

Tuesday, Dec. 8, was Annual Ladies' Day at St. Cecile Lodge No. 568, F. and A. M., at the Grand Lodge rooms, Masonic Hall, on Twenty-third Street, and a fine entertainment of well known professionals appeared voluntarily.

The program, with the stage under the direction of Bros. James H. Curtin and Chas. H. Davis, included:

Grande Offertorie—W. Harry Alton Russell.
Overture—St. Cecile Orchestra.
Mindol and Nagel—Courtesy of Pat Casey Agency.
Mlle. Olga—Courtesy of Pat Casey Agency.
Mme. Sabery D'Orsel.
'Cello Solos by Mons. Edward Turkialur.
Seymour Brown—Courtesy of Bro. Harry K. K. Rogers.
Seymour Brown—Courtesy of Bro. Harry K. Rogers.
Mildred Valmoro and Sammy Collins—Courtesy of Bro. Harry K. Rogers.
Descriptive Piece—St. Cecile Orchestra, under direction of Bro. Victor Barnvalle.
The Four Entertainers—Courtesy of Pat Casey Agency.
Sharp and McCourt—Courtesy of Actors' Union.
Ruff Bros.—Courtesy of Actors' Union.
Harrigan Children—Courtesy of Actors' Union.
John W. Donovan—Courtesy of Actors Union.
Juggling King—Courtesy of Actors' Union.
Wahl and Abbott—Courtesy of F. F. Proctor.
Pauline Saxon—Courtesy of F. F. Proctor.
Clarence M. Ernst, basso singer.
Bro. Alva E. Nichols, baritone singer.
Six Brown Bros., from "Chin-Chin"—Courtesy of Chas. B. Dillingham and Pat Casey Agency.
The Thomascope—Courtesy of Bro. George Thomas.

GEO. W. SCOTT AND DOROTHY MARKE, on the U. B. O. time, were selected for the opening bill at the new Franklin Park Theatre, Dorchester, Mass., that opened Dec. 8. The act went over big next to closing.

MRS. W. E. ASHBOLT JR., formerly Bessie Lobin, of the Three Lobin's, well-known dancers, presented her husband, on Dec. 7, with a baby girl. Mother and baby were doing finely. Mrs. Ashbolt's home address is 1017 Fourth Street, Lorain, O., and she would like to hear from friends.

SANTLEY AND NORTON.

MLLE. CARRIE, THE BELLE OF THE BELLS,

Presenting a musical novelty better than ever. Address care of CLIPPER.

OUT OF TOWN NEWS

PHILADELPHIA.

The only new offering for week of 14 is William Gillette, in "Diplomacy," at the Broad. The hold over attractions at the other downtown houses are doing well.

BROAD (Nixon & Zimmerman, mgrs.)—William Gillette, in "Diplomacy," 14, for a fortnight's stay. Frances Starr, in "The Secret," had two satisfactory weeks ending 12.

FORREST (Nixon & Zimmerman, mgrs.)—"Pinafore" was to all intents and purposes a decided novelty last week, and the houses were crowded to witness the spectacular treatment of this operetta. Marie Horgan, as Buttercup, Al. Hart as Dick Deadeye, and the rest of the cast were very clever, and they all scored big successes. The second week begins 14.

GARRICK (Chas. C. Wanamaker, mgr.)—"Potash & Perlmutter" has no let up in the attendance, and beginning 14 is the fourth week of the run. Julius Tannen and Julian Rose give ideal characterizations, and they win richly deserved applause.

LYRIC (Leonard Blumberg, mgr.)—"High Jinks" continues to delight fine houses. Stella Mayhew is an industrious worker, and she is distinctly pleasing. The fourth and final week begins 14. "The Peasant Girl" next.

ADELPHI (Leonard Blumberg, mgr.)—"To-Day" continues to attract the lovers of the highly sensational. Edmond Breese and Ethel Valentine play their roles with great skill. The third week begins 14.

LITTLE THEATRE (Beulah E. Jay, mgr.)—The stock gave a very skillful interpretation of "The Silver Box" last week. Ian Maclaren, Dallas Anderson and Ida Hamilton do very spirited acting. The second week starts 14.

WALNUT (W. D. Wegefarth, mgr.)—"The Traffic" 14-19. "The Winning of Barbara Worth" closely followed the novel of that name, and interested good sized houses last week. Kathryn Stevens, as Barbara, and Blosser Jennings, as Texas, were very capable.

ORPHEUM (M. W. Taylor, mgr.)—"The White Squaw" 14-19. Emily Smiley, in "Sapho," was a strong drawing card last week. The star's acting in the title role was perfect.

AMERICAN (Wm. W. Miller, mgr.)—The stock puts on "For Her Children's Sake" 14 and week. "The Banker's Daughter" was cleverly revived, to fine houses, last week. Florence McGrath and Bernard J. McOwen, in the leads, were entirely capable.

B. F. KEITH'S (H. T. Jordan, mgr.) — Eva Tanguay is the big letter event for 14 and week. Others are: "Alice Teddy," a bear act; McMahon, Diamond and Chaplow, Bert Fitzgibbon, Dorothy Regel and company, Lane and O'Donnell, Harris and Manion, the Letands, Salon Singers, and moving pictures.

GRAND (Fred G. Nixon-Nirdlinger, mgr.)—Week of 14-19: "The Seminary Scandal," Frank Terry, Pault and Boyne, Ballo Bros., Tate and Tate, "Esau" and moving pictures.

KEYSTONE (M. W. Taylor, mgr.)—Week of 14: Spencer and Williams, Barlow's Circus, Burnison and Taylor, Warren and Brockway, Boy Scout Trio, Hildebrand and Long, and moving pictures.

BROADWAY (Jos. E. Cohen, mgr.)—Week of 14: "The Merry Makers," Minola Hurst, George Nagel and company, Walter Walters, Mabel Fonda Troupe, Clark and McCullough, and moving pictures.

NIXON (Fred'k Leopold, mgr.)—Week of 14: Oberita and company, Ethel Dane and company, Rehin's elephants, Guy Bartlett Trio, Luella Tilton, Leon De Cordova and company, and moving pictures.

EMPIRE (Wm. F. Rife, mgr.)—Sam Howes Lovemakers tender their services 14 and week. The Gay New Yorkers presented a breezy show last week, to big numbers. Will Fox and Irving Gear's Yiddish comedy was highly relished. Harry Lamont and Stella Morrissey also found favor.

CASINO (Wm. J. Vaill, mgr.)—The Star and Garter Show 14-19. The Lehman Show was full of life and drew splendid houses last week. Lew Kelly was the star, and his live wire methods kept up the interest from start to finish.

GAYETY (Wm. S. Clark, mgr.)—The Garden of Girls are due 14 and week. The Gay Widows were up-to-date in their methods, and they amused fine houses last week. James E. Dalley, Bill Armstrong and Joe Taylor were three lively comedians, and they scored big. The Five Alvarons were the feature in the olio.

REBA AND INEZ KAUFMAN.

"The International Favorite Sister Team," as the Kaufman girls are known, recently returned to America from their twelfth world's tour. Always something new, has been their policy, and managed by their mother, can easily lay claim to being one of the successful champion families of vaudeville.

TROCADERO (Robt. Morrow, mgr.)—The Cherry Blossoms 14 and week. The City Sports Show was voted the best ever by big houses last week. Harry Koler and Abe Leavitt had plenty of fun material, and they got it over in fine style. Jane Mills, Fanny Vedder and Arthur Young also got in the limelight.

DUMONT'S (Frank Dumont, mgr.)—"Back from Vera Cruz" and "Nobody's Home" were the two very funny skits that were retained on the bill last week. Eddie Cassady was the star, and his humor was decidedly infectious. Bennie Franklin's singing was also much in demand, while in the first part the weekly changes of songs and jokes were entirely up-to-date.

CHESTNUT STREET OPERA HOUSE, KNICKERBOCKER, COLONIAL, ALLEGHENY, ALHAMBRA, BIJOU, GIRARD, PLAZA, VICTORIA, STANLEY, PALACE, REGENT, FRANKFORD, LIBERTY, PEOPLE'S, give vaudeville and moving pictures.

NOTES.

THE motion picture exhibitors' ball at Horticultural Hall, Dec. 8, was a big success. Moving picture managers, exchange representatives and the performers from the Lubin studios were on hand, and everybody thoroughly enjoyed themselves.

THE Pen and Pencil Club, the local newspapermen's organization, gave their annual show, at the Bellevue-Stratford, 9, in aid of the Belgian Fund. Volunteers from all of the playhouses were in attendance, and a big sum was realized.

PHILADELPHIA Lodge, No. 2, B. P. O. Elks, held their memorial services, 6, in the Walnut Street Theatre. A fine program was rendered, to a capacity house.

THE Charlotte Cushman Club gave a tea on the afternoon of 10, to Frances Starr.

"AIDA" will be sung at the Metropolitan Opera House 15.

THEATRICAL managers are not at all pleased over the coming here of Billy Sunday for a sixty-day revival service, beginning early in January. An immense amphitheatre, with a seating capacity of 30,000, is being built at Nineteenth and Vine Streets for the purpose.

St. Louis, Mo.—Shubert (Melville Stolz, mgr.) "Damaged Goods" week of Dec. 14.

OLYMPIC (Walter Sanford, mgr.)—Otis Skinner, in "The Silent Voice," week of 13.

AMERICAN (H. R. Wallace, mgr.)—"Mutt and Jeff in Mexico" week of 13.

ODEON.—Mme. Pavlowa, afternoon and evening, 14.

STANDARD (L. Reichenbach, mgr.)—High Rollers week of 13.

GAYETY.—Girls from Monte Carlo week of 13.

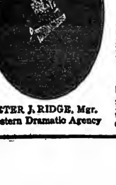
PRINCESS.—The Gypsy Maids week of 13.

SHENANDOAH.—The Quicksands week of 13.

PARK.—"Officer 666" week of 13.

VICTORIA (Wm. Cava, mgr.)—"Stecker sis der Tod" was presented night of 13.

GRAND.—Bill 13 and week: Seven Castelaccis, Bottomley Troupe, Santors and company, Grant Gardner, Merritt Borger, Mlle. Motoy's Models, Ower and Ower, Musical Macks, Jean Obellon.



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Western Dramatic Agency

AMERICA'S BEST AND GREATEST
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Indorsed by Press and Public
Stage Dancing, Etc.
Dramatic Art,
Vocal Culture
(Up-to-date in every detail.)
Buck, Jig, Skirt, Novel Cake Walk, Elocution, Singing and Rag-Time Songs. Vaudeville Acts, Sketches, Monologues, Etc. NO FAILURES.
PROFESSOR P. J. RIDGE,
Miss Frances Day and others.
Circulars Free.

TWO ENTIRE FLOORS

References: All first-class managers in America, N. Y. Clipper, N. Y. Dramatic Mirror, Cincinnati Billboard. The only School in America that positively agrees to teach and place inexperienced people, young or old, on the stage. 11 No. La Salle St. near Madison St., Chicago, Ill.

ATTENTION MANAGERS and AGENTS!

At Any Time You Are Looking For

SENSATIONAL ANIMAL or ACROBATIC ACTS

This is the Right Address HARRY LUKEN, GYMNASIUM, READING, PA.

CIRCUS NEWS

ROSTER OF THE SHOWMENS' LEAGUE OF AEMRICA.

John Bruce Allen, Tom W. Allen, Ernest Alvo, Chas. Amie, Case A. Andrese, Chas. Andress, Frank Albert, Geo. Arlington, O. H. Armstrong, Fred H. Ashley, Geo. Atkinson, Orlat O. Ayer, Willerd L. Backenstoe, John I. Backman, W. S. Badger, A. G. Bainbridge Jr., Johnny Baker, Howard F. Baldwin, A. H. Berkley, Al. G. Barnes, Jack H. Beach, Jas. W. Beatila, Fred Beckmann, J. J. Bejano, Chas. A. Bell, Chas. F. Bell, Louis Berger, John W. Berry, Felice Bernardi, Paul Cory Bloom, M. S. Bodkin, Albert J. Borie, W. R. Bosell, James T. Brady, Fred Bradna, Ed. L. Brannan, Edwin S. Brill, Alexander S. Brown, Harry Brown, Jas. Ed. Brown, C. W. Broxton, S. W. Brundage, Louis W. Buckley, Roy Bullen, John H. Bunton, John M. Burke, Harold Bushea.

Al. G. Campbell, E. F. Carrothers, Andrew Carson, Benj. Casper, Franc F. Chamberlin, Walter Chamberlin, Geo. Chapmen, John J. Croake, Joseph Charland, Nicholas Chefalo, Bert Chipman, Chas. T. Clark, J. Schuyler Clark, Dr. W. J. Clarke, B. E. Clements, James T. Clyde, General W. F. Cody, H. L. Cohen, W. D. Cohn, G. H. Coleman, Chas. C. Cook, Louis E. Cooke, Albert H. Cole, M. C. Cookston, F. C. Cooper, Paul C. Cooper, Louis A. Corbeille, Chas. Milford Corson, W. D. Collins, Elmer D. Cory, Harry Coulson, J. B. Cottle, Percy Wm. Court, Harry E. Crandell, G. W. Christy, Frank C. Crosby, Col. F. T. Cummins, Geo. Davis, Jake Davis, Orrin B. Davenport, Arthur Davis, Bert Davis, W. H. Davis, William B. Davis, E. H. De Alva, Geo. H. Degnon, Jos. De Kock, Baba Delgarian, Bert Denton, Ralph De Vack, Harry Dore, Ralph M. Doyle, Walter F. Driver, Chas. H. Dunn, Tom Dunn, Chas. H. Duffield, Sam Du Vries, James P. Dwyer, David W. Edmonds.

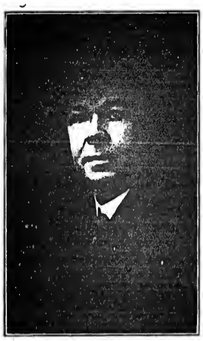
John F. Edwards Jr., Nieman Eisman, Raymond Clark Elgin, Jos. End, Harry W. English, A. W. Eslick, Vic I. Eslick, O. A. Estes, Clarence W. Farrel, Joe Faust, Chas. J. Feinberg, Sam Feinberg, Thamer Fenn, J. Louis Finch, O. B. Fredericks, W. J. Freed, Max French, Jasper Fulton, Wm. Jim. Gabriel, Arthur Gardner, W. D. Gardner, John H. Garrett, Frank A. Gavin, Wm. Geary, A. L. Giltigham, Frank A. Gilman, H. B. Gilman, Al. F. Gorman, Charles D. Gran, Richard Green, Glen M. Grant, Albert K. Greenland, Frederick Leo Griffith, Chas. S. Hagamnn, Col. Geo. W. Hall, Smith B. Hall, Sam C. Haller, Claude F. Hamilton, Bradley Kemp Hanafourde, Thos. F. Hanks, Lawrence Hauley, George Harmon, Wm. E. Harnes, Thomas B. Hort, Wm. Hart, R. H. Hartman, J. M. Hathaway, W. K. Havis, U. J. Hermann, Wm. Judkins Hewitt, Frank L. Higgins, John Hilliar, Martin K. Hines, Geo. M. Hodge, O. W. Holbrook, Sam N. Holman, Harry H. Holt, James E. Hoover, E. Houghton, James Hoy, Victor Hugo, Otto M. Hunt, Thomas E. Hurley, Edw. D. Hutchinsin, E. B. Hutchinson.

Warren B. Irons, C. B. Irwin, Tom Isles, David Jarrett, Wm. Arthur Jarvis, Paul Jerome, Edw. Jessop, Jewell Jett, Chas. H. Johnson, John H. Johnson, A. B. Jones, Alex. F. Jones, William G. Jones, Robt. E. Kane, L. C. Kelley, Frederick S. Kempf, Irving A. Kempf, Con T. Kennedy, E. A. Kennedy, Fred C. Kiefer, Chas. G. Kilpatrick, E. C. Kincannon, Peter H. King, W. A. Snake King, Max M. Klass, Herbert A. Kline, Wm. Koester, Ralph Lane, Wm. A. Lane, Geo. La Rose, Sam J. Levy, Walter O. Lindsey, Jack Lines, Otto Le Roy Little, Geo. L. Lockwood, Frank L. Longbotham, F. D. Lynch, Ed. Lyman, Harry Lyons, Billy Luigi, Geo. Luigi.

G. A. Lyons, H. A. McCabe, O. W. McCurren, Chas. McDonald, John McGrall, Dan McGugin, P. A. McHugh, B. H. McIntyre, Eugene P. McKenna, Wm. F. McLaughlin, Elmer McLaughlin, Charles Henry McLean, Herbert S. Maddy, Edw. Marsh, Charles Marsh, H. L. Buck Massie, William W. Man, M. S. Mayer, A. B. Miller, Harry Middlemor, Frederick O. Miller, John Miller, J. C. Miller, Jas. P. Miller, Harry J. Mooney, Park Hery Moore, Dava Morris, Lew H. Morris, E. V. Morrison, M. A. Mosley, M. Mosley, Geo. C. Moyeer, Chas. Mugivan, Jack Mulhall, Nat Narder, Wm. Hubg Neal, K. E. Nelmy, C. W. Nelson, Prince Nelson, Ed. P. Neumann Jr., Geo. O. Newton, Lew Nichols, Oscar Clayton Noble, Frank J. Noethan, Harry S. Noyes.

J. E. Ogden, W. H. Oldknow, J. D. O'Neill, John H. Oyler, Barney R. Parker, Col. Chas. W. Parker, J. W. Parker, H. W. Pelmer, Jas. Patterson Sr., Jas Patterson Jr., Warran A. Patrick. E. E. Peters, Murray A. Pennock, Frank E. Pilbeam, John A. Pollitt, A. A. Powers, Harry C. Prentice, Park B. Prentiss, S. T. Privett, Lew D. Proctor, Floyd L. Quinn, Maximo Radulgus, Thos. Rankine, Samuel Reich, Nellie Revell, Tony Richardson, Ralph Rhoades, W. H. Rice, F. A. Robbins, J. H. Roberts, Ben Robins, Daniel Robins, B. S. Robinson Louis C. Roth, Rhoda Royal, H. S. Rowe, A. L. Salvail, Omar Sami, A. L. Sands, Fred P. Sargent, Geo. Schmidt, Ab. Scott, Vernon C. Seaver, Vernon C. Seaver Jr., Franklin A. Sellinger, Walter A. Shannon, Thos. W. Shaw, Harry Sheldon, H. M. Shono, Walter K. Sibley, Bob Simons, Chas. O. Smith, Joe B. Smith, H. Q. Smith, Henry Snyder, Geo. Spiel, Edward Stanley, Geo. Stanley, Pete Stanley, J. A. Sternad, M. Bennett Stevens, Donald Cummins, Stevenson, Ned Stoughton, Frank A. Stuart, Harry M. Strouse, Earl D. Stront, John H. Sullivan, Wm. J. Sweeney.

Ed. C. Talbott, John O. Talbott, A. L. Thielbar, George B. Tashjian, Edw. A. Teven, John H. Thesober, C. N. Thompson, Roy Thompson, Robt. E. Thornton, John D. Tippett, Chartton Baker Turner, Doc. Turner, W. B. Turner, Richard Fairchild Trevellick, H. L. Tyler, Curtis J. Velare, Elmer Cleveland Velare, Doc Waddell, Hank Wakefield, Frank G. Wallick, Roland Jack Walsh, Virgin Ward, E. C. Warner, John B. Warren, T. M. Warren, David W. Watt, Harry M. Waugh, E. W. Weaver, Frank Welde, Izzy Weingarten, Samuel Wesley, B. F. Wheeler, H. E. (Punch) Wheeler, Capt. O. K. White, Wm. T. White, Hillerd White, Thos. W. Wiedmann, H. Wilson, H. G. Wilson, Wm. George Williams, Frank W. Williams, D. J. Winget, Frank W. Wirth, Earl John Wolf, Mark Woolcott, Harry W. Wright, William L. Wyatt, John Zenga, Abraham J. Ziv, William Henry Zimmerman and Mike Zinsey.



TONY RICHARDSON,
An Old Showman.

SALE OF ANIMALS.

Chas. P. Farrington writes as follows:

"The King Edward animal sale, which occurred Nov. 28, at Wilmington, Del., attracted considerable attention. The animals were sold in one lot, instead of in separate groups, as we had been led to believe they would be. Henry Meyerhoff, of New York, bought them for $5,500.

"There was a large gathering of circus and carnival men, including Bert Rutherford, general agent La Tena's Circus Frank A. Robbins, Andrew Downie, Chas. P. Farrington, Joe Ferari, Samuel McCracken, of Barnum & Bailey Show; Mr. Wilson, of Jones & Wilson Circus; John Welsh, of the Wyoming Bill Circus; Walter Brownlee, of the Washburn Show; George Coleman, of Ferari Carnival; Leon Washburn and 'Nosey,' and many others.

"Bert Rutherford met with a peculiar accident while in conversation with C. P. Farrington, standing on the fair grounds. A huge bear that was tied to a stake puller on wheels, crept up behind and seized Rutherford by the ankle, throwing him violently on his face. Bruin sunk his sharp fangs through the shoe and refused to let go. Farrington kicked the bear and struggled mightily to release his grip, but without avail. As a last resort an iron bar was procured, and the bear was subdued. Rutherford, suffering from seven deep gashes, was put in an ambulance and rushed to the hospital, where the wounds were cauterized. Later he was removed to Philadelphia, where, with the best of care, he is now steadily improving.

"Howard Robinson, late of the Sig. Sanielle Show, was supposed to be at the sale, but was too busy in Philadelphia, attending to his one night stands.

"All the boys send best regards to THE OLD RELIABLE, and a Merry Christmas for all."

CHARLES FICK writes THE CLIPPER from Montgomery, Ala., Dec. 4: "A. B. Palmer and myself have closed a successful season with the Robinson Show. Mr. Palmer had charge of the sideshow door; myself, all around man, contracting agent, twenty-four-hour, general utility, making this my tenth season with Messrs. Bowers and Mugivan in different capacities. We have launched the Southern Photograph View Co, with headquarters here. Business in this part of the country looks bad for any tent show this Winter or Spring. The Rice & Dore Carnival Co. are using the quarters occupied by this show last season here. The town is very quiet as to show folks, and none Wintering here. We both will be under the Bowers & Mugivan banner next season. With best regards, wishing you all a Merry Christmas and Happy New Year."

HOT SPRINGS NOTES.

The Arkansas State Fair was at the mercy of the weather, and it looked as though we were going to see sleet and snow in Hot Springs. The first day opened fair, with weather conditions favorable, but over night it turned cold, "ice in the morning for all," but in spite of the weather, the attendance was fair, and J. Frank Head, manager of the amusement concessions, and R. C. Herrotle, assistant secretary, did all in their power to get the boys the money, and some of them did get a little.

The Human Monkey, a real monkey man, was quite a feature at the fair, and as the boys say, it will be a real money-getter if it ever gets North. Millers' 101 Ranch was welcomed back into Hot Springs by its host of friends, and the boys all seem to be glad to be back at their old stamping grounds. Most of the boys will Winter in the Springs.

Val Cogan will Winter in Chicago, Joe Appell is bound for 'Frisco, Edgar A. Fraser is also California bound, Roland Osborn is bound for New York, "back to the movies," he says; E. P. Harrington will Winter in the Springs, and says he has had fairly successful year with flowers.

Madam Ray will spend the Winter in Hot Springs, N. Y. Rappaport will return to St. Louis for the Winter. He says don't miss the big one he is going to bring out next Spring, and you know he is some hustler. Sherwood and Clements will close their big wheels here and return to St. Louis for the Winter. O. W. Dond will be at his old address, 568 Flint Street, Rochester, N. Y. He closed a successful season with 101 Ranch. The Morris Millar Carnival will close here for the season. M. B. Coan and his big doll store is still in search of new territory, and it looks as though he may be Louisiana bound.

Some one is trying to organize a new carnival to make a trip to Louisiana, and if they make it, watch for the new Winter carnival. It is going to be a real money getter, as it is being backed by some real live concession people. Hamburg is possibly its first stop. Who said they would stop going because there is war in Europe. I should say not. We are in the best country in the world—the good old U. S. A. Let us keep going forward and never say die.

CARNIVAL NEWS FROM PITTSBURGH.

Echoes from the various Winter carnival quarters would indicate that the season of 1915 is expected to be a hummer, in view of the general poor outcome of 1914, due to suspended business operations, etc., which of course, were in no way controlled by the various carnival managers.

From all the information gathered during the past few weeks, by the writer, the season of 1915 should be a good one, and if the managers will just play fair, with one another, and with the people whom they desire to have patronise their attractions, real benefits should be derived. The business world in general seems to be slowly recovering from what may be termed a serious illness, and by the time Spring makes its appearance it is to be hoped the complete recovery will be announced. New things in the ever growing branch of amusements are daily expected, and it has become such a large field that managers are ever on the alert to increase their wonders, mechanisms and fronts, and as time wends its way towards the new year, we can but hold our breaths in anticipation of the greatest year in a decade for the carnival world.

ABREAST of the times, already fully planned as to just what will be presented the public the coming season, Will H. Welder, one of the best known, as well as being considered the best promoter in the business, has sent forth his announcements, showing that he will be affiliated with E. C. Morrison, presenting the Greater Hippodrome Shows, with all new equipment and fronts, touring Southern Ohio, Pennsylvania, West Virginia and Maryland. Mr. Welder will be general manager of the outfit, which will be one of the largest and as well as equal to the best on the road, and his many years of association, as well as first class knowledge of the carnival game, is sure to spell success. A number of high class attractions will be carried, numbering in all ten good shows, several of which have already been booked. In connection with this, a hippodrome will be given, presenting new and startling feats never before attempted by a carnival company. Between 200 and 250 persons will be carried, and the entire company will travel in a train of twelve cars, in which will be included one diner and one sleeper. Mr. Morrison will personally look after the advance work, and will be general agent. Thirty concessions will be booked, allowing only legitimate entertainment and amusement.

New Victoria Hotel

IN NEW YORK

AT BROADWAY AND LONG ACRE SQUARE

145 to 155 West 47th Street

"The Very Heart of New York"

ABSOLUTELY FIREPROOF

350 ROOMS 250 PRIVATE BATHS

Every Modern Convenience

European Plan Exclusively

RATES

Single rooms, hot and cold water....................$1
Single rooms, private bath..............$1.50 and up
Suite, parlor, bedroom and bath..........$4 and up
Suite, parlor, 2 bedrooms and bath........$5 and up
First Class Dining Service at Reasonable Prices
C. A. HOLLINGSWORTH, New York City

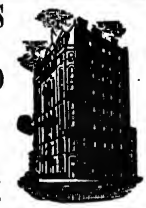
LOTT'S HOTELS

FOR PROFESSIONAL FOLKS

WHILE IN CHICAGO

RATES { SINGLE $4 to $9 per week; DOUBLE $6 to $10 per week

NETHERLAND HOTEL	HOTEL RALEIGH
2124-26 Michigan Boulevard	648-50 Dearborn Avenue
Ten Minutes to Theatres	Five Minutes to Theatres



New Columbia Hotel

(EUROPEAN)

TELEPHONE, HOT AND COLD RUNNING WATER IN EVERY ROOM, ELECTRIC ELEVATOR

COLUMBIA THEATRE BLDG.

DAN McGUGIN, Mgr. DAVENPORT, IOWA.

HOLIDAY GREETINGS

W. H. GODFREY

OFFICIAL REPRESENTATIVE

YANKEE ROBINSON SHOWS

TWENTY-FOURTH ANNUAL BANQUET OF THE AMERICAN ASSOCIATION OF FAIRS AND EXPOSITIONS,
Held at the Auditorium Hotel, Chicago, Friday Evening, Dec. 4.

THE WORLD AT HOME SHOWS

AN

IDEAL OF SHOWDOM PROVEN BY FACT

Has earned the HIGHEST ENCOMIUMS from Governing Officials of each STATE FAIR AND CELEBRATION played during Season 1914

STRONGER! BETTER!! MORE MAGNIFICENT!!! FOR SEASON 1915!!!!

THE ORDER OF OWLS, NEST No. 1549
APPLETON, WIS.

" . . . to any committee looking for the BEST in the amusement line, I would heartily recommend to them THE WORLD AT HOME SHOWS.

"This recommendation is entirely unsolicited and given in appreciation of the most friendly dealings and financial success.

"Very truly yours in O. O. O. (Signed) F. S. WARNER, President."

NORTH DAKOTA STATE FAIR ASSOCIATION
FARGO, N. D.

" . . . I wish to say that our management as well as myself were very much pleased with the World at Home Shows. Not only were they clean in every respect but the management is the best which has ever come to this city.

" . . . We think you have the best line of shows on the road to-day, and I hope that we will be able to secure your Company again for 1915. Yours very truly

"(Signed) C. A. NASH, Secretary."

DEPARTMENT OF POLICE
RACINE, WIS.

" . . . you have the cleanest and most orderly set of men that I have ever seen with any show during my seventeen years' experience as Chief of Police.

" . . . . hoping you will be with us again next season, I am

"Very truly, yours (Signed) H. C. BAKER, Chief of Police."

THE NEW YORK CLIPPER

JUNE 30, 1914.

"DAN McGUGIN, Esq., Chairman K. of P. Carnival Committee, Davenport, Ia.

"There is one thing certain, and that is that THE WORLD AT HOME is absolutely free from all objectional features. It is a great big clean sparkling and all together pleasing ensemble of meritorious amusement features, presented in a high class way, and sure to meet with the hearty approbation of your clientelle.

" . . . . I beg to remain, as ever Yours in F. C. B.,

"(Signed) WARREN A. PATRICK, Western Manager."

AND MANY MORE

Write for particulars and terms for the coming Season to

E. C. TALBOTT, Gen'l Agent

1104 North American Bldg., - - CHICAGO, ILL.

CARNIVAL FACTS IN FICTION FORM.

BY JNO. P. MARTIN.

JOHN P. MARTIN.

One of America's oldest and most successful showmen, the owner of one of the largest and best known tented enterprises in this country, and a man who has amassed a fortune in the amusement business, was unable to understand the reason for the slim attendance at a certain afternoon performance of his show during the past season's tour.

The attendance, or lack of attendance, was such as to cause him no little anxiety, inasmuch as he had always considered the particular town in which he was then showing one of his best stands. Calling one of his lieutenant's attention to the poor business, he inquired what, in his opinion, might be the cause thereof.

His assistant replied that there was a carnival in town, and ventured the assertion that "perhaps it's hurting some."

The "Governor" scouted the idea that a carnival could hurt his business, and doubted that it could be even moderately successful during the stay of his show in town. The question was debated at some length, and after the last few stragglers had gone through the entrance to the big top that evening, the old gentleman decided to take a trip down to the carnival "lot" and see for himself.

And what did he see?

He saw something that made him think. He saw that despite all his wonderful success in his own chosen field that he didn't have his finger on the pulse of the people as he thought he had, and that he had completely overlooked a branch of the outdoor amusement business which, if he had thought of it at all, he had never considered in the light of possible opposition.

For it happened that he had run on to one of the new order of carnivals.

He saw a well organized collection of attractions owned and controlled by a man whose name meant much to this branch of the amusement business; playing to practically one-half of the town's entire population.

And he must have begun an analysis of this new carnival spirit, of this present day carnival popularity.

It was opening up a new line of thought to him, and as he stood looking at a vast crowd of pleasure seeking, money spending individuals surging up and down a brilliantly lighted midway, he, too, must have gotten the fever of it, for it is of record that he sought out the manager and introduced himself.

And it is of record also that he visited the various attractions.

And what did he see?

He saw many features that had helped to make for himself fame and money, presented in an entirely different manner. Presented in tabloid form, as it were. And then, too, there was presented features that were entirely foreign and apart from any other branch of the amusement business.

He visited an up-to-date animal show, wherein was presented a variety of animal acts such as he had featured as a part of his big show for many years.

He visited and was amazed at the skill and daring of the motor-cycle riders in the big motordrome.

The grace and skill of some half dozen shapely young ladies, who worked in a "water show," did not escape his attention.

And the musical comedy show, where a tabloid musical comedy company, composed of capable performers, presented three different bills a week, was also visited.

An illusion show, wherein was presented cleverly conceived illusions, also offered its quota of enjoyable entertainment.

He saw a working model of the Panama Canal which taught him more of the actual operation and construction of the latest world's wonder than all the newspaper or magazine articles he had ever read on the subject.

And the mechanical shows, where one goes to let off steam, as it were, to act foolish for just a minute or two, were visited and enjoyed.

To get lost in an intricate arrangement of mirrors, and to wander around helplessly, seeking an exit, is an experience that is enjoyed and laughed over long after the experience is but a memory. A Crystal Maze furnished such an experience.

And he saw what might have been his own name or side show, the same attractions presented in an entirely different manner. A different dress and a different way of appealing to the public.

And a brilliantly lighted carry-us-all, loaded down with scores of laughing and talking boys and girls, and some also who were the boys and girls of other years.

And a Ferris wheel, with its long, graceful arms extending in the air, moving around and around with stately mien, and carrying in safety and security its load of pleasure seekers.

And the booths and concessions. The ball games, the Teddy bears, the dolls, and the whatnot. They all interested him. Just as they interested any red-blooded man or woman.

And he, too, entered into the spirit of the thing. And into that night he was seen carrying a Teddy bear under his arm as he made his way along the railroad tracks to his private car. It was his souvenir of the carnival, his reminder of an evening well and enjoyably spent. And, best of all, he had won it. It might have cost him a dime or a dollar. But what matter? He had won it. He had had his night and he felt the better for it.

And what did he not see?

He did not see the show which he had most expected to see and that which he had in his mind he would see when he left his own show lot to visit the cause of his day's financial loss. He did not see what he had seen when he had last visited a carnival, a dozen years before.

He did not see any of the questionable "girl shows," over which was won't to hang the sign "for men only."

He did not see any of the old familiar gambling devices.

He did not see any of the old order of things which had served to bring the carnival into disrepute, and which had been the cause of having the doors of many communities shut against it.

The "girl show" had given way to the tabloid musical comedy. "The Sultan's Favorite Dancer" was no longer in evidence. The gambler and the sure-thing worker had given way to the concession man, a business man who ran his business on a business basis. The whole moral tone of the carnival had undergone a complete change.

And after the lights were out and the crowds had gone home he bade good-night to the manager, and when he did so he said, "I'm glad I came down here to-night. I've learned something. And I've got its secret. Its success lies in the diversity of entertainment it has to offer."

And the next day, with the carnival sixty miles away, and secure in the knowledge of a good "house," as he sat watching the crowds pour into the big top for the afternoon's performance, he turned to the man who had suggested to him the day before that perhaps the carnival was hurting some and said: "You know, Jim, I think you were right yesterday. I guess maybe that carnival did hurt us some."

And as he sat there reflecting on the scenes of the night before he was heard to say: "And I thought the durn things were dead ten years ago."

And he was not far from being right.

They were mighty near dead ten years ago.

But just as B. F. Keith and his associates rescued and pulled the variety stage out of the mire, just as the present owners of the Columbia Burlesque wheel put that branch of the business where it has ceased to be a reproach to the stage, and just as the great moving picture combinations have succeeded in keeping that popular form of entertainment clean and wholesome, so also has the carnival business had its sponsors and saviors.

To such men as C. W. Parker, Francis Ferari, Con T. Kennedy, James Patterson, C. Smith, Chris. M. Smith, Johnny J. Jones, K. G. Barkoot, Jos. G. Ferari, much credit is due. Theirs was the fight to keep going in the face of the calamity howler, the howling pessimist and the strong public opposition which assailed them on all sides. To them belongs much of the credit for the new order of things.

And to-day we find such capable, energetic and substantial men as W. J. Allmann, Leon W. Washburn, Tom W. Allen, C. A. Wortham, S. W. Brundage, Chas. S. Hatch, Fred M. Barnes, Joseph Baumann, entering into the business with the knowledge of its requirements in their minds and the desire for its perpetuation in their hearts.

And to-day also we find the carnival in a healthy and prosperous state, and growing in popular favor. No longer are the doors of the liberal-minded, life-loving communities closed against it, but, on the contrary, we find business men's associations, fraternal and other organizations seeking out the best and bidding them welcome.

The "shoestring" promoter has been replaced, in his stead we find the solid, substantial showman, running his business on a business basis, looking after the personnel of his organization with a keen eye, and weeding out the bad so that the good may survive.

And we find him building substantial outfits investing in rolling stock, wagons, draught stock and other show paraphernalia, and inking a keen interest and a just pride in striving to make his organization a credit to himself and a credit to the outdoor amusement business.

200 PEOPLE 12 CARS

THE AIKEN AMUSEMENT CO.

OPENS SEASON 1915, MAY 1

WANTED—SHOWS OF ALL KINDS, with or without outfits. Can use Crystal Maze, for a season of twenty-four weeks. Can use Live Freaks of all kinds, for my 15-in-1 Show. Talkers. Musicians for my sixteen piece band, I furnish uniforms. Flagolet Player, Drummer, Dancers, Scotch Bagpipe Players, Whirling Dervishes, Oriental people in all lines, for carnival work. ALL CONCESSIONS FOR SALE, EXCLUSIVE.

Address WILL E. AIKEN, AIKEN SHOWS, Galion, O., Permanent Winter Quarters.

NEW CLEAN

FINE SHOW CARS FOR SALE

One 14 Section STANDARD PULLMAN. Just out of service. 1 PRIVATE CAR fully equipped. These two Show Cars are positively the Finest Cars in America.

FOR SALE CHEAP FOR CASH

Quick action, Great Bargains. Cars can be seen in Leavenworth, Kansas. Man in charge. Write or wire FELICE BERNARDI, care Clipper, Chicago.

J. EDDIE BROWN

SELLING BABY ELEPHANT ACTS FOR RHODA ROYAL

WANT TO BUY Baby Elephants and Baby Elephants

Write fully, J. EDDIE BROWN, Wellington Hotel, Chicago, Ill.

R. L. LOHMAR

Wishes Everybody A Merry Christmas

General Agent Tom W. Allen Shows, Season 1915

CHRISTMAS GREETINGS

A. H. Barkley

4311 Highland Ave., Kansas City, Mo.

A National Favorite Backed By a Million Dollars Worth of Publicity

TRIUMPHANT TOUR OF

CRANE WILBUR

(HIMSELF)

HERO OF THE FAMOUS SERIAL PICTURE

The Perils of Pauline

The Most Advertised Picture Show Now Before the Public

APPEARING PERSONALLY AT THE HEAD OF HIS OWN COMPANY

Playing to Capacity Audiences Everywhere — Return Dates Breaking All Records

The Public Clamoring to See This World Famed Idol of a Thousand Photo Plays

FOR OPEN TIME, TERMS, ETC., ADDRESS

CHARLES F. ATKINSON, Manager Quincy Adams Sawyer, - 211 Tremont St., BOSTON, MASS.

STOCK

LE ROY STOCK NOTES.

Business continues good in spite of the cry of hard times. We continue to get the crowds and please. While in Carrollton, O., our two little performing ponies, belonging to Marie Hayes, and our little bucking mule, Steve, were held, owing to the State quarantine of the foot and mouth disease, which is raging. We were without them for a week when we received a letter from the head commissioner in Columbus, telling us we could have our ponies and burro, as there was no restriction on horses or burros. We sure did miss them, as they are a big ad. with the school children. Bert Walker and Paul Schier, two new members, joined us at Coshocton, O. where we showed three days to capacity business.

We spent Thanksgiving Day in Butler, a nice little town, and we certainly did enjoy our turkey. Eloise Adams was visited by her friend, Jack Reed, and they sure did enjoy the day. Weather continues good. Marie Hayes is herself again. Vic Ross bought a fine saxophone for his musical act. The ghost walks every week, and THE OLD RELIABLE is always at hand. We are all looking forward to the big Xmas Number of THE CLIPPER. Carl Clark, who is doing some of the leads with the company, had a pleasant visit while in Coshocton, his home town. On Tuesday night he received a beautiful bouquet from some of his friends, and after the show the company entertained him to a supper. Carl said he wouldn't like to visit his home every week, as he loses too much sleep, having been up to the wee small hours of the morning!

GOODWYN IN STOCK.

Henrietta Goodwyn, who for several seasons past has been a member of prominent Broadway productions, in which she made a notable success in all her roles, has turned to stock as a field for her talent.

Last season Miss Goodwyn joined the Wadsworth Theatre Stock Company, playing the "heavy" roles, and she made a favorable impression with the patrons of the house. This season she is again playing the same sort of roles, and has made herself immensely popular by her fine work and pleasing personality, and the patrons of the house accord her a warm reception of each appearance.

HAZEL BAWDEN and Eugene West, of the National Stock Co., New Orleans, had the leads in "The Grand Chance," a new three-act play, by Catherine Henry, scenario writer for the Selig Co. The piece was tried out Nov. 24, at the Elysium Theatre, and was pronounced a success. The feminine lead, a womanly woman of the collegiate type, is especially fitted to Miss Bawden's personality, and the quiet intensity of the emotional climax in the last act between her and Mr. West, the heavy lead, was a creditable piece of work to both. The bill is a short-cast one, with the scenes laid at Columbia College and a gold mining camp in Colorado.

"HAP" JONES writes from New Orleans: "Have ten people here at Rex Theatre, musical comedy stock, good show, good business and all read the 'Big Boy' every week."

ANGELL STOCK CO. NOTES.—This is our seventy-seventh week without closing, and business continues good. We are not getting all the business, but we are getting our share. We are featuring "The White Squaw," permission of Geo. W. Winnett, and it is getting us business. Roster: Joe Angell, owner and manager; Joe Angell, leads; Alice Bowdish, leads; Frank Root, Mulford, general business; Ike Jutras, business comedian; Earl Newton, heavies; Harry Foster, characters; Fred Carmol, general business; Karl Mulford, general business; Ike Jutras, business manager; Alice Collisson, characters; Victoria Powell, general business; Margaret Hillison, ingenues, and the famous bulldog, Jack. Everybody happy and looking forward to our annual Christmas dinner. We all join in wishing THE CLIPPER A Merry Christmas and Prosperous New Year. Our ad. in last weeks CLIPPER brought over 200 answers.

FRED DANON STOCK CO. NOTES.—We closed on account of a fire which started from an unknown source in the basement of the Columbia Theatre, New Bedford, Mass., and which did considerable damage to the building. Mr. Danon sustained injuries while trying to save the effects of the different members of the company. The roster was as follows: Mr. Danon, Miss Prince, Miss Dale, Mr. Stevens, Mr. Hunt, Mr. Kinsella, Mr. Copeland. We will open in the near future.

RAYMOND WELLS, heavy man at the Shubert, Minneapolis, Minn., where he played with the Wright Huntington Players, has closed his engagement with this company the week of Nov. 22, and is considering an offer to play leads in a Portland, Ore., company. On Monday and Tuesday, Nov. 30 and Dec. 1, a photo-feature, entitled "The Promised Land," in which Mr. Wells appeared with Grace Lord, and which was produced under Mr. Wells' direction, was displayed at the Strand Theatre, Minneapolis.

GEO. V. DILL, Edna Marshall, Clarence Bennet, Catherine Evans, Roy Van Fossen and Glenella Porter, have left the Empress Stock Co., in Denver, Colo., and are considering an offer to open in stock at another theatre, during the exposition.

JAMES SAVERY is now connected with Sanger & Jordan, play brokers.

NOTES from Augusta Perry Co.—This company is in its seventh season of success in the East. Miss Perry becomes more popular with each visit to the cities of New England, where she is firmly established as one of the very best stock or repertoire leading women who makes the Eastern country. The company has fourteen people, a car-load of scenery and electrical effects, and a fine repertoire of the "real" plays that are recent releases for "rep." and stock. Miss Perry played a stock engagement of twenty-two weeks within a five cent street car ride of Boston, and was a great financial success. The company will doubtless go into permanent stock soon in some city of over 30,000. Roster: Walter Downing, Al. Beasley, Edward Aumann, Edward Makelke, John Perry, Frank Stalle, Ed. O'Neil, Chas. Dempsey, Jack Lee, Bessie Cummings, Dorothy Pembroke, Ansonia Ward, Auguste Perry, Alice Loneware, and the prize winner, "Pickles," Mr. Downing's $5,000 bull dog.

JACK RAVELYN, manager of the Metropolitan Comedy Co., writes "We are touring Kansas, Missouri and Nebraska, featuring Carl and Dora Carter and Troxell and Winchell. If the theatrical business can be taken as an indication of conditons, we are on the beginning of a very profitable season. THE CLIPPER is as well known out here as *The Ladies' Home Journal*."

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MACK FRANKS writes: "I have joined the Billy Bryant Stock Co. This is my sixth season with this company, doing the juvenile leads. Business has been good in Kentucky, and the company is making new friends in every town."

WALTER GRANT STOCK CO. NOTES.—This company, under the management of Elgar E. Mason, opened Dec. 3, at Pascoag, R. I., to S. R. O. The opening attraction was Geo. F. Taylor's four act drama, "Convict 447." The company includes: Walter Grant, Geo. Sculley, W. G. Bryson, Leo Washburn, Arthur Wright, Mazell V. Buhler, Irene Hubbard and Blanche Hoffman. Three feature specialties are carried: Kit Karson, world's famous rifle shot; Katherine Le Rue, novelty dancer, and Le Roy, the mad juggler. Special scenery is carried for each production.

BILLY MARSHALL, of Marshall & Anderson's "Girl from Broadway" company, writes that he has joined hands with Lloyd Murphy, of the Boston Singing Four, and they will take out a musical comedy repertoire show, playing one, two and three night stands through the South and the Middle West. They will travel in their own car, which will sleep and feed fifty-four of the company. He would like to hear from people who have worked for him before.

EDWIN CLAYTON has organized a stock company, and will open a permanent engagement Dec. 14, at Rutland, Vt. Mr. Clayton has secured Nella Gill, formerly of Keith's Stock, Toledo, O., as leading woman. Only high class royalty bills will be used, opening with "Bought and Paid For."

SAM BRYANT, manager of Billy Bryant Stock Co., writes that he was compelled to place his company in Eminence, Ky., week of Nov. 30, on one day's notice, through the neglect of Manager Brown of the Crescent Theatre, at Shelbyville, to notify the company that his theatre had been condemned. Managers that are booked to play Shelbyville will do well to look into same at once.

PHIL MAHER, who opened the Jefferson, Roanoke, Va., Dec. 8, has engaged A. Munro Younger as his manager. Hugh Fish is the local house manager.

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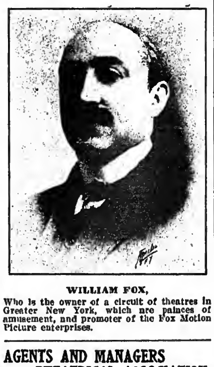

WILLIAM FOX,

Who is the owner of a circuit of theatres in Greater New York, which are palaces of amusement, and promoter of the Fox Motion Picture enterprises.

AGENTS AND MANAGERS THEATRICAL ASSOCIATION.

BY SIDNEY WIRE.

The decision of the association regarding the change of quarters is creating a lively interest among the regulars at the association clubrooms at 1431 Broadway, and the general feeling is in favor of the move. The Agents and Managers Theatrical Association has grown rapidly in the past few months, and its present membership is now well over the two hundred mark. Harry Leavitt, who is at the head of the committee which was appointed to look out for a satisfactory location upon which to build a new clubhouse, reports that his committee has looked over several sites, and says that a satisfactory report will be made at the next regular meeting. At the last general meeting a vote of thanks was offered to the various theatrical journals which have been good enough to devote space in their columns to the interests of the association, and the members are highly pleased with the generous volume of publicity which has been given the organization by the various periodicals. The latest new member of the association is Jack Abrams, business manager of Rock and Fulton's "Candy Shop," which is now holding down the La Salle, at Chicago, for a run. Jack reports wonderful business for the show. Danny Mack, who is ahead of the Girls from Joyland, and who has been around the club every evening since his return to New York, was given a dinner at Jack's on Saturday last by a few brother members, who have been winning a few of Danny's pennies. Sez Danny: "These guys have been taking lessons in Rummy since I left town, for they are certainly making a wonderful showing in comparison with last Summer's playing."

Bort Iler has gone ahead of "Peg o' My Heart," replacing Bill Roddy, who goes to the Coast with one of the other "Peg o' My Heart" companies. George Alabama Florida is on Broadway again, having closed for the holidays. George is ahead of "The Yellow Ticket."

J. C. Ragland has closed his show "My Best Girl," and is back with the boys at the club again. It is gratifying to note that almost all of the members of the Agents and Managers Theatrical Association are working, and out of the entire membership there are not more than fifteen members at liberty. All members now on the road on requested to send in their routes and permanent addresses to the secretary of the club to facilitate the forwarding of mail, large stacks of which have accumulated for various members whose road addresses have not been listed.

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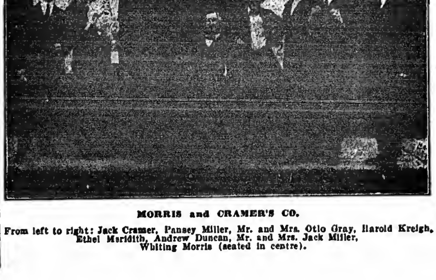

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FARBER GIRLS

Direction PAT CASEY

AILEEN STANLEY

TOURING U. B. O. AND ORPHEUM CIRCUIT. Direction HARRY WEBER

GREETINGS TO ALL MY FRIENDS

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THE LEADER.

BY "B FLAT."

Among the large army of people connected with the burlesque profession there are none more "looked down upon," by burlesquers, than the musical director, who directs the overture and then exchanges seats with the company leader for the regular performance.

The burlesque houses in New York are well equipped, in the occupant of their leader's chair, by members of the musical fraternity, most of whom have faced burlesque companies for some years. During that time their feminine bave grown familiar to the members of the various burlesque companies.

The house leader is a necessity, and oftimes he has been called upon to play the show itself. Their experience on the road in most cases qualifies them for these emergency calls, as most of them have road experience as musicians and leaders before they were called upon to accept these permanently located leaders' chairs.

The house leader naturally controls the local orchestra, and to him the members of the orchestra look for instruction and orders.

Often the music brought to them by the company leader is in such shape that it is difficult to play, and not too much attention can be paid by the company leader to furnish a set of orchestrations that are not all shot to pieces.

THE CLIPPER takes pleasure to present some of the knights of the baton who hold forth in New York burlesque theatres.

Ed. Morbach Jr., of the Columbia, New York, has lately revived the characteristic selections, on the same plan as provided by Bob Recker, at the old London, in which the musicians are all called upon to do all sorts of stunts, and furnish entertainment to the patrons during the intermission.

It might also be suggested that the solos by different instruments could again be brought into vogue, as proven by the attention attracted by those parts of vaudeville acts which work in the orchestra pits.

WILBUR STAYMAN, who has been playing in productions and pictures for two years, will return to vaudeville at the head of a musical comedy sketch. He will be assisted by Miss Pooley and Mr. Mack.

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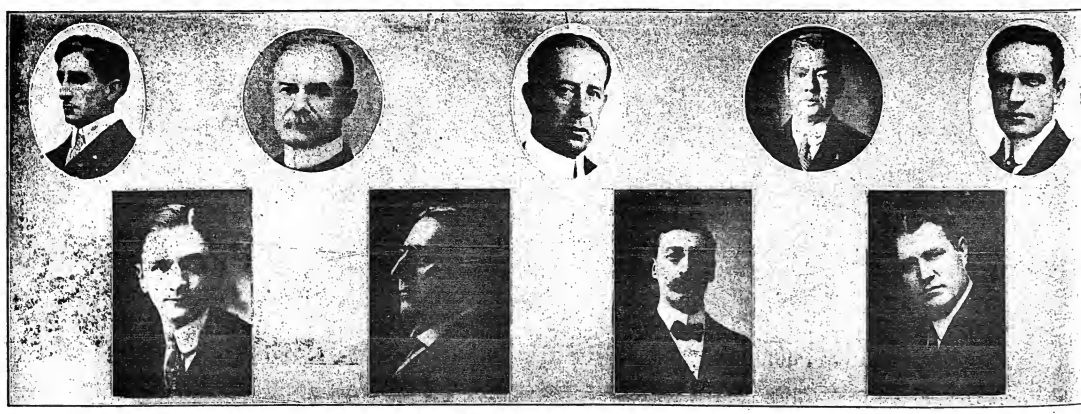

JULIUS MAURER, Empire, Brooklyn. MAX FEHRMAN, Olympic, New York. GUSTAV WALTER, Star, Brooklyn. ED. MORBACH JR., Columbia, New York.

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GEO. EVANS' MINSTRELS.

BY EDW. LE ROY RICE.

Are we to have no more minstrel troupes in New York? It would seem so. At any rate, I had to go over to the Majestic Theatre, Jersey City, Dec. 5, to see "Honey Boy" Evans' Show; and I've been glad ever since.

The first part was all that any minstrel lover could ask for. Mr. Evans sticks to the idea that a minstrel show should be given entirely in black face, and I agree with Mr. Evans; so does the public in general.

Le Roy "Lasses" White sang "'Way Down South" in an entirely original manner; and originality seems to be at a premium these days.

John P. Rogers followed with a bass solo, "A Son of the Desert Am I." I was glad to welcome Mr. Rogers' return to burnt-cork, where his qualifications make him a valuable asset.

"That Fellow from Fresno," Tommy Hyde, showed some pretty dancing steps, ably assisted by Charlie "Nuwlywed" Ufer and Eddie Girton.

After that Sam Lee and Arthur Rigby were introduced and received an ovation. When the ovation had ceased, Wm. H. Thompson, the "Lad from Liverpool," sang "You're More Than the World To Me." Everyone liked it except a reporter from *The Journal*.

Arthur Rigby's re-appearance in minstrelsy, after an absence of about a dozen years or so, was warmly received. Not that they made it hot for Arthur, but the opinion seemed to be prevalent that Mr. Rigby fitted in that troupe just about as nicely as anyone ever did.

"The Rambler from Rotterdam," Paul Van Dyke, gave such a rendition of Swiss yodling as is but seldom heard. Good yodlers are few and far between, but young Mr. Van Dyke classes with the best.

The "Londonderry Lothario," Jim Doherty, sang "Tennessee, I Hear You Calling Me," after which you should have heard Messrs. Audience ask him to sing it again. Mr. Doherty was billed as a comedian, but not since the days of Billy Emerson has any end man shown such vocal ability. More power to you, Mr. Doherty.

The singing contingent was rounded out by James Meehan, the "Gentleman from Glasgow." Mr. Meehan has one of those pleasing tenor voices that the girls rave over. He sang "I Had a Gal; I Had a Pal." I forget which one got the decision.

After the first part came a big song and dance act, followed by an equally big marching number. The program gave James Gorman as sponsor for these; but to the initiated it wasn't necessary. Both were gems of their kind.

"Underneath the Watermelon Moon" was a genuine nigger act of Ante-Bellum days. Good singing by good singers, and good dancing by good dancers predominated. Tommy Hyde again did some good eccentric work, as did "Wiosomu Willie" Newsome, former "mascot" for the New York American League baseball team, but now acting in the same capacity for Geo. Evans.

"Salute the Flag" employed about sixteen agile boys, who went through many graceful and astounding evolutions which were vociferously applauded.

And then came that sterling (Illinois) performer, the "Honey Boy," known to his intimates as "The Pride of Pontotolyn." Mr. Evans' monologue contained only one laugh. It commenced when he came on the stage, and ceased only when he made his final exit. If there's any funier man in minstrelsy than Geo. Evans, I'll "give up" to see him. Something I'm not in the habit of doing.

The major part of his monologue was about the war, which he lectured on, using a huge map by way of illustration. He gave out inside information indiscriminately; explained things that have hitherto been unexplainable, and otherwise amused us. And did it all without violating President Wilson's neutrality proclamation.

And then came the after-piece, "The Blackville Bull Fighter." Mr. Evans wrote the book, lyrics, music, and portrayed the principal part. Barring that he had but little to do in this portion of the entertainment.

Arthur Rigby surprised his admirers the way he played a rough wench, giving a portrayal in every way comparable to his excellent predecessor.

Sam Lee, efficient in anything he undertakes, was none the less so in the character of Wadsworth Wilkins. A conscientious performer is Samuel.

Eldon Durand was the "Princess in Petticoats," portraying the principal feminine role of Floccyanna Wilkins in a praiseworthy manner.

The "bull" was acted by Charley Ufer and Willie Newsome, and acted well. These boys should remember that the late Richard Golden and the great Henry E. Dixey played the heifer in the famous production of "Evangeline." Something to look forward to.

The rest of the characters were in capable hands.

I have seldom seen such a harmonious body of men as are gathered together with this company. Loyalty is everywhere in evidence. So is Billy Cawley. "Bill" runs the stage, and does it well. Eddie Cupero directs the orchestra, and it may justly be said that he is without a peer in minstrelsy to-day.

Danny Shay, who directs the "ghost's" movements every Wednesday evening, is the most popular man in the troupe—on Wednesday evening.

I'm glad I took that jaunt to Jersey.

PITTSBURGH NOTES.

Eva Taylor, who was formerly popular leading lady with the Harry Davis Stock Co., played a week's engagement at the Grand Opera House, and was welcomed by local friends.

Elsie Lancaster, who was with several carnivals during the past few seasons, later with the Weider Shows, was in town last week, meeting old friends.

The Great Del Adelphia, in one of the most mystifying acts seen here for some time, had little trouble in making good with Academy audiences, where he was the added feature with the Trip to Paris Co. A large amount of equipment, as well as a company of six persons assist. His bird cage trick, done in the audience, is without doubt one of the best we have ever seen here, and had the crowds guessing at every show. He was very well received.

AMONG the many new and novel amusement treats promised for the holidays, prominently mentioned is the big benefit performance to be given at midnight, New Year's eve, at the Miles, by local Lodge, No. 37, of the Theatrical Mechanical Association, Pittsburgh, Pa. The advance sale up to this time has been quite large, and it is expected that the largest returns ever derived from an affair of this kind will be realized by those in charge. The best possible acts will be obtained, and already the committee in charge has received the assurance of many headliners that they will be glad to offer their services for this occasion, and a lengthy bill of the best possible is assured. The prices will range from fifty cents to one dollar, and the boys are hard at work making final arrangements and disposing of tickets. Prominently in chage is Chas. J. Nolte, one of the standbys of the organization, and numbered among its most popular members. He has his hands full at all times, but is ever ready to look after the needful, usually looking after every detail to the satisfaction of all. THE CLIPPER wishes the boys the greatest success in their venture.

"WELL, WELL, WELL" WOOD DEAD.

Frank B. Wood, known to baseball fans as old "Well, Well, Well," and a familiar figure at the Polo Grounds, is dead at his home, 259 Hudson Street, New York. He died suddenly Tuesday morning, and was sixty-nine years old.

ACADEMY ANNIVERSARY.

For the benefit of many of the present day stars, many of whom owe their present place in the theatrical world to a start given them in the Academy of Music, Pittsburgh, Pa., we publish herewith a representation of this theatre, which, all in all, can be called one of the most famous, as well as one of the finest homes of burlesque in the United States.

To the thousands of well-known persons in the profession who will see this picture, the name "Academy" will no doubt recall fond memories of other times, when, within the walls of this structure, they found a refuge from the "slings and arrows of misfortune" on the road, and came into their own again, during the week's engagement.

There have been many cases where performers would come limping in, bare of money, and poor in mind, only to replenish their finances, and rejuvenate their spirits, for good business was invariably played to, and the audience kind and cordial.

Many persons now high in the profession, whose names first came out in small type in the program, either began to appear here, or grew by what it fed on, in the Academy of old, under a man who is held dear to all who were fortunate enough to meet him in life, and who now respect the memory of the truest friend a performer ever had, and voted by all as the squarest to deal with. For Harry Williams, as manager or man, was one, higher than whom, none had a right to stand in the estimation of the managers and performers, and many a man and woman, who has either retired, poor and broken, or who has saved and is now in comfort, will now look back with fond memories to those halcyon days of the Academy.

Just think of it, the famous Harry Williams Academy is celebrating its fiftieth anniversary this week, and a real birthday it deserves. Practically all of his time it can rightfully be called a burlesque house, with only the interregnum of the year of the fire and the reconstruction of the present beautiful building, which is really a monument placed on the same spot as the old building, a real "home of burlesque."

Far back in the days of the great American Civil War, namely, 1864, it began to show what was then called variety. The burlesques of those days was mainly of "chorus" which went through evolutions, giving musical drills, etc., in tights, and that was about all. The variety was made up of various "turns," or specialties, and many can now look back on the days when they did their bit on the boards of the famous Academy of Music, known from Coast to Coast, and eagerly sought by all.

What names have appeared here. Actors and actresses who have since become famous, many of them owning their own shows, others starring for immense salaries. And these all built around what was a fifteen minute turn. In the present day of memories we might say to those alive who have played here, or those who lie deaf to the world's clamor, with a modest headstone or cross telling the name beneath, "success to the fortunate, peace to the company of the silent."

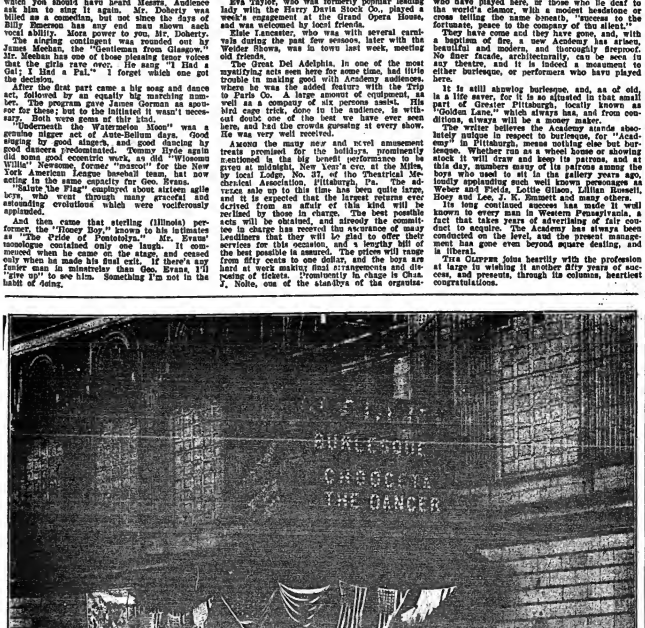
They have come and they have gone, and, with a baptism of fire, a new Academy has arisen, beautiful and modern, and thoroughly fireproof. No finer facade, architecturally, can be seen in any theatre, and it is indeed a monument to either burlesque, or performers who have played here.

It is still showing burlesque, and, as of old, is a life saver, for it is so situated in that small part of Greater Pittsburgh, locally known as "Golden Lane," which always has, and from conditions, always will be a money maker.

The writer believes the Academy stands absolutely unique in respect to burlesque, for "Academy" in Pittsburgh, means nothing else but burlesque. Whether run as a wheel house or showing stock it will draw and keep its patrons, and at this day, numbers many of its patrons among the boys who used to sit in the gallery years ago, loudly applauding such well known personages as Weber and Fields, Lottie Gilson, Lillian Russell, Hoey and Lee, J. K. Emmett and many others.

Its long continued success has made it well known to every man in Western Pennsylvania, a fact that takes years of advertising of fair conduct to acquire. The Academy has always been conducted on the level, and the present management has gone even beyond square dealing, and is liberal.

THE CLIPPER joins heartily with the profession at large in wishing it another fifty years of success, and presents, through its columns, heartiest congratulations.



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NOTES.

THE revised edition of "Miss Daisy," as formerly presented at the Shubert Theatre, re-written by Mr. Bartholomae, the author, is now in active preparation, under the stage direction of Edwin T. Emery, with Roy Barnes, Alice Hegeman and a long list of principals in the cast. The Shuberts will make this one of their big mid-Winter productions. Melville Ellis is working on designs for costumes, and the production will open for the Christmas holidays at the Amercan Music Hall, Chicago.

THE Opera Comique and the Comedie Francaise, Paris, France, opened last week with patriotic programs and drew capacity houses. The performances are given afternoons only.

ELSIE JANIS will shortly play in vaudeville for one week only, at the Orpheum, Los Angeles, Cal. She is posing for the films for the Bosworth Company.

MRS. BUD FISHER (Pauline Welch) will return to the stage this week in a vaudeville offering at Hammerstein's, New York.

"KISS ME, SERGEANT" is the title of a one act musical skit to be produced by Gus Sobike in London.

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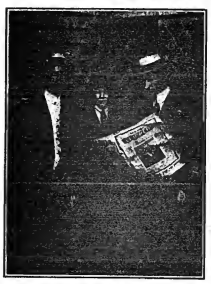

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PANTOMIME - AND - CLOWNS ONCE - POPULAR.

BY A. W. DAVIS, PROVIDENCE, R. I.

People would smile if they faced a billboard to-day announcing the arrival of

MAFFITT & BARTHOLOMEW'S PANTOMIME, "HICKITY PICKITY, MY BLACK HEN."

And yet, if they could have seen it as our forefathers did they would not only smile but they would be very much entertained. This, then, was the silent play, while to-day it is the silent motion picture.

In theatricals the taste of the public for particular subjects seems to come and go in cycles. Thus, in recent years, we have had the college play, represented by "Brown of Harvard," "The College Widow," etc. Then we had the Indian play, represented by "Strongheart," "The Squaw Man," etc.; later we had the morality play, represented by "The Servant in the House," "The Passing of the Third Floor Back," etc. Still more recently we have been literally deluged with dramas of Oriental life, as seen in such productions as "The Garden of Allah" and "Kismet," which, closely followed by Prof. Reinhardt's extraordinary wordless play, "Sumurun," would seem to indicate an impending revival of the art of pantomime.

The younger generation of the present day theatregoers has, of course, no recollection of pantomime as it once flourished on the American stage. Hopes were entertained some time ago that pantomime, which a generation ago was a most popular attraction, would be revived, but year after year passes without the least effort to give the special style of entertainments which in the days of George L. Fox drew vast crowds to the theatre.

Poor Fox! When he died he took pantomime to his grave with him. He was the ideal Grimaldi of the era in which he lived. When he produced "Humpty Dumpty" at the Olympic Theatre, New York (then at No. 618 Broadway) it had the prodigious run of 600 nights, and this was only surpassed in America once by the "Black Crook," which had a run in excess of 700 nights. Of course this leaves out the later extended run of Denman Thompson's "Old Homestead," at the Academy of Music. But Fox's career was not a particularly happy one.

He aspired to serious work, and indeed was a most talented actor, but when the audiences who were wont to hold their sides at his gyrations as a clown, were asked to applaud his "Hamlet," they laughed so that it broke the pantomimist's heart. All of the clowns in Fox's day—James S. Maffitt, Robert Butler, Robert Fraser and Tony Denier—were fine actors. They all profited as long as Fox lived; but at his demise a gloom was cast over this superb art, and until a recent period there has been no attempt to revive it in this country, although in London and throughout Great Britain pantomime is as potent as ever, and during the holiday and Easter seasons the majority of the theatres present modern as well as old fashioned pantomimes. At present there is little indication that the real old time pantomime will ever be revived, though it is probable that if "Humpty Dumpty" were done again it would create a furore among those new theatregoers who would thus see it for the first time.

I spoke of Maffitt and Bartholomew, once a well known pantomime team, which, of course, included clown, pantaloon, columbine and harlequin. Discussing his experiences some years ago James S. Maffitt said:

"Old playgoers well remember the happy hours they used to spend in the little Theatre Comique, Boston, at the back of Jordan & Marsh's. I'm speaking of many years ago, for the Comique was destroyed by fire in 1870. As I recall some of the pleasant incidents of that time I feel almost young again. Everybody knew me then and they all had a good word for me. As I have traveled all over the country from Maine to California, I have met many Bostonians in every city who would call up recollections of the old Comique and the jolly times they had there. Sometimes I have met old gray-haired men who would say to me: 'Why, I remember you when I was a boy.' You see, I went on the stage when I was about sixteen years of age, and have been at it ever since.

"Yes, I am a pantomimist, but I've done most everything in the acting line in my time. Some people who meet me will say: 'I suppose, Mr. Maffitt, you never spoke a line on the stage.' I can't help laughing. I have not only taken speaking parts on the dramatic stage, but I have been a clown.

"But about the Comique.

"That little theatre was a success from the first. We caught on and made money. We used to give variety performances, light comedy and ballet pantomime. Jason Wentworth, W. H. Bartholomew and James S. Maffitt were the proprietors, and of course I did a good deal of work on the stage. The Comique was the Andrews Hall, once used by Barnum, refitted and made into a theatre.

"As to the Lone Fisherman the idea of it came to me, as I might say, naturally. I had played the part of the fisherman in the pantomime of 'Nickodemus,' and knew something of the business required. So, in 1875, when E. E. Rice, of 'Evangeline' fame, came to me and spoke about a play he had with a bit of pantomime in it and asked if the thing could be worked into a burlesque, I thought it could. 'But what shall I do?' I asked Mr. Rice, and he replied he didn't know. Then I asked 'How shall I dress?' and again he said he didn't know.

"So I took pencil and paper and began jotting down a few ideas as to the part, and how it should be played, and that's how the Lone Fisherman was evolved. I guess you are right, it was a creation, for it was literally made out of nothing.

"The success of 'Evangeline' was marvelous, and the Lone Fisherman made a hit. The first production of 'Evangeline' was at the Globe Theatre in 1875. I remember the original cast very well. Laura Joyce, Ella Morant, James S. Maffitt, Harry Beckett, Louis Mestayer, Harry Murdock, Dan McGuiness, E. S. Tarr and Ed. Collier, with Cartwright and Harry Dixey as the heifer's legs. I suppose you think that was a pretty good cast?

"Yes, I remember quite a lot of players, and I have photographs of a number of old-timers.

"I remember Francis Wilson when I was at the Howard. He made his first appearance in Boston with Mackin, in a knockabout song and dance act. Wilson was a hard worker and a close student of plays and stage business, and I'm glad that he has struck the high-water mark in his profession."

Then Mr. Maffitt showed his album of old-timers, including Jerry Bloodgood (Carl Mauran in private life, born in Providence of a family of the high set, but preferred the life of a minstrel), Cool Burgess, Billy and Lon J. Morris, Bob Hart, H. Budworth, Andy Leavitt, Andy McGee, John Hart, Tony Pastor, Harry Murdock and Dan McGleness.

Mr. Maffitt was more than a silent actor. He was on the "stock" in the old legitimate days, playing utility, walking gentleman, old man, heavy business, eccentric and low comedy, and was first low comedy man in the stock for years. From boyhood he was considered a useful head to have around. He could play most anything and do it well. For the forlorn hope the stage manager always selected James S. When parts were refused somebody would say: "Where's Maffitt?"

Mr. Maffitt was always pleased because he was remembered as the Lone Fisherman. He contended that a one-part actor has the best show for success and money. Look at the elder Sothern's Dundreary, Jefferson's "Rip Van Winkle," Maggie Mitchell Fanchon, Lucille Western's "East Lynne," W. J. Florence's Bardwell Slote, in "The Mighty Dollar;" Oliver Dowd Byron's "Across the Continent," Frank Mayo's "Davy Crockett," Frank Chanfrau's "Kit, the Arkansas Traveler," Louis Aldrich's "My Partner," James A. Herne's "Shore Acres," Robson and Crane's "Henrietta," Effie Ellsler's "Woman Against Woman," Edwin Adams' "Enoch Arden," John E. Owens' "Solon Shingle," John T. Raymond's Col. Mulberry Sellers, Edmund Collier's "Storm Beaten," McKee Rankin's "49" and "Danites," and others too numerous to mention.

There were many who entertained as pantomimists when spectacular productions were popular. Of course, Fox's "Humpty Dumpty" series is the best remembered.

W. D. Jones, as I remember his versatility, was ever at home in pantomime as Clown or Pantaloon. The Kiralfys used to crowd to the doors with pantomimes. The Hanlons, with "Superba," and the greatest of all trick pantomimes, "Fantasma." The popularity of the old-time pantomime was made doubly so by introducing the ballet with gorgeous effects and wonderful transformations and dazzling costumes worn by fascinating fancy dancers; as an illustration, the once well known "Fire-fly Ballet" as seen in the most popular of all spectacles, "The Black Crook."

In the early days, "The Naid Queen" attracted considerable attention. Musical comedies and burlesques have been substituted, but so far, have not achieved the smartness, gorgeousness and splendor of the ancient pantomime. Back in the '80s I witnessed a spectacular production called "Jalma," at the Boston Theatre, when two hundred amazons, under the command of Pauline Markham, marched down the broad stairway clad in silver armor, under the glare of the calcium, the sight of which was indeed dazzling to the extreme.

CLOWNS THAT ENTERTAINED IN THE ONE RING CIRCUS.

The modern circus differs from the one-ring affair of our childhood days. Three or more rings in use all at once with something different going on in each is apt to create the impression in one's mind that he is seeing only a fragment of the show.

The old-time circus was an entirely different thing. It drifted around the country unheralded, and began business in a quiet, unostentatious way wherever there seemed to be boys enough to make the stop fruitful. It always had a clown, who was the funniest man on earth, and the jokes he cracked were wildly relished, and the difficulties he was eternally meeting were food for village gossip for months after the canvas had disappeared in a cloud of dust along the country road.

The democratic character of the old time circus was also extremely delightful. The band and their red braided coats sat right among the audience and the perspiring attendants tied and untied ropes right among the feet of the folks in the front seats. What a dignified individual in the old time circus was the ring-master as he introduces "Mlle." the champion rider, as she appears with her proud-spirited horse, followed by the chief delight of the entire vast assemblage, the clown.

It was seldom if ever that a clown was called upon to give utterance or expression to speech except in way of answering a child's conundrum or else in attempting to spell some such word as "stovepipe" or "Constantinople." Later, however, to be a clown meant to be possessed of a proper knowledge of the English language in addition to being able to discourse upon matters, men and things appropriate to the times and the occasion. He was also a jester and a vocalist.

I wonder how many will recall Johnny Patterson, "The Rambler from Clare," and celebrated Irish clown. He was with the "Great London Circus" in 1880. His great song was: "I'll Meet Her in the Garden Where the Praties Grow." You might be able to recall with me a few more songs the clown used to render, such as "Never Take the Horseshoe from the Door," "A Flower from My Angel Mother's Grave," Ned Harrigan's "The Little Green Leaf in Our Bible," "Grandmother's Chair," "Grandfather's Clock."

"THE EMBLEMS OF IRELAND."

I wear two lovely emblems,
I wear them on my breast,
A harp entwined with shamrocks
Is the emblem I love best.
They're the symbols of old Erin,
The land that gave me birth,
The sacred soil of Ireland,
The dearest spot on earth.

"Never Take the Horse Shoe From the Door." What clown was there that did not sing this popular warning song. There were others quite as popular, such as: "The Fellow That Looks Like Me," "Up in a Balloon," "Down in a Coal Mine," "Where's Rosanna Gone?" "Flying Trapeze," after which the clown would announce—"all of the popular songs of the day—the very newest out. Price, ten cents. Buy my newest song book." It was quite the thing for clowns, banjo artists, song and dance artists, and the female serio-comic singer to issue a personal song book.

The first introduction of the clown in the sawdust ring was humorous in the extreme. He would make his best bow to the audience, and exclaim: "Hello, Everybody," and tell a laughable story. Then the "candy-butchers" would pass among the seats, stepping on women's dresses and people's hands, shouting, "Song Books," and selling pink lemonade, barber's pole candy and peanuts, and a loud-voiced individual would step into the arena and exclaim:

"The show is but half finished. Immediately after the big show is over wait for the concert. See the champion clog-dancer of the world—Dick Sands. Tickets, ten cents. Keep your seats. Don't move."

Many who became famous in the professional world have taken part in the circus concert—Denman Thompson was one of many. The men who first brought a circus to America, if his name was known, would probably rank with Robinson Crusoe, Baron Munchausen, Christopher Columbus and Geo. Washington, in the estimation of the American small boy. But Dan Rice was the most eccentric circus manager-clown that ever owned canvas. Dan at one time was a rival, in a small way, of Spaulding's Floating Palace outfits. He leased a steamer, which he called the "One Hoss Show," and fitting it up as a circus boat, gave performances at the river towns wherever he found a place to tie up. His great card was to sing a jolly song that he wrote himself, in which the audience was requested to join in the chorus, and it never failed to please. Dan was always a great favorite wherever he went, and he met with tremendous success.

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ONE WONDERFUL NIGHT

YOU TOLD ME YOU LOVED ME

GRAND OPERA HOUSE BLDG. McKINLEY MUSIC CO., CHICAGO, ILL.

IN MEMORIAM

DEATHS DURING 1914.

FROM JAN. 1 TO NOV. 30, INCLUSIVE.

A

Alicu, Chas. G., mgr., N. Y. City, Jan. 5.
Atwell, Jno. B., vaudeville agent, —, March 1.
Adye, Oscar, actor, St. Louis, Mo., March —.
Allen, Joe, vaudeville, Stevinson, Cal., March 11.
Alexander, Arnold M., actor, Clarion, Pa., March 20.
Adams, Alice, burlesque, Brooklyn, N. Y., June 11.
Ashton, Harry, ex-actor, Amityville, L. I., N. Y., June 13.
Addison, Carlotta, actress, London, Eng., June 17.
Allen, Wm. F. (Cropsey), vaudeville, —, June 21.
Atwood, Sadie, actress, New London, N. H., Aug. 28.
Appleton, John G., mgr., Hamilton, Can., Sept. 20.
Allen, Paul, actor, N. Y. City, Oct. 31.
Anderson, Arthur B., ex-mgr., Washington, D. C., Nov. 6.

B

Bijou, Peter, vaudeville, London, Eng., Jan. 3.
Barry, Charles, vaudeville, Stamford, Conn., Jan. 22.
Bradley, Hugh J., actor, Paterson, N. J., Jan. 4.
Bromley, Theodore, mgr., N. Y. City, Feb. 4.
Bond, Frederick Drew, actor, Whitestone, L. I., N. Y., Feb. 9.
Barr, Geo. W., vaudeville, —, Feb. 6.
Brehm, Carl, mgr., Erie, Pa., Feb. 27.
Britting, Charles H. (playbill collector), N. Y. City, March 8.
Blakeslee, Joseph, billposter, New Haven, Conn., Feb. 12.
Boyd, Archie, actor, St. Louis, Mo., April 16.
Beach, Johnny, boy actor, N. Y. City, April 11.
Baldwin, Bruce L., ex-vaudeville, St. Joseph, Mo., April —.
Berol, Felix, entertainer, Brooklyn, N. Y., April 20.
Burnell, Percy H., singer, Toledo, O., April 23.
Brownelle, J. D. (Jack), actor, Pawtucket, R. I., May 18.
Bennett, John, mgr., North Sydney, Aus., April 26.
Beyer, Nellie C., burlesque, Crescent Beach, Mass., May —.
Bessley, Horace, carnival, Denison, Tex., June 7.
Bechler, Charles, mgr., Chicago, Ill., June 22.
Bilfinger, Gustav, usher, Oakland, Cal., June 28.
Bernard, Elsie, actress, London, Eng., June 11.
Baxter, Billy, banjoist, Chicago, Ill., July 12.
Bray, Timothy M., vaudeville, N. Y. City, July 15.
Ben Ali, Sie Hassan, mgr., Morocco, July 20.
Bell, Louis H., singer, Boston, Mass., June 30.
Brewster, Edwin, actor, N. Y. City, Aug. —.
Boggs, John W., attache, N. Y. City, Aug. 8.
Bruno, Gus, actor, West New Brighton, S. I., N. Y., Aug. 8.
Burke, Frank J., actor, San Antonio, Tex., Aug. —.
Belden, Chas. F., mgr., Newark, N. J., Aug. 19.
Brown, Robt. T., mgr., Boston, Mass., Aug. 14.
Barbour, Edwin W. M. P. actor, Philadelphia Pa., Sept. 14.
Bernard, Bertha, vaudeville, Camden, N. J., Oct. 9.
Berry, Horatio N., bell ringer, Great Valley, N. Y., Oct. 13.
Barlow, Billy, clown, Argenta, Little Rock, Ark., Oct. 8.
Barrett, James C., bandleader, Toledo, O., Oct. 21.
Blondell, Pearl, vaudeville, Ft. Meade, Fla., Oct. 29.
Batchelor, Pauline, actress, Zurich, Switzerland, Sept. 16.
Butler, Edward S., attache, Cincinnati, O., Nov. 1.
Banks, Gus, vaudeville, Providence, R. I., Nov. 8.
Burberis, Giovanni, chorus, N. Y. City, Nov. 8.
Backus, E. Y., actor, Westport, Conn., Nov. 21.
Brooks, Sam, vaudeville, N. Y. City, Nov. 27.

C

Crane, Mme. Ogden, vocal teacher, N. Y. City, Jan. 4.
Chapman, Geo. A., singer, N. Y. City, Jan. 23.
Carleton, Frank, actor, San Antonio, Tex., Jan. 26.
Cameron, Dede, actress, San Antonio, Tex., Feb. 18.
Cohan, Timothy, ex-comedian, N. Y. City, March 9.
Canton, Al., juggler, Burlington, Vt., March 18.
Conlan, Wm. J., vaudeville, Chicago, Ill., March —.
Claire, Adelaide, ex-actress, N. Y. City, Nov. 8.
Callahan, Grace, burlesque, Detroit, Mich., April 24.
Curtiss, Fred, circus, Sullivan, Ind., May 6.
Corson, Maude, vaudeville, Rochester, N. Y., May 7.
Campbell, Frank, vaudeville, N. Y. City, May 7.
Colle, Fred., mgr., Turners Falls, Mass., May —.
Cornalis, John, acrobat, Warren, Pa., May 20.
Cushman, Flo, vaudeville, Boston, Mass., May 20.
Collins, Geo. J., minstrel singer, Knoxville, Tenn., June —.
Collins, James N., mgr., Zanesville, O., June 16.
Clair, Stella, singer, Portland, Ore., June 3.
Clark, Mike, actor, —, Tex., June 11.
Carter, Owen, M. P. actor, Canon City, Colo., July 1.
Cole, Wm., vaudeville, Newton, N. J., July 11.
Clinton, Dave, actor, Adelaide, Australia, July 14.
Carter, Mrs. Mamie, carnival, New Philadelphia, Pa., July 21.
Campbell, Harry, actor, N. Y. City, July 26.
Crossett, Henry B., mgr., N. Y. C., July 26.
Corker, Sam Jr., agent, —, Aug. 17.
Cameron, L. S., vaudeville, —, Aug. 30.
Combs, Sam W., mgr., Belmar, N. J., Sept. 3.
Copeland, W. R., mgr., Wichita, Kan., Aug. 30.
Cleveland, Charles E., agent, Chicago, Ill., Sept. 17.
Considine, James, N. Y. City, Sept. 12.
Charles, Mrs. Fred's G., vaudeville, N. Y. City, Sept. 19.
Callahan, James, vaudeville, N. Y. City, Oct. 26.
Carr, Charles, ex-actor, Montoursville, Pa., Oct. 13.

D

Drew, Gladys Rankin, actress and playwright, N. Y. City, Jan. 9.
Dudley, Frank, mgr., Hammond, Ind., Jan 6.
Dunstan, Ralph, vaudeville, Atlanta, Ga., Jan. 21.
Donaldson, Geo. W. ("Cannon Ball"), Detroit, Mich., Feb. 8.
Dryden, Kenneth, singer, Milan, Italy, Feb. —.
Dugan, Wm. Tiffany, agent, Baltimore, Md., Feb. 20.
Delaro, Dickie, actress, Milwaukee, Wis., March 7.
Drake, Mrs. Nellie, circus, Orange, N. J., March 17.
Duval, James, clown, Brooklyn, N. Y., May 1.
Dale Maxie, burlesque, Philadelphia, Pa., May 8.
Donaldson, S. O., musician, Springfield, Ill., May 21.
Diven, Frank Robert, vaudeville, Nutley, N. J., May 30.
Duffy, James F., vaudeville, N. Y. City, May 30.
Dietrich, Emerson D., Jr., mgr., Chicago, Ill., June 21.
Dressler, Wm., musician, N. Y. City, June 29.
Dunham, Geo. C., ex-minstrel, Sacramento, Cal., —.
Diver, Harry W., actor, Sydney, Australia, July 24.
Dronet, Robert, actor, N. Y. City, Aug. 17.
De Witt, Joseph, stage mgr., Alameda, Cal., Aug. 26.
De Tellum, Joe, vaudeville, Casa Robles, Cal., Aug. 11.
Dodson, Wm. L., vaudeville, Los Angles, Cal., Aug. 18.
De Shon, Ruth, vaudeville, N. Y. City, Sept. 3.
De Hertel, Charles, musician, Paris, France, Sept. —.
Dunn, Thos. F., actor, Lynn, Mass., Oct. 27.
Driscole, Harry, actor, N. Y. City, Nov. 8.

E

Evelyn, Cora, vaudeville, Montclair, N. J., Jan. 27.
Eytinge, Pearl, actress, Atlantic City, N. J., March 6.
Emanuel, N. B., operatic dir., Chicago, Ill., June 2.
Ellis, Edw. C., actor-playwright, Syracuse, N. Y., June 29.
Esmond, Walter C., actor, Springfield, Mo., —.
Evesson, Isabelle, actress, Stamford, Conn., Aug. 6.
Emerson, Benj., actor, N. Y. City, Aug. —.
Edwards, Samuel G., equestrian, San Diego, Cal., Aug. —.
Emery, Herbert Q., ex-actor, Roxbury, Mass., Sept. —.
Englander, Ludwig, composer, Fur Rockaway, L. I., N. Y., Sept. 13.
Elwood, Mae, vaudeville, Los Angeles, Cal., Sept. 10.
Evans, Griffith, actor, Bristol, Tenn., Nov. —.
Edwards, John J., vaudeville, Chicago, Ill., Nov. —.
Egan, Frank, drum major, Elmira, N. Y., Nov. —.

F

Forrisque, Geo. K., actor, N. Y. City, Jan. 13.
Flynn, John, actor, Philadelphia, Pa., Jan. 15.
Foster, Mrs. Gertrude, ex-actress, N. Y. City, Feb. 15.
Fletcher, Samuel, mgr., Rye, N. Y., Feb. —.
Filmore, Al., actor, Greenville, S. C., Feb. 24.
Fyne, "Tony" (A. J.), black face comedian, Terre Haute, Ind., March 28.
Fisher, Virginia, ex-actress, Rochester, N. Y., March 19.
Frisbie, Lottie R., roller skater, Louisville, Ky., April 23.
Frey, Paul, actor, San Francisco, Cal., April 24.
Fulford, Jesse, wire walker, Terre Haute, Ind., April 25.
Ford, Clinton G. (Clint), actor-mgr., N. Y. City, May 15.
Ferris, Walter, attache, Shawnee, Okla., June 1.
Fitzgerald, Geo. A., mgr., Omaha, Neb., June 12.
Fox, Joseph W., actor, Altoona, Pa., July 23.
Fehling, Louis F., mus. dir., Philadelphia, Pa., July 22.
Fox, Fred. D., musician, Chicago, Ill., July 29.
Fisher, Charles, M. P. actor, Yonkers, N. Y., Aug. 11.
Fischer, Emil, basso, Hamburg, Ger., Aug. 11.
Francisco, Albert N., actor, Springfield, Mass., Oct. 18.
Farari, Francis, showman, N. Y. City, Nov. 11.
Frazier, Wm. E., actor, N. Y. City, Nov. 8.
Faure, Jean B., baritone, Paris, Fr., Nov. 10.

G

Grant, Cliff W., mgr., N. Y. City, Jan. 7.
Gerson, Mrs. Alice Fisher, agent, Denver, Colo., Jan. 7.
Griffin, Chas. R., circus agent, Albia, Ia., Jan. 4.
Gray, Mrs. Barry, vaudeville, Philadelphia, Pa., Jan. 9.
"Grapes" (Fred Booty), cartoonist, Boston, Mass., Jan. 13.
Green, Richard, singer, London, Eng., —.
Griswold, Putnam, singer, N. Y. City, Feb. 26.
Germon, Effie, ex-actress, West Brighton, Staten Island, N. Y., March 5.
Grady, Mrs. Alfred A., singer, Boston, Mass., March 27.
Glover, Lawrence L., musician, N. Y. City, April 14.
Gottschalk, L. F., actor, Milwaukee, Wis., April 16.
Gillespie, Arthur, song writer, N. Y. City, May 11.
Gavin, Henry, vaudeville, Lynn, Mass., May —.
Gerson, Edmund, agt. and mgr., N. Y. City, May 21.
Gordon, Hamilton S., mus. pub., East Orange, N. J., June 10.
Guy, Albert, minstrel mgr., Springfield, Mass., June 21.
Grundy, Sydney, playwright, London, Eng., July 4.
Gardner, Mrs. Anna L., singer, N. Y. City, July 20.
Gardner, Edward, vaudeville, Detroit, Mich., July 27.
Goelet, Gladys, actress, N. Y. City, July 31.
Galaise, Joseph, mgr., Schenectady, N. Y., Aug. 20.
Guilie Albert L., tenor, Los Angeles, Cal., Aug. 20.
Grant, Sedor P., actor, Augusta, Ga., Sept. 4.
Glyn, Lucille, dancer, N. Y. City, Sept. 14.
Griffith, B. F., mgr., Bushnell, Ill., Sept. 18.
Gilfort, Robt. C., ex-acrobat, Orange, N. J., Oct. 27.
Gallon, Tom, playwright, London, Eng., Nov. —.
Grover, J. Holmes, ex-actor, Philadelphia, Pa., Nov. 5.
Gerken, Wm., attache, Brooklyn, N. Y., Nov. —.
Gervey, Prof. Emil, musician, Jamaica, L. I., N. Y., Nov. 20.

H

Hawtrey, Wm., actor, N. Y. City, Jan. 5.
Hastings, Copley, actor, N. Y. City, Jan. 10.
Henry, Chas. D., attache, Boston, Mass., Jan. 6.
Hudson, Alfred, actor, N. Y. City, Jan. 25.
Hardy, Harry, mgr., Memphis, Tenn., Jan. 26.
Hammel, Jno. F., circus, Hot Springs, Ark., Jan. 22.
Hollis, Percy, hoop roller, N. Y. City, Feb. 1.
Hauschild, Otto, musician, Philadelphia, Pa., Feb. 2.
Hammerstein, Abraham, mgr., N. Y. City, Feb. 5.
Howard, Hester, vaudeville, Dubuque, Ia., Feb. 26.
Henshaw, Thomas, actor, Annesley, Eng., March 3.
Hale, Geo. M., mgr., Brokiyn, N. Y., March 9.
Haverly, Ida (daughter of J. H. Haverly), N. Y. City, March 13.
Hirschfeld, Robert, musician, Salzburg, Austria-Hungary, April 2.
Higgins, Minnie, actress, Boston, Mass., March 27.
Hackett, Ella, trapezist, N. Y. City, April 1.
Howe, Lisette, burlesque, Brooklyn, N. Y., April 16.
Hayden, Frank, costumer, N. Y. City, April 21.
Heimick, Fred. W., music dealer, N. Y. City, April 30.
Harriott, Fred'k C., ex-mgr., Whitestone, L. I., N. Y., May 29.
Hackney, Mabel, actress, drowned in the foundering of the *Empress of Ireland*, St. Lawrence River, May 29.
Hunter, Jno. A., ex-mgr., Newark, N. J., May 28.
Hammerstein, William, mgr., N. Y. City, June 10.
Hall, Wm. S., adv. agt., Denver, Colo. June 6
Howard, Mrs. Brunson, ex-actress, London, Eng., June 20.
Heath, George, actor, Bryn Athyn, Pa., June 9.
Hartz, Isabelle, singer, West Englewood, N. J., June 28.
Hanley, Prof. T. S., magician, Traverse City, Mich., July 3.
Hauerstein, Harry, mgr., New Loudon, Conn., July 28.
Hooper, H. Brooks, agent, Oswego, N. Y., Aug. 5.
Haskins, James, scenic artist, Brazil, Ind., Aug. 16.
Hosler, Arthur De Witte, vaudeville, Oneonta, N. Y., Aug. 24.
Hall, Lillie, vaudeville, Sacramento, Cal., Sept. —.
Hoyt, Francis, vaudeville, Lime Rock, R. I., Sept. 12.
Howard, Chas. L. ("Doc."), mgr. and agent, Bogota, N. J., Oct. 12.
Hart, Harry, ventriloquist, Denver, Colo., Nov. —.
Ham, Peter, amuse. promoter, Watervliet, N. Y., Nov. 25.
Howard, Billy, vaudeville, Chicago, Ill., Nov. 28.

I

Irving, Laurence, actor, drowned in the foundering of the *Empress of Ireland*, St. Lawrence River, May 29.

J

Jelleff, Charles Marshall, playwright, drowned at sea, Jan. 30.
Janeck, Marie, ex-comic opera singer, Milford, Mass., March 20.
Jacott, Howard, play reader, N. Y. City, May 14.
Jordan, Percival, business staff, N. Y. City, Sept. 2.
Januschowsky-Neuendorff, Mme. Georgine, actress, N. Y. City, Sept. 8.
Jarbeau, Vernona, actress, Nanuet, N. Y., Oct. 16.
Johnstone, Roy, vaudeville, Bluefield, W. Va., Nov. 2.

K

Kenyon, Leslie, actor, N. Y. City, Jan. 3.
Krause, Maurice, treasurer, Red Bank, N. J., Feb. 1.
Kestch, Mrs. Edw., wire walker, San Antonio, Tex., Feb. 18.
Kiernan, Nora, vaudeville, Norwich, Conn., Feb. 24.
Kahn, Sinar F., band leader, Memphis, Tenn., March 9.
Keith, B. F., mgr., Palm Beach, Fla., March
Knobloch, "Barney," attache, Coney Island, N. Y., May 4.
Kraus, Geo. J., mgr., N. Y. City, June 2.
Kirwin, Edw. Joseph, musician, Providence, R. I., May 31.
Kent, Mrs. Georgia Tyler, actress, Worcester, Mass., July 24.
Kennedy, Harry C., actor, Pawtucket, R. I., Aug. 22.
Kelly, George, vaudeville, Springfield, Ill., Sept. 24.
Keyser, Roy, props, Atlantic City, N. J., Oct. 16.
Kessel, Wm., M. P. mgr., N. Y. City, Oct. 30.
King, Prof. Sam'l A., aeronaut, Philadelphia, Pa., Nov. 3.
Kellie, "Old Bill," "faker," Pittsburgh, Pa., Nov. —.
Kerr, John L., mgr., Syracuse, N. Y., Nov. 14.
Keating, Virginia, actress, Key West, Fla., Nov. —.

L

Liebling, Emil, composer, Chicago, Ill., Jan. 20.
Lawrence, Lionel E., stage mgr., N. Y. City, Jan. 26.

(*Continued on next page.*)

SEASON'S GREETINGS

MERRY CHRISTMAS HAPPY NEW YEAR

THE WESTERN VAUDEVILLE MANAGERS' ASSOCIATION

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At the naval stations where there are no amusement halls it is the practice to hold minstrel shows, athletic exhibitions, smokers, etc., in the large mess halls. The training station, Norfolk, has a large building, constructed of concrete, devoted to mess hall and gallery, which was built by the enlisted men at the station. It is capable of seating over a thousand men.

In Newport each group barracks has a large, commodious mess hall.

At the training station, Great Lakes, Illinois, there is an attractive chapel, or small theatre, where minstrel shows and other attractions are produced.

The Y. M. C. A. has authority from Congress to maintain a branch within the station limits. The association recently dedicated an attractive building at the Philadelphia Navy Yard.

At the Washington Navy Yard the loft over a store house has been equipped for dancing, concerts, etc., and among the pleasant features of social life at the yard are the balls given by the reamen gunner class, invitations for which are much sought for. There are usually billiard and pool rooms at stations where recruits are assembled in considerable numbers.

Many sports are encouraged in the navy, and the necessary facilities are afforded, both on board ship and at shore stations, for boxing, wrestling, baseball and football, as well as special events like tug-of-war, three-legged races, cap fights and similar amusements. Every navy station has a large room available for amusement purposes.

The United States Naval Academy, Annapolis, Md., has a well equipped theatre, called "Recreation Hall." In this room are the trophy flags recently restored by Mrs. Fowler at an expense of $23,000. These flags are arranged in an unusual manner, decorating the walls and ceilings. Among these flags is the only British Royal Standard ever captured. It was taken at York (now Toronto), Canada, in the War of 1812.

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GRAND OPERA HOUSE BLDG. McKINLEY MUSIC CO. CHICAGO, ILL.

IN MEMORIAM.

(Continued from page 42.)

Laroche, Lena, pianist, Holyoke, Mass., Jan. 24.
Lewis, Oscar, vaudeville, Rockford, Ill., Jan. 29.
Lewis, Geo. L., actor, drowned at sea, Jan. 30.
Liebler, Paul H., mgr., Hollis, L. I., N. Y., Feb. 8.
La Court, Arthur, contortionist, Newark, N. J., Feb. 4.
Leon, Mrs. A., aerialist, Mansfield, O., Feb. 9.
Lawrence, Arthur R., ex-actor, Amityville, L. I., N. Y., March 4.
Leonze, Vic., actor-mgr., N. Y. City, March 28.
Lane, Ada, vaudeville, N. Y. City, April 10.
Lewis, John E., mgr., Carbondale, Pa., April 27.
Loring, Luke J., actor, N. Y. City, May 4.
Lewis, John E., actor, New Berlin, N. Y., May 24.
Lawrence, William, vaudeville, Bridgeport, Conn., June 14.
Littlefield, Ella W., vaudeville, —, June 16.
La Fayette, Pierre, actor, Fitchburg, Mass., June 17.
Lindner, Herman, bus. staff, N. Y. City, June 18.
Lurch, Fred'k, actor, Kansas City, Mo., June 17.
Leavitt, Abe, mgr., Griffin's Corner, N. Y., July 5.
Lorenzo, Jacob, animal trainer, Mt. Clemens, Mich., July 8.
Lindsay, Allan, musician, Troy, N. Y., July 9.
Lemaitre, Francois E. J., playwright, Paris, Fr., Aug. 6.
Lewis, Benj., mgr., Denver, Colo., June 13.
Lipsher, George, playwright, New Orleans, La., Aug. 19.
Lorenz, Martin, actor, Chicago, Ill., Sept. 8.
Liddle, Fred'k J., composer, Pittsfield Mass., Oct. 2.
Loesa, Herman, author, Rheims, Fr., Oct. —.
Long, Richard, Stage mgr., Pottsville, Pa., Nov. 7.

M

Minehan, Alfred J., treasurer, Philadelphia, Pa., Jan. 20.
Morgiesko, Sigmund, Yiddish actor, N. Y. City, Feb. 4.
Mullen, J. J., vaudeville, Chicago, Ill., Jan. 18.
Merrick, Tom, vaudeville, N. Y. City, Feb. 24.
Malcolm, John, actor, Boston, Mass., March —.
Mayer, Dr. B. J., press agent, Cincinnati, O., March 6.
Mack, Tom, comedian, Philadelphia, Pa., March 11.
Maguire, "Tom," ex-mgr., N. Y. City, March 21.
Mattsi, Tite, musician, London, Eng., March 30.
McVeigh, John, stage hand, N. Y. City, April 7.
Martin, Scott, mgr., N. Y. City, April 17.
Mawson, Henry J., playwright, N. Y. City, April 20.
MacConnell, Harry T., vaudeville, Philadelphia, Pa., May 2.
Moore, Frank, actor, Sycamore, Ill., May 9.
Marlowe, Mabel, actress, Kansas City, Mo., May 27.
May, Beryl, actress, El Paso, Tex., June 2.
Miller, W. A., mgr., Philadelphia, Pa., June 2.
Mesow, Helen, blind singer, Oakland, Cal., June 17.
McHugh, Grace, M. P. actress, Canon City, Colo., July 1.
Mays, Lillian, actress, Chicago, Ill., June 29.
Murphy, Joseph, vaudeville, Philadelphia, Pa., July 7.
McAllister, Wm. J., ex-minstrel, Averill Park, Troy, N. Y., July 4.
McNally, James J., agent, Dorchester, Mass., July 18.
Mack, Eddie, burlesque, N. Y. City, July 26.
McWatters, Thos. J., critic, Middletown, N. J., Aug. 5.
Morchant, Marion, actress, Buffalo, N. Y., July 22.
Mackin, "Billie," vaudeville, Columbus, O., Sept. —.
McGrath, Charles, actor, Jamaica, L. I., N. Y., Sept. 16.
Manning, Louis, attache, N. Y. City, Sept. 19.
MacCormack, James F., agent, Omaha, Neb., Oct. 6.
Murray, Frank, mgr., N. Y. City, Oct. —.
McNell, Nelli, actor, Lancaster, O., Oct. 2.
Marnell, James, actor, Detroit, Mich., Oct. 13.
Melville-Snyder, Mrs. Julia, ex-actress, San Francisco, Cal., Oct. 25.

N

Nassar, Hadji, acrobat, Tangier, Morocco, Jan. 25.
Noble, Florence, ex-singer, Patchogue, L. I., N. Y., Feb. 9.
Noonan, Thomas, mgr., Portland, Ore., week of March 2.
Nairn, Joseph R., actor, Tyler, Tex., March 14.
Nelson, Flora, actress, Washington, D. C., March 15.
Nicke, Mrs. Julia Minnie, ex-actress, Arlington, N. J., April 20.
Noamith, Richard, actor, Harrisburg, Pa., April 29.
Nordica, Mme., Lillian, singer, Batavia, Java, May 10.
Neville, Mrs. Harriet, actress, N. Y. City, Sept. 15.
Nash, Philip F., vaudeville mgr., N. Y. City, Oct. 4.
Norton, Marshall P., park mgr., Bristol, Conn., Oct. 23.

O

Ohls, Jacob, mgr., Newark, N. J., Feb. 14.
O'Dea, James, playwright, Rockville Centre, L. I., N. Y., April 22.
Olsen, Isis, acrobat, Chicago, Ill., June 23.
Osmun, Billy D., actor, Flemington, Pa., Aug. 12.
Otto, Fred'k E., musician, Chicago, Ill., Oct. 8.

P

Peakes, Henry C., singer, Amityville, L. I., N. Y., Jan. 8.
Pelletier, Georgiana, actress, Holyoke, Mass., Jan. 12.
Paxton, George, actor, Fort Lee, N. J., Feb. 16.
Picaro, Rocco, vaudeville, Kings Park, L. I., N. Y., March 28.
Petri, Henry, musician, Dresden, April 9.
Parker Harry, attache, N. Y. City, April 25.
Peel, Fred, adv. agt., N. Y. City, May 5.
Pasca, Mme. Alix Marie Adelaide de Sion, ex-actress, Paris, Fr., May 26.
Patterson, Flo., vaudeville, Calexico, Cal., June 11.
Preston, John Aiken, musician, Munich, Ger., July 22.
Plancon, Pol., opera singer, Paris, Fr., Aug. 12.
Powers, James H., vaudeville, Providence, R. I., Sept. 29.
Phaney, Dan, agent, Rochester, N. Y., Oct. 1.
Peterson, Guy L., agent Glasgow, Mo., Sept. 17.
Parsons, Belle, vaudeville, Buffalo, N. Y., Nov. 4.
Powell, Fred'k, actor, N. Y. City, Nov. 21.
Phillips, Walter A., composer, N. Y. City, Nov. 15.

Q

Cuayle, Glory, ex-actress, Aldershot, Eng., June 1.

R

Russell, James, vaudeville, Elmhurst, L. I., N. Y., Jan. 31.
Redmond, Helen, singer, N. Y. City, Feb. 13.
Rosalie, Adelaide, ex-actress, Flushing, L. I., N. Y., Feb. 26.
Rice, Charles F., playwright, New Haven, Conn., March 11.
Ramirez, Joseph, troubadour, N. Y. City, March 20.
Rankin, Arthur McKee, actor, playwright, mgr., San Francisco, Cal., April 17.
Russell, J. G. ("Brig. Young"), ex-circus, Lincoln, Neb., April 2.
Russell, "Billy," mus. dir., Boerne, Tex., April 12.
Roberts, Helen, ballet girl, N. Y. City, April 22.
Ramsay, Tom, vaudeville, Sandown, N. H., April 28.
Renand, Maude, burlesque, —, May 11.
Ralston, Bowman, ex-singer, Seattle, Wash., May —.
Raymond, May, vaudeville, Hoboken, N. J., May 22.
Rickalton, Lomond, camera man, Nairobi, British East Africa, May 26.
Rykowski, Arthur, chorus, Washington, D. C., June 3.
Royce, Louise, singer, N. Y. City, Aug. 11.
Rolz, Antonio, ex-mgr., West New Brighton, S. I., N. Y. City, Aug. 28.
Rainford, Clara, actress, N. Y. City, Aug. 9.
Robinson, George, agent, Dallas, Tex., Oct. 5.
Raleigh, Cecil, playwright, London, Eng., Nov. 10.
Ritter, Max, vaudeville, Boston, Mass., Nov. 29.

S

Schenck, Florence, singer, —, Jan. 3.
Sinnott, Lillian, actress, N. Y. City, Jan. 5.
Schaun, Daniel, circus, Wooster, O., Jan. 2.
Sandgran, S. C., actor, San Francisco, Cal., Jan. 12.
Storch, Reginald, musician, Brooklyn, N. Y., Jan. 22.
Savchine, Filip, actor, Cincinnati, O., Jan. 23.
Schwartz, Miriam, Yiddish actress, Flushing, L. I., N. Y., Feb. 13.
Sloane, Mayme, vaudeville, Columbus, O., Feb. 28.
Stone, Ben W., actor, Binghamton, N. Y., March 30.
Sullivan, "Jimmy," vaudeville, Sydney, Australia, Feb. 10.
Socola, Ginnio, stage mgr., New Orleans, La., March 30.
Stuart, Lucia, show girl, N. Y. City, April 26.
Stetson, Louise, vaudeville, Philadelphia, Pa., May 2.
Smith, June, circus mgr., Rock Rapids, Ia., April 30.
Stanley, Charles, actor, N. Y. City, May 12.
Sullivan, Joseph F., property man, Boston, Mass., May 12.
Stanwood, Gertie, burlesque, Boston, Mass., May 13.
Spencer, Nell, performer, Boerne, Tex., May 8.
Shine, Thaddens, actor, N. Y. City, May 30.
Smith, Thomas A., mgr., Hamilton, O., May 22.
Smith, Elroy B., M. P. mgr., Terre Haute, Ind., June 15.
Spear, Harry A., actor, Los Angeles, Cal., June 13.
Stewart, John G., mgr., Boston, Mass., July 6.
Spencer, Benj. F., mgr., near Holland, O., July 9.
Sullivan, Benj., mgr., North Adams, Mass., July 20.
Swift, Samuel, mus. critic, N. Y. City, July 21.
Savage, John, actor, Flushing, L. I., N. Y., Aug. 1.
Snyder, Rev. John, playwright, Nantucket, Mass., Aug. 12.
Simon, Mrs. Gertrude, ex-actress, Union Hill, N. J., Aug. —.
Sexton, Fred'k E., actor, Bogota, N. J., Aug. 13.
Smith, Walter G., agent, Pittsburgh, Pa., Aug. 18.
Sebastian, Mrs. Cecelia, equestrienne, Miami, Kan., Aug. 21.
Sidlosky, Anna, bus. staff, Boston, Mass., Oct. 4.
Simonds, Henry F., attache, N. Y. City, Oct. 5.
Sherwood, Blanche, actress, N. Y. City, Sept. 1.
Sutherland, J. M., mgr., Zephyrhills, Fla., Sept. 23.
Sawyer, Harry Clinton, agent, N. Y. City, Oct. 26.
Stewart, Ora, attache, Braddock, Pa., Oct. 20.
Spodiea, Prof. Angelo, band leader, San Francisco, Cal., Nov. 10.
Smith, Glen, actor, mid-ocean, Nov. —.
Simpson, Alfred L., musician, N. Y. City, Nov. 26.

T

Torbett, Emery, mgr., Giddings, Tex., Feb. 19.
Tannehill, Nellie (Mrs. F. A.), ex-actress, N. Y. City, April 5.
Tooby, Joseph, actor, Chicago, Ill., May 20.
Tindall, James L., ex-actor, Bedford City, Ind., May 23.
Trask, Frank, attache, N. Y. City, June 15.
Thomas, Brandon, actor-playwright, London, Eng., June 10.
Tuchman, Bert, stage mgr., Far Rockaway, L. I., N. Y., June 21.
Tenner, Marcelle, fat girl, Springfield, Mass., June 30.
Theerie, Harry D., fireworks, Chicago, Ill., Sept. 30.
Towner, Grace L., vaudeville, Sayre, Pa., Oct. 4.
Thiers, Geo. C., Steeplechase propr., Brooklyn, N. Y., Nov. 30.

V

Van Dyke, Imogene, actress, N. Y. City, Jan. 15.
Von Reznisky, Prof. H. K., musician, Pittsburg, Kan., March —.
Von Herge, Paul J. L., poet, Munich, Bavaria, April 2.
Vivian, Gussie, vaudeville, N. Y. City, May 9.
Von Schuch, Ernest, mus. dir., Dresden, Germany, May 10.
Vail, Burton, actor, Chicago, Ill., April 18.
Van Anda, A. W., musician, Allentown, Pa., Aug. —.
Vance, C. W., actor, Washington, D. C., Aug. 17.

W

Walters, Geo. D., circus agent, Fair Haven, N. J., Jan. 5.
Wieber, Gustave, singer, Brooklyn, N. Y., Jan. —.
Wyckoff, Fred J., comedian, Lyons, N. Y., Feb. 8.
Williams, John, actor, San Francisco, Cal., Jan 20.
Waldron, Samuel Wallace, bell ringer, Philmont, N. Y., March 1.
Wiglin, Henry, adv. agt., N. Y. City, March 25.
Watts, Andrew, canvasman, Newbern, N. C., March —.
Witt, Max, composer, Bronx, N. Y. City, April 5.
Warman, Cy, poet and song writer, Chicago, Ill., April 7.
Wiles, "Scotty," circus, Chicago, Ill., March 31.
Weldon, A. F., bandmaster, Chicago, Ill., May 2.
Wrangg, Alfred O., stage dir., N. Y. City, May 9.
West, "Ned," minstrel, Westbrook, Conn., June 16.
Williams, Frank B., vaudeville, Palmyra, N. Y., June 21.
Walsh, John, vaudeville, New Britain, Conn., July 3.
Wesley, W. A., mgr., Grand Rapids, Mich., May 22.
Wilson, Harry, actor, Vineland, N. J., Aug. 2.
Wechsler, Benj., band leader, Brooklyn, N. Y., Aug. 16.
Wood, Willis, mgr., Kansas City, Mo., week of Aug. 31.
Weston, Edward, vaudeville, N. Y. City, Sept. 15.
Walker, Ada Overton (colored), vaudeville, N. Y. City, Oct. 11.
Weld, Arthur, mus. cond., West Point, N. Y., Oct. 17.
Wiltshire, Mabel, vaudeville, N. Y. City, Sept. 30.
Winter, Joseph, actor, Boonville, N. Y., Oct. 23.
Whelan, M. E. ("Mike"), mgr. and agent, Atlanta, Ga., Oct. 26.
Walton, Fred'k, ex-acrobat, Cincinnati, O., Nov. 13.
Walters, Bert, actor, Minneapolis, Minn., Nov. 19.

Y

Young, "Billy," mgr., Lexington, Ky., Jan. 28.
Young, Roy, trap drummer, New Castle, Pa., Oct. 23.

Z

Zepp, Frank, ex-circus, Walkerton, Ind., Oct. 10.

DAN EMMETT.
(Photo loaned by Al. G. Field.)
See page XXI.

THE NEW STAR.

BY WALTER ALLEN RICE.

"Ah, there she comes! Yes, rather tall;
As big as saucers are her eyes;
She's entering through this half-filled hall—
Just hear the people criticize!
'Tis eight; she will at once appear,
This is the 'program'—tragic, too!
'Sandalphon' for this audience here.—
Why we shall die before she's through.

"These stage-struck, gifted, country girls,
Who register 'from Boston town';
Whose art is all in flying curls,
Have but to bow and win renown.
Poor 'Marie Stuart!' could she know
How oft her tragic life is told,
Would rend her Wintry shroud of snow
And quell these stars in tones of old.

"Do hear selection Number One!
How coarse and masculine the tone!
Her 'cultured voice' is quite a pun!
Professor E. says 'that alone
Her wondrous talent must decide,'
(Not to her credit I'll allow).—
'Maiciens' and all the rest have died—
She's ready for the bouquets now!

"She calls it 'mental food' you know;
She caters 'to philosophers';
They so detest a 'humorous show'—
'To scholars and the ministers.'—
Because they never dare to smile;
And hence 'twere wicked, gross and wrong,
With hearty laughter to beguile
An hour that's been so wretched long.

"She will not 'stoop to conquer'—no!
She will not read one humorous line,
Nor 'deign to reach by means so low,'—
In frigid glory she must shine.
A Jannasbeck, an Anderson,
Her towering ideals great and grand;
Hence name immortal must be won
Through daggers and a bloody hand!"

"A swooping success."—CHARLES DARNTON, Evening World

MR. WILLIAM FAVERSHAM IN THE HAWK

Author, FRANCIS DE CROISSET
Translated by MARIE ZANE TAYLOR. With the
Celebrated French Actress
Mlle. Gabrielle Dorziat
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OFFICE
Aeolian Building, New York City

COMPLIMENTS OF THE SEASON
ROBERT CAMPBELL
THE ROUND UP
EUGENIE BLAIR IN A FOOL THERE WAS SIBERIA THE WHITE SLAVE
BERKELEY THEATRE NEW YORK CITY

WILLARD BLACKMORE
—AS—
"Ambition and Work"
IN WILLIAM ELLIOTT'S PRODUCTION
"EXPERIENCE"
AT THE BOOTH THEATRE, NEW YORK

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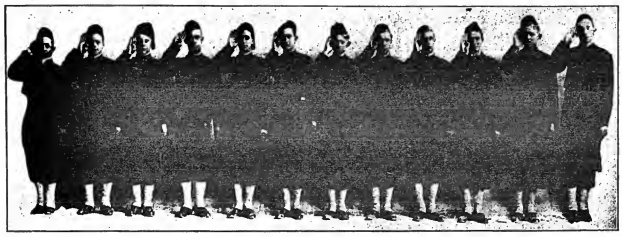

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Secretary No-Tau-Oh Assn., Houston, Tex.
Dis. Pass. Agent I. & G. N. Ry.

THE REASON WHY.

BY FLETCHER SMITH.

With shows of all kinds, big or small,
Or lot, in theatre, or old town-hall,
When business gets bad, you ask the reason,
The answer comes, "You're out of season"
For: "The farmer is too busy."

You start the show out in the Spring
When the red-breasted robin is on the wing,
You look for business every day,
Can't see how it could be any other way,
But: "The farmers are all busy."

You hit New England 'long in May,
Too early you're sure for making hay;
In Maine for weeks you tour the Coast,
Of business there all agents boast
If: "The farmer's n'u't too busy."

From Eastport across to Rumford Falls,
Big towns and sticks you hit them all,
Of empty seats you have no fear,
For you're there just the right time of the year,
But you find: "The farmers are all busy."

In June you hike out to the West,
Where business ought to be of the best,
But when you get there with rage you cry,
And wire your agent for the reason why,
He says: "The farmers are all busy."

In the Dakotas at early Fall
You surely expect to make a haul,
But alas, alack, your heart feels sad,
Big jumps, no business, towns all bad,
The reason: "The farmers are too busy."

As a last resort to the land of cotton
You take your show, find business rotten.
Big crowds in town, small crowd to show,
After the parade, out home they go,
Because: "The farmers all are busy."

Show me some place in this wide world
Where this old gag to a showman isn't hurled.
He stands for "poor boys," simps and much abuse,
But it makes him rave to hear this excuse,
"The farmers are all busy."

W. J. ALLMANN.

L. CLAUDE MYERS,
Bandmaster Allmann Bros.' Carnival Band.

A. U. ESLICK,
Bandmaster Con T. Kennedy Carnival Band.

"RUBE" DALROY,
Rube Clown in seasons past with many Wild Wests. Last season with Miller Brothers & Arlington's 101 Ranch Wild West.
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TO ALL THE "BUNCH"
R. C. ELGIN

MY XMAS GREETINGS TO ALL FRIENDS
IS HOPING THE COMING SEASON WILL BE SO PROSPEROUS THAT THIS SEASON'S MEMORIES WILL QUICKLY FADE AWAY IN THE SHADOWS OF THE PAST

TOMMY CANNON
LE GRAND HOTEL, K. C.

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WILLIAM B. JARVIS, Proprietor
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WM. B. JARVIS, Agent Tom M. Allen Shows.

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Permanent Address
813 Cherry St, Evansville, Ind.
MERRY CHRISTMAS.

DEAR CLIPPER; Wish to say that our ad. inserted in your publication for "Tom" people brought floods of applications, which goes to show that THE OLD RELIABLE is always on the job. Yours for success, JACK C. GOODWIN, Manager, the Washington Shows.

Just Before
THE BALLOON ASCENSION
In honor of Red Onion, at Houston, Tex., by Ed. R. Hutchison. The group includes all of the officials of the celebration.

NEW YORK CLIPPER; Gentlemen.—Enclosed herewith please find coupon and stamp. Please mail me copy of the Red Book. I wish to say that the Red Book is one of the best editions of the kind I have ever used. It is certainly a great help to us railroad men who do business with the theatrical profession. I have had it on my desk since you first issued it, and it would be hard for me to get along without it. Yours very truly, G. G. BELTZHOOVER, Special Agent, Passenger Department, Pennsylvania Lines.

MRS. WALTER F. STANLEY.

The ad. brought us good results. Will send you another ad. for your next issue. Yours truly, COOPER AND DUNNING.

I certainly appreciate your promptness. The ad. has already been the means of me getting work. Once more thanking you, I am, yours professionally, BASIL BLAKE.

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Would say that we have had more results from ads. in CLIPPER than any other theatrical paper. Wishing you continued success, we remain, yours prof., SMITH BROS.' MINSTRELS. C. A. Smith.

FOR SEASON 1915

FREAKS AND PIT SHOW ATTRACTIONS

FOR SEASON 1915

WANTED FOR C. H. ARMSTRONG'S RIVERVIEW PARK SHOWS

NOTHING TOO BIG As I have the exclusive Contract to furnish all Pit and Platform Shows at Riverview Park, Chicago, I can use High Class Freaks and Sensational and Novel Acts of Every Description. **NOTHING TOO EXPENSIVE**

18 weeks at the Park and long Road Season after the Park closes. State all in first letter, including salary. Send Photo.

Address C. H. ARMSTRONG, Riverview Park, CHICAGO, ILL.

THE BALLY-HOO.

PAST, PRESENT AND FUTURE.

BY OMAR SAMI.
(Sometimes Known as Adam Nutt.)

The first authentic description of the bally hoo dates from the Creation, when old Mrs. Eve established her famous "Rep," or snake exhibit under the old apple tree near the main entrance to the Garden of Eden. And may it be said to the credit of this illustrious lady that she established a record of attendance, according to population, that has never been eclipsed, for is it not recorded that Adam, after wandering alone upon the deserted Midway among the fig trees, finally succumbed to the lure of the bally-hoo and fell for the honeyed argument of the serpent, who at that time seems to have been doing most of the spieling for this extraordinary enterprise. As Mrs. Eve's records showed a one hundred per cent. attendance, we are compelled to deduce that her methods were correct.

Those were the happy days, no motordromes to snap and crackle, no organs to wheeze and snort, no brass bands to blare and blatt. Put that spieling serpent on a carnival front to-day and he would have quit after the first opening.

Were good old Mother Eve still running that snake pit, she'd scream for the canvasman to put up the sidewall and dig for the office wagon to complain. Her complaint, of course, would avail her nothing, for the lot manager would look at her sadly and say, "I can't do nothing with 'em lady, why don't you bring out your rep. on the front and fight 'em back. This is 1915, and evolution demands tumult and confusion." Ah, Mr. Lot Manager, thou art in grevious error, the intelligent argument of a good talker carries a far greater business possibility than discordant music and megaphonic lies, and bally-hoo fight is only another name for idocy.

A woeful year this one has been, my brothers, in the realm of the bally-ho. The spielers have spieled, but the sheckels came not. A few enterprises have prospered and brought forth financial fruit, but more have fallen by the wayside.

Humanity is ever prone to make excuse for its misfortunes. This year we all cry "war" as our nemesis. Last year it was the crops which proved our ruin. The year before, election caused our downfall.

Let us first cast the beam out of our own eye before we judge Dame Fortune. May not the fault of decreasing business in the carnival world rest partly with ourselves. In it, you and I and all of us, see things that should not be—lack of novelty, misrepresentation, dishonest dealing, drunkenness, obscenity, immorality, and even thievery. Let us, for once, call a spade, a spade, and look the truth square in the face. I know of many prosperous cities where a carnival is looked upon as almost a scourge, where a general agent is shunned as would be the twenty-four hour man of the devil himself; and who has made it so? I'll answer it. The management of the various organizations themselves, who have damaged the carnival business by harboring a lot of thieving degenerates, whose sole aim in life is to live without toil, and who, instead of dispensing amusement, as a carnival is supposed to do, make the business, which could be legitimate, hideous with their thievery and indecency. It is true, Mr. Reader, you know it is true.

The responsibility for this state of affairs rests solely with the management of the organizations who have shown a tendency to carry a few shows of reputation and merit, only to cloak the operation of crooked concessions and dishonest practices.

This year has been a bad one. The carnival business is in its decline. Why not give it an uplift with a dose or two of decency?

I recall one memorable instance when order, common sense and decency won a great business battle. It was in Dreamland Park, Coney Island. The park had dropped in the years it had been in operation from a great amusement enterprise into a political toy—an amusement joke. The barker barked, the crook crooked, and the public said: "Nay! Nay!"

After an absence of two or three years there came back as its manager, Samuel W. Gumpertz, a man who knows amusements as a pawnbroker knows a diamond. Two days before the opening of the park season he issued invitations to a complimentary dinner, which he was to give to all concessionaires and their employees. Everybody thought, "How classy of him." We all dolled up and went. Some dinner! Everybody said, "He's a prince."

After dinner the orators, or "bulisters," made the usual complimentary remarks, and when all had finished he said that he wanted to make a speech also. As we were defenceless and all unarmed we consented. After demonstrating that he was something of a bulister himself, he proceeded to tell us the park rules for the season—among them were these: No profanity, no short change, no unusual or unnecessary noises, no parades on the boardwalk, no roasting the public, no cigarettes on show fronts, no misrepresentation of shows, no bums, drunks or mashers, and no *megaphones* (oh, wise old Sam). As he concluded his honeyed oration he smiled sweetly through his glasses and assured everyone that any concessionaire or his employee infringing these rules would journey to Surf Avenue, that maelstrom of business opportunity, immediately preceding a tin can securely fastened to him. Some said "he's kiddin' us;" some said, "he's nutty;" some said, "we won't last a week;" a few said, "great."

That season Dreamland saw the greatest prosperity since its initial year. Sam Gumpertz had answered two important questions: Why is a megaphone? and why is not a crook?

The thermometer of tent show success is the ticket-box, but don't forget that the man

OMAR SAMI.

who controls this fluctuating instrument is the talker, and even he has fallen into disrepute, often—justly so.

Is not the average show talker another reason for decreasing business, and would not a trifle of sanity and business truth help a little on the show front?

How often we hear the talker say: "Gee, this is the toughest bunch of chumps I ever saw," which means being interpreted, "I cannot get the peoples' money away from them." Let us try and divine the reason for this shocking reluctance on the part of the shameless public to part with their money. The talker says in a spirit of vengeance, "They ain't got it." You are wrong, my silver-tongued friend. They have it. The chief fault is your own, inasmuch as you have picked the wrong man for the "chump." The chump is on the bally-hoo platform, not standing in front of it.

After having carefully banked your cigarette and assuring yourself that your bag of Bull Durham is safely stowed in your right hand hip pocket, you amble out in front of a crowd of people. You are plentifully bedecked with Woolworth diamonds, a last year's Stetson on your head, clothes full of grease spots, muddy shoes, dirty linen, and finger nails in mourning. You proceed to orate, for example, upon several frowsy and shabbily dressed females, who stand in supposedly graceful attitudes on the platform and who industriously chew gum and wink at a street car conductor in the crowd.

You tell the "chumps" that these beautiful maidens comprise a small part of the gigantic aggregation of footlight favorites who will disport themselves under the mammoth pavilion for the amusement of the public. You finally single out one of the damsels and state among other things, that she is Princess Boozekus, direct from the Orient, and that she is engaged at an enormous salary to present her terpsichorean triumph. The damsel sticks her gum on the banner behind her, ducks her head, smiles, and tries to look happy. (If the manager of the ten cent store offered her work at six a week she'd perspire through her pink tights running for it.)

Now the only one of the gigantic aggregation who is not on the platform is the canvasman. The mammoth pavilion is a second hand 20x40—60 top you bought from Walter Driver for $22. Princess Boozekus formerly may have worked in a laundry in that very town, and twenty per cent. of the "chumps" know her. In fact, you have hashed up a magnificent collection of lies. Little Princess Boozekus knows you are lying, you know you are lying, and the "chumps" know you are lying. Can you wonder that they are "tough?"

In the days of the bally-hoo millenium there will be no dirty shirts and collars, no chewing gum or cigarettes, no tough guys, shills or mashers, tailors will clean and press suits gratis, short change men and dips will be unknown.

Come, brothers of the bally-hoo, let's get together. Let's give them brains and decency instead of lungs and dirt, and in 1915 we'll get the money, war or no war.

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CHRISTMAS GREETINGS

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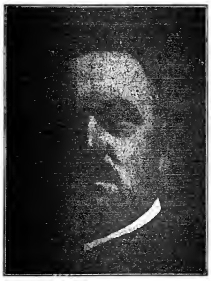

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CHRISTMAS GREETINGS TO ALL FRIENDS

A MERRY CHRISTMAS AND HAPPY NEW YEAR TO ALL FRIENDS

ADOLPH SEAMAN

GREETING

TO ALL READERS OF THE

"OLD RELIABLE"

W. M. MOSELEY

THE CARNIVAL OUTLOOK FOR 1915.

BY COL. CHAS. W. PARKER.

Some poet has truly said "Hope springs eternal in the human breast," and to this might well be added the statement that hope re-inforced by faith and a vivid imagination, will accomplish wonders.

Carnival people and show folks in general are of a peculiarly optimistic disposition. Perhaps is is well that this is so. Otherwise there would be few amusement enterprises of magnitude launched; the Southern mock ing bird would whistle his alluring siren song in vain; the mournful cry of the whip-poor-will would not be accompanied by the lamentations of the disappointed carnival manager who started out "for a long Winter season South," and Southern graveyards would contain fewer remains of defunct carnival (?) companies.

What it is that so works upon the imagination of the average showman is more than I can say. Certainly it is that without the gift of a vivid imagination he is not likely to succeed. Disappointments do not discourage, nor failure retard his movements. If business was poor last season it will be better next year, and so on to the end. In too many cases his sole reward for a season's hard work consists of the pleasure he derived from the anticipation of profits never realised.

For the past year the times have been out of joint, not only with the amusement business but with many other lines of endeavor. Some attribute the present depression to the war in Europe; others to tariff changes and legislation affecting capital, and still others to the large shipments of American gold to Europe. But we have no war, nor is there any prospect that we are likely to become involved in the present troubles of foreign nations.

We should be prosperous, as the value of this year's grain crops is nearly $500,000,000 (five hundred million dollars) greater than last year. Our arms and ammunition factories are working overtime with greatly increased forces, and there is an unlimited demand for everything we can produce which can be utilized by the warring nations. These nations bought supplies from the good old U. S. A. in September and October, to the amount of more than two hundred and fifty million dollars. The trade of the world is at our feet if we have sense enough to grasp our opportunities.

We are on the up grade right now, and are going up so rapidly that we do not realize it. How do I know this? Because of the fact that last August we were a debtor nation to the people of Europe, to the amount of twenty million dollars, and the official reports show that the September balance in our favor was sixteen million dollars, and October increased this balance to more than sixty million dollars. The present month will no doubt show a proportionate or greater increase. Yet in spite of all this, many of our industries are at a stand still and thousands of capable men are walking the streets of our cities seeking employment in vain.

But these conditions are being rapidly improved, factories are resuming operation, and working forces being increased rapidly. We were more scared than hurt, although the large exports of American gold did hurt for awhile, and made money tight. But that same gold is coming back, accompanied by a perfect deluge of foreign coin. The close of the war will inaugurate the greatest period of prosperity this country has known for decades, and students of the situation predict that April 1, of the coming year will witness the close of hostilities.

There is little doubt but that politics, changing tariff laws and the popular pastime of waging war upon capital in every form by political demagogues had much to do with the present situation. As far back as March 30 of the present year, I received a letter from the general frieght agent of one of the largest railway systems in the country, complaining of the conditions then existing. This was long before the war was even thought of by the American people, and even at that early date I had an instinctive feeling, or "hunch," that something was going to happen. I had no definite idea of what it was, but backed the hunch to the extent of deciding that I would be better off could I do one-half the business of an ordinary year on safe lines than to take any great chances on the present season. This hunch was persistent and ever present, and frequently caused one cold damp chill after another to creep up and down my spinal column.

But the hunch is now working in the opposite direction, and the chills have disappeared. I can see nothing ahead but prosperity and plenty. We have struck bottom and can go down no further. We can move in one direction only, and that is upward. Good times are coming and will be with us before we know it. The carnival business will prosper, as will manufacturing and all other legitimate business. In the meantime swat the calamity howler, and kick the pessimist wherever you meet him.

WALTER F. STANLEY.

NED STOUGHTON,
General Manager C. A. Wortham Shows.

EARL D. STROUT'S CONCERT BAND,
With the Tom W. Allen Shows the past season.

THE CIRCUS OF YESTERDAY, THE CIRCUS OF TO-DAY AND THE POSSIBLE CIRCUS OF TO-MORROW

BY CHARLES ANDRESS.

It is a common remark among the people attending the circus of to-day, and one that is very obnoxious (referring, of course, to the older people), that they are all alike; if you see one you see them all. The first circus I ever saw was the best one, and the old one-ring circus was the best after all, etc.

I have ofttimes tried to fathom this out, for really they are the most absurd sayings, so entirely out of place and absolutely unjustified, and can be compared only to some of the antiquated sayings that have been handed down from one generation to another, from time immemorial on to the present, like the following: "No one ever made bread and pies like mother," and while this has been said for centuries, it is more pardonable on account of the maternal love within born that does no one any harm, but just the same is absurd.

It is these and other unwarranted expressions that have prompted me to write this story of the past, present, and possible circus of the future, following its evolution (principally from an American point of view) on to the present with a hint at the future. The reason I refer to an American point of view is that it will fully cover the subject involved and it would be useless to delve into ancient history of the circus, which dates back to 776 B. C., and was participated in by the Greeks, in their Olympic, Pythian and Isthmian games. So, to carry out the essence of the question we will adhere to the early beginning of the American circus, in its most crude and primitive way up to the present and the possible beyond.

This, of course, will take us back to the times before there were any railroads, before there was any telegraph, before there were any telephones, before there were any electric or gasoline lighting, before there were any macadam roads, automobiles, etc. Of course it would not be necessary to go this far back to cover the remarks referred to in this article, as this will take in the circus of about one hundred years ago which no one at the present can recall to memory.

The American circus (which, by the way, leads the world in this class of amusements) in its primitive days labored under many disadvantages and encountered many hardships. The country was sparsely settled; there were no country roads such as we are now gliding over with autos, and many of the roads were wended through heavy wild woods, and when it rained it was next to impossibility to travel them. The circuses (what few there were) in those days all consisted of one ring, no menagerie, and what little attempt that was made at a parade was made as the circus was coming into the towns or bergs on the day of the show.

The entire company would halt just outside of the town and make ready for parade by changing their street clothes for their "circus togs" and parade suits, band uniforms, etc., and the clown (note I say "clown") would be-smear his face with clown paint and slip on a calico clown dress over his regular wearing apparel. This done he was ready for his clown cart, or mounted on a donkey, and with the ladies and men performers, who were dressed for the occasion, the entry into town was started. All the wagons, including the baggage wagons, pole wagons, vans and canvas wagons, were included. When the parade reached the show grounds the performers would dismount and go to hotels and boarding houses for breakfast, while the working men would unhitch the horses and put them in livery stables and private barns, or tie them to the wagons, and then they, too, would go to the boarding houses, etc., for their meals.

In those days there were no cook tents and no horse stables. After breakfast the tent would be erected (a small one pole affair) and a general layout preparatory for an afternoon show, a few eight tier seats (no reserved seats), a small ring and one aerial rigging, generally single trapeze, and, at about one o'clock the door would open. There were no marquees, or main entrance like now, but where the side-wall lapped one end was pulled out and made fast to a stake while the other lap was pulled in and also made fast to another stake, making a sort of a V-shaped entrance where but one at a time could pass beneath the tent.

There were no night shows, as there had been no way found to light the tent; so, after the afternoon show was over the preparation for moving would begin.

The very early circus generally consisted of only one tent, in which all of the performance was given. There being no side show, or dressing tent, the performers would either dress behind a small curtain in the tent or in the sleeping van, just outside.

About 1820 the sideshow was annexed, together with small dressing rooms; while in the sideshow were seats the same as in the main show. The concert was given in the side show after the main show was over, and while the concert was being conducted the main tent was being torn down ready for moving on to the next stand.

All the performers (they were not known as artists in those days) were assigned to hotels and boarding houses, and the working people slept in the barns with the horses or on the show grounds. Sometimes, if the distance to move was not too great, the entire outfit would wait until daylight before starting, thus giving the horses and people a chance to sleep and rest, which was considered a great treat. But generally the baggage wagons, pole wagons and paraphernalia were started off as soon as possible after the show, and the people in hotels were called later, sometimes about three A. M.

The early wagon show performance generally consisted of a program about as follows: Grand Entry, which consisted of eight mounted people on horseback in a sort of drill, making figures and winding up with a circle around the ring. After this there generally followed a clown song, in which most of the people with the show, including workingmen and all who could sing, would join in the chorus. Then some wire act or aerial trapeze or contortionist, and when the riding act came it was announced something after this fashion: "Ladies and gentlemen: We take pride and pleasure in next introducing Mr. or Miss So and So, who will accomplish the wonderful feat of riding three times around the ring standing erect upon a horse's back!"

All riding in those days was done upon a pad as wide as a small barn-door; such a thing as riding on a bareback horse had not been dreamed of. There were also strong men handling cannon balls, pulling against a team of horses, tumbling by the company, and leaping over objects, brother acts, etc., which made up the performance.

Of course there were some features of the old fashioned show that have been eliminated by the modern show of to-day. For instance the clown's song and his funny jokes with the ringmaster. And when the two-ring and three-ring shows came into the field of amusements the old fashioned show that still stuck to the one ring, would make the plea that we have but one pair of eyes to see, and ears to hear, and that we can only hear, comprehend and see one thing at a time, and that is the reason we adhere to the one ring, etc.

The leaping over objects was always considered one of the best acts, even with the big shows, and was about the last of the one-ring features to be abandoned, and even such shows as Barnum & Bailey, Ringling Bros., Sells Bros., Wallace, Forepaugh, etc., stuck to tumbling and leaps until a few years ago, when it died out on account of the fact that the artists who went in leaps were constantly being hurt, so that they were not able to appear in their regular acts, and thus injure the main performance. This was why they all cut out leaping, and thus one of the best acts ever introduced in the sawdust arena is a thing of the past. Not even the little shows of to-day have leaps.

All circuses had gambling in those days. In fact, it was a part of the show and was considered legitimate, and was included in the licenses, whenever license was demanded. And up into the '40s, as well as I can judge from data at my command, the gambling was done in a more legitimate way and the "rubes" really had a chance to win, as most of the games were conducted on a strictly percentage basis. Of course, the percentage was about ten to one in favor of the joint, and such games as the old army game, known as "Chuck Luck," prevailed.

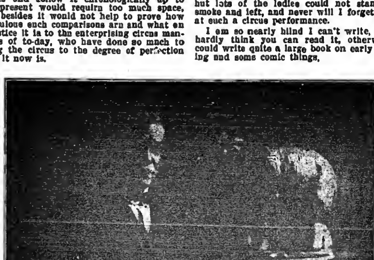
Among the first "sure-thing" games that cleaned the country was "Three Card Monte," and for a number of years this proved the most disastrous game that was ever sprung. The operators ofttimes made more money, twice over, than the circus itself, for this game could be operated not only with the show but between towns, in barrooms, and anywhere that a "hayseed" showed up. And it was only a short time after this that all the games were "sure things."

Among the other old "sure-thing" games which was a close competitor to "monte" was what was known as the "thimble game." It consisted of three old fashioned thimbles filled with putty inside, forming a sort of saucer shape, and a little rubber ball. The operator would work this from his knee, and would shift this little ball so dexterously from one thimble to the other that the "guys" would lose their money like "drunken sailors" trying to guess the thimble that the little "pig was under."

This game eventually merged into what is now known as the "shell game," which has succeeded "monte," and no doubt has taken more money than any other game known to the "fakirs' fraternity."

I have merely mentioned the gambling of the early days in conjunction with the other primitive workings that I may later on be able to draw a more comprehensive and unbiased comparison of the *circus of to-day*.

To give a full detail of the early American circus and follow it chronologically up to the present would require too much space, and besides it would not help to prove how ridiculous such comparisons are and what an injustice it is to the enterprising circus managers of to-day, who have done so much to bring the circus to the degree of perfection that it now is.



CHARLES ANDRESS.

Thus far I have endeavored to dwell at some length on the early day American circus, dating back for almost one hundred years, up to about the '40s, but now let us switch to the circuses of about fifty years ago and then gradually slide along up to the present.

Let us take for a criterion one of the oldest American circuses which is still a household word with the present generation—the "John Robinson Show."

This show was organized in 1824—ninety years ago. In 1840 old John Robinson took in a partner by the name of Gil. Eldred. They dissolved partnership in 1855, and in 1859 Robinson took in Wm. Lake as a partner. This partnership was dissolved in 1862. The Robinson Show passed through four generations of John Robinsons, and went into retirement from active circus operations in 1912. Some of the animals, including a fine troupe of elephants, are now in vaudeville, and many other shows are using some of the property, which may next season, or at any time, enter the field again.

I am herewith submitting a letter I received from P. A. Older, July 3, 1906, which gives you some idea of the John Robinson Show in 1850, and other interesting data, and you will note from it that the John Robinson Show was endeavoring to show at night, and what trouble they had about lights, and that they were out of candles.

Shortly after this period they began to light with kerosene lamps, and people were afraid to go on account of the danger, and, in fact, it was a long time before the kerosene lamps took the place of candles. I can remember myself the first lamp my mother had. She kept it in the house for nearly a year before she dared to use it.

The letter from Mr. Older is taken from the Illustrated Tours and Circus History, published by me while traveling with the Barnum & Bailey Greatest Show on Earth in 1906. Mr. Older has since died.

P. A. OLDER'S LETTER.

ANOKA, Minn., July 3, 1906.

MY DEAR MR. ANDRESS: I think I am the oldest showman living in the United States. If I live until the 22d of September I will be eighty years old. I landed in Janesville, Wis., in 1840, twenty-five miles from Delavan, where E. F. and J. Mable lived, and they had the only circus in the West at that time.

In '49 I bought a third interest in this circus, and traded a saw-mill in Janesville for it. $5,000 was the price for the one-third interest. About seventy horses and eight wagons, eighty-five foot round top, thirty-foot dressing top. We had twenty led horses on the road, splendid spotted and cream. Horses were cheap; you could buy the finest of them from fifty to seventy-five dollars a head. We used to get keep for man and horse for from fifty cents to one dollar a day, and single, half the price.

We never had to pay for ground to show on, our license would be from five to ten dollars a day, no billboards in those days, we had to put our bills under stoops, in barrooms and in barns, or any place where rain would not wash them down; we put up from twenty-five to seventy-five sheets in a town, and did not know anything about paste; all tacked up with tacks; we would get scraps of leather from harness shops in Chicago, and Winters the boys would cut them out with a punch like a gun wad, and others would stick the tacks in them, and the advertiser would take two or three bags of them, and they would last him half the season.

For lights we had to use star candles; for chandeliers, four strips of boards with holes in them and the boys had to sharpen the candles every day after the show was out and stick them in all ready to light at night; two such chandeliers around the pole, and when the wind blew, the grease would run down on the ring-master, Walter Waterman. The Barnum folks remember him; he died in Little Rock while with the Barnum Show; he came West with the Mable's, was very dressy and proud—nice man. In those days it was worth a man's life to run a show; we used to have a fight with the "rubes" two or three times a week, all they used to think of was to clean out the circus. Lots of towns we would make never had a show in two seasons and never saw a circus bill but our own.

Old John Robinson made only three stands in Indiana; Fred Bailey was his advertiser. This man covered up our dates. I sent a man on and postponed his show one week and posted our dates. Bailey and I had many laughs about it. He and myself were great friends. I have forgot to mention how things have changed. There is a man keeping a livery stable in Long Branch by the name of Jake Showles, who was our property boy when I was a partner of E. F. & J. Mable in 1850; we used to pay him ten cents to take down all the large bills, five cents for the small ones, and save all the tacks with leathers on them. Our large bills were six or eight sheets; we had a box in front of our trunk wagon where we packed them away. The advertiser would come back to the company and get them and rub the date out and put them up again—we often used them in three or four towns until they were all worn out.

We had one rider, Harry Buckley, and he could not keel over on a big pad—the pad being as large as a barn door, it took two men to lift it on a horse. Walter Waterman rode a four-horse act. I think it was in 1850 we were in Alabama, I went to see Old John Robinson's Circus. It was Robinson & Eldridge at that time; they were out of star candles, and he had a lot of negros with pine torches standing around the ring. Old John rode a two-horse act, he could just stand on two pads and hold on to the reins, and it smoked so one could hardly see the horses. All were coughing and the negros yelled and Old John Robinson swore at every jump of the horses. They had the sides let down, but lots of the ladies could not stand the smoke and left, and never will I forget being at such a circus performance.

I am so nearly blind I can't write, and I hardly think you can read it, otherwise I could write quite a large book on early showing and some comic things.

I lost my show in Shreveport, La., on account of yellow fever quarantine, which struck me there with forty cars after P. T. Barnum and I had dissolved in November. And March, 1875 or '76, I think, he shipped home to Bridgeport and I fitted up in November and lost everything in three months, and had to give away my show. Yours respectfully, P. A. OLDER.

The morale of the better shows of to-day has advanced and improved in proportion to all of the commercial interests. For instance, gambling has about disappeared—is almost a thing of the past—while the early road shows all carried gambling as a part of their business.

I believe the Ringling Bros., in their early wagon show days, were the first to abolish gambling, and refused to tolerate anything that sounded "fakey." But many times the temptation was very hard to resist, especially where the officials of the towns wanted it, and the law protected it, and they were offered more for the gambling privileges than the receipts of the show would amount to.

But to show the better trend of the *circus of to-day*, none of the recognized big shows, Barnum & Bailey, Ringling Bros., Sells-Floto and Buffalo Bill himself, the Great Hagenbeck-Wallace Shows, and many others in fact practically all of them, are conducted as legitimately as any commercial business.

And now let us make a fair, unbiased comparison of the *circus of yesterday* and *the circus of to-day*.

If we could only make a dissolving view of the shows of yesterday, like we oft-times see in the movies, where the terrible past slowly fades away and the imposing present slowly and mysteriously comes to view, then we could carry, to a nicety, the comparisons and argument of this article. But suppose we do, just for argument, imagine just such a series of dissolving views.

Begin with the primitive American wagon show of one hundred years ago, with five or six "gilly" wagons, and possibly fifteen or twenty horses, with rope harness, and the small tent and let it dissolve into the fifteen wagon show, with, say fifty horses and three tents, with all the gambling and a lot of cheap performers, that now-a-days could not even get a "look in." Then let this fifty-horse show, with perhaps fifty to seventy-five people, dissolve into hundred horse show, which begins to take in the shows that show at night with candles, as stated in Mr. Older's letter, and a few years later on to the primitive railroad show. And last, the monster shows of to-day, which carry four big advertising cars ahead, with some two hundred people or more to chronicle the coming, and where it takes five to six hundred people to give and conduct the show that follows the advance. Where there is a city of tents erected every day that seat ten thousand people, instead of the little one ring show, with no animals, that seats a handful of people. Where you see a menagerie that alone represents a greater expenditure of money than all of the little one ring shows combined, and instead of the little parade that formed outside of town you see a trainload of sixty to eighty cars loaded down with costly cages and band chariots. While on the streets is exhibited a pageant two miles long, and instead of the little eight-horse entry you see a spectacular tournament, with five hundred people, horses and animals alone, representing a lavish outlay of money. A performance given by a corps of artists, bareback riders, etc., the salary of almost any one of which would more than cover the entire daily expense of at least four of any of the little shows of *yesterday*.

I know, my dear reader, if you read this, and stop to consider for a moment, you will never again make the silly remark that the old fashioned show was the best. Really it would be just as reasonable to say, "give me the old wooden plow." "After all, the ox team is the best." "After all, the telephone is no improvement over the methods of bygone days." "I would prefer the tallow dip, or the candles, or the kerosene lamp to the beautiful electric lighting, etc."

And now a word regarding the possible *Circus of To-morrow*.

It would seem that the up-to-date circus of to-day had reached the limit of perfection, both from an artistic, moral, and exhibitional standpoint. But still, fifty years ago, had any one told us of the wonders of the traveling circus of to-day we would not have believed it any more than we would have believed that we would see people flying like birds, or that we would talk hundreds of miles to our friends. And who knows but in fifty years from now we will look back and ridicule the show of to-day as much as we now look at the primitive show of long ago.

Who knows but in the future, instead of carrying four or five hundred head of horses to drag the show to the show lot, the monster cars on the railroad tracks will all be cages, and the shows will run their trains onto a monster circular track and the sides of the cars opened up displaying the animals and that in place of erecting tents, the enterprising showman will have immense amphitheatres encircling the cars where the only thing to do is to pull their trains in, open up the sides of the cars, put up their aerial riggings and give the performances. It is not impossible.

Then again there is no telling what may be accomplished in the way of aerial parades and advance advertising.

Then let us dream a little more and imagine that this monster *new circus* that is being given by running the train into the circular track, and all that we have just pictured, could be seen and heard in every theatre, and even at our private homes by merely dropping the coin in the slot and pressing the button and telling central to *give us the circus*, and immediately we see all the different acts like we see the movies of to-day and hear the music and all that is said and done.

Of course this sounds ridiculous to-day, so would it have sounded ridiculous yesterday, if someone were to have foretold what we are doing to-day.

Just imagine Parker's carry-us-all going through the air carrying five hundred people with an organ that can be heard for miles. Now, I guess I had better wake up, hadn't I?

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TONY PASTOR,
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Mr. Shuffle, a hamfatist..........Chas. Walters
Valentine Box, a ventriloquist.........Bob Hall
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But I do not love the "hero," though I make believe I do;
Yes, I know I'm quite convincing, yet it isn't one bit true.
'Tis the "hero's" younger brother that I love with all my soul,
More than fame and more than glory, more than any stellar role.
But misfortune's hand has gripped me, time may come and time may go;
Naught can bridge the gulf between us, doomed am I to endless woe.

In our "masterpiece" in five reels, I'm in all excepting one;
In that one reel, and no other, is my sweetheart Algeron.
I may only gaze upon him and observe his manly grace;
He can only throw me glances that bring blushes to my face,
Never can we meet as lovers in a warm and fond embrace,
For the cruel law of filmland holds us each within our place.
Ever in unbroken silence we must face our destiny,
For a wretched chance has made us victims of Reel Tragedy.

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A ONE-NIGHT STAND "WHEEL."

BY CHARLES H. BROWN.
(Press Representative for Walker Whiteside.)

"Moving pictures can never take the place of the spoken word," said Walker Whiteside in a recent interview. This thought has prompted the writer to outline a possible plan for providing the one-night stands with attractions, despite the fact that the "movies" seem to have killed the legitimate business to a certain extent.

Loss of confidence in the road attractions put out by the various managers is perhaps one of the reasons why business is bad in one night stands. This must be won back, and apparently it can only be accomplished by the local manager himself, whose word to his patrons is as "good as his bond," as the saying goes.

The shortage of one night stand attractions may be attributed to the fact that every big city in America now has two or more first class theatres, and numberless vaudeville houses, where formerly but one house was devoted to high class shows, and possibly one to variety. This fact necessitates twice as many attractions for the cities as was formerly required, and every one night stand manager has had the experience of holding a date for months for some star or show, only to have his date canceled at a week or two's notice, in order that city time could be filled. Instead of an improvement in conditions matters have gradually grown worse. At the opening of the season any number of good shows will lay out a route, and begin operations, only to close and return to New York, or other starting points, owing to bad business.

Apparently the reason cannot be ascribed to hard times in every city played, for we all know that the crops have been splendid in the Middle and Southwestern States. Last season the writer traveled through this territory ahead of Mr. Whiteside, and in every instance a $2 scale was gladly made, and the houses were invariably sold out before his arrival in the city booked. What was the reason? Theatregoers knew that they would receive two dollars' worth of entertainment. Unfortunately for the one night stand manager, a few good shows will not suffice to keep his house open during a period of thirty-five weeks. He must have at least one good show a week, a show which will give value for value received, and which his patrons will know is positively first class in every respect. Inasmuch as the New York, Chicago and other managers cannot supply these organizations, the one night stand managers must look elsewhere. Here is where the one night stand "wheel" idea might be worth considering. I append the suggestion for future discussion, *pro* and *con*.

We will take the State of Indiana, for example. The one night stand "wheel" would consist of four weeks of time, namely, twenty-four nights, in an equal number of towns, so selected that the jumps would not cover more than forty miles. This would require four organizations constantly on the move in order that each town of the wheel would have one show per week. The companies would be selected to play farce and light comedy, drama, costume or other plays, and one musical organization capable of doing light opera or musical comedy. From a central point or "hub" (Indianapolis, for instance), these companies would be sent out. After the first organization had played for one week, the second would be given by this particular company would be put into rehearsal, and rehearsed for the next three weeks. Owing to the short jumps this could be done with ease by people specially selected by reason of their training in stock organizations. The various companies would follow each other in regular order, until all four organizations were operating on the Indiana "wheel." As the first company sent out ended its four weeks of performances on the wheel, it would be brought into Indianapolis on Sunday morning, where the dress rehearsal of the new play could be held, with the scenery which had been prepared during the interval in which the first play was being performed. On Monday morning, a second tour of the wheel is started, and so on until the end of the season. The same plan of operation would apply to all four companies playing on the Indiana "wheel."

One general producer could rehearse all of the companies, for the diameter of the wheel being comparatively small, he could double back and forth, thus keeping in close touch with the performances being given by the various organizations. One general press agent is all that would be required for the entire wheel, for the local managers (members of the "wheel" corporation) could be expected to attend to the local advertising. Thus, instead of four agents, one man would suffice for four shows.

Other items of expense could also be reduced to a minimum. For instance, an expensive line of lithograph paper would not be required. Instead, a stock stand, an eight-sheet and a three-sheet of a special block design could be utilized. A space in each kind of billboard work could be left for special announcements as to the play or opera to be offered. For distribution through the mail or otherwise, especially attractive pictorial announcements are recommended, setting forth the theme of the play, its history, original cast, and, in fact, all data of interest to theatregoers. Naturally the local newspapers would carry full announcements, advertisements and the like, setting forth the facts, and not a lot of slush which nobody believes nowadays.

A feature of the plan would be the formation of playgoers clubs in each town, to belong to which it would be necessary to file one's name with the local manager. Literature could then be distributed direct to those interested, either by mail, house to house, or by messenger boy, the last plan being cheap, effective and accurate.

The scale of prices to be charged shou'd not be less than $1 top for dramatic shows, and $1.50 for the one musical organization. A first class performance cannot be given for less than that basis of charge, as every one night stand manager knows.

A word as to scenery, plays, operas and musical comedies.

The storehouses of New York, Philadelphia, Boston and Chicago are full of scenery, which in many cases can be bought for cash for a small sum. Costumes for musical pieces can be had for a reasonable rental, as well as the orchestra scores, chorus parts and prompt books. Plays are to be had from many sources, and the newest successes in the big cities are released much sooner nowadays than ever before, and for one night stand use, at reasonable cash royalties. Actors' salaries are lower now than for many seasons, hence the salary lists should be kept within reason.

A one night stand wheel involving twenty-four towns is too big an undertaking for any one man to handle successfully. Co-operation is the most feasible way in which to launch the plan, and the one night stand managers are unquestionably the individuals to take the problem up. Companies could be incorporated in the several States, with allotments of the capital stock to each individual. No very great amount of money is required to make a start, and with each local manager working for his own benefit in each of the "wheel" towns, the various companies would soon achieve a reputation for fine performances, which should be reflected at the box offices. With the confidence of the local theatregoers once regained, a handsome profit should result at the end of the season.

The various "wheels" of the different States would be interlocking in a measure, for, with close co-operation, a production which had ended its season on one wheel could be exchanged for another with the wheel in the adjoining State, and much expense saved thereby. This would also apply to the securing of plays, for a play broker would be willing to cut the royalty to the minimum for a maximum number of weeks.

Vaudeville and the "movies" are here to stay, yet there is undoubtedly room for first class dramatic entertainments in every city in America. The problem resolves itself to one of quality of the theatrical offering. That once established, satisfactory results must accrue.

BURLESQUE.

BY COL. WILLIAM ROCHE.
(Manager Columbia Theatre, Chicago.)

COL. WM. ROCHE.

Burlesque!

How many persons know the meaning of the word?

The ordinary person, in fact, I dare say 999 out of 1,000, if asked the meaning of the word burlesque would immediately answer that it meant a leg show—a performance in which the chief scenic equipment would make a splendid advertisement for Holeproof Hosiery, except for the fact that they don't make 'em that high; a performance in which the spice was tainted and in which the worth of the fun rested upon the degree of its vulgarity.

In short, the word burlesque echoes the word tights, as far as a great majority are concerned.

And possibly scants of by-gone days may have provided many with a sufficiently good reason for such a way of thinking.

But let us look to our good friend Mr. Webster and discover just what the word "burlesque" means. According to this wise and learned gentleman the definition of "burlesque" is: "Tending to excite laughter by extravagant contrast or caricature; a ludicrous grotesque representation; a literary composition or dramatic piece composed in burlesque style; to ridicule or make ridiculous by caricatured representation; travesty or parody."

But no where does Mr. Webster refer to tights.

And to-day tights play a small and unimportant part in the production of burlesque, for the chief aim of its producers is to provide bright, lively, clever fun, and nothing but fun, at a moderate scale of prices.

Where years ago "smut" did exist because *some* producers overstepped the line, I believe I am absolutely safe in saying that at the present time there is less nakedness and fewer questionable songs and fun in the entire run of burlesque than in a majority of the big reviews, which of late seem to have depended solely upon "form" for their success.

But then, of course, by charging two dollars a seat they can get away with a lot of things that a burlesque organization would not attempt at half that price. At least, many are hypocritical enough to laugh and enjoy a certain brand of humor while occupying a two dollar seat that might make them blush and feel chagrined in a one dollar seat.

But burlesque now means neither tights nor vulgarity. It means simply what it should mean, and that is good, bright, snappy *burlesque*, built for fun-making purposes only. To-day the burlesque field is a tremendous and powerful organization and fully as important a factor as vaudeville or any other one field of amusement endeavor.

It has been put through a dry cleaning process and to-day everything about it must pass a self-imposed censorship. Every production sent over the Columbia Burlesque Wheel must weigh up to this standard, and the standard is constantly being elevated.

Just as there was once upon a time no head and no organization to the legitimate field, the same condition existed in burlesque. But now some of the best show brains in America are directing the destinies of burlesque in thirty of the most important cities in this country, and with this centralized organization and control has come a cleaning up of burlesque that has given it new life and made it flourish.

But there are still those who think that burlesque means tights and tights mean vulgarity, although the productions of the last season have certainly done much to educate many to a different viewpoint.

There was a day not long ago when an audience in the Columbia Theatre, Chicago, was made up entirely of men. To-day 6 Columbia audiences will average fifteen per cent. women, and the average is constantly increasing. An investigation reveals almost an equal percentage in other cities. In New York, I believe, the percentage of women to be found in a Columbia audience will even reach twenty-five, and this fact is perhaps the best illustration of the advance of burlesque.

Each year shows a tremendous improvement. The productions must, and are being, constantly improved to meet the public demand. The artists engaged for burlesque number among them some of the best known names in the entertainment world. The salary list of a modern burlesque organization will measure up nicely with any of the ordinary musical comedy companies, and nine times out of ten the costumes, production and general equipment of the former will be more extravagant and costly.

And all of this advance in burlesque in the last few years will mean only one thing. With organization, a circuit of first class theatres easily and inexpensively traveled, and offerings constantly improving in quality, burlesque will make the same inroad on the legitimate—or so-called legitimate two dollar stage—that popular priced vaudeville has made on the big time.

Of course, there are those who will not admit it. Just as there were those who laughed at the thought of ten, twenty and thirty cent vaudeville bothering or even causing a second thought to the men who controlled the big time. But slowly and surely by sheer merit "pop" vaudeville won public favor, and so it will be in burlesque. Sooner or later the general public will realize just how much good, clean music and fun they can buy for a dollar in a burlesque theatre, and that time will awaken the "regit" managers to the fact that they must provide more for two dollars or mise the two.

It would be hardly possible for the Columbia Theatre, Chicago, to accommodate many more people than it now does, for at practically every performance of the week during the entire season you will find few vacant seats, and this fact, together with the new class of audiences that cleaner burlesque has brought about, has led me to venture the above prediction of the ultimate results.

It is true that burlesque has had some hard things to live down, and the principal one was the ordinary public belief that burlesque meant only tights. Theatregoers are rapidly finding out its true meaning and real worth, and the result will mean bigger and better burlesque.

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THE SUFFRAGETTE

Direction - - - HARRY FITZGERALD

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BY PERCY TYRRELL.

The kindly feeling that exists between hotel men and show folks comes from the fact that in a great measure their callings are alike. A hotel is called a house of entertainment, and only so far as it becomes such, can its success be measured.

A modern State penitentiary meets all the requirements of giving sanitary shelter and the food required to properly nourish the body, but there seems to be no great desire on the part of anyone to secure its advantages. It falls short as a place of entertainment. The choice of the same Herb Ossining, or Hotel Up the River would be considered an unfortunate one for any hotel, on account of its suggestiveness. It is to be regretted that there are hotels whose furnishing and equipment are not equal in point of cleanliness to that of a first class jail, nor whose food is not as well cooked as that served there. This is all new information to show folks, I am sure, but I do not consider that I am unnecessarily advertising my rivals even if boards are given complimentary. However well advertised they may be, these particular hotels do not seem to be able to increase their popularity. There is a lack of cheerfulness of entertainment about them that more than overcomes such advantages as they have.

It does not make any difference with hotel folks or with show folks, whether business is bad, whether they have had some great sorrow, the front each makes to the public must be a brave and cheerful one. "Laugh and the world laughs with you, weep and you weep alone," and while they say that behind every laugh is a tear, we must keep our tears for the quiet of our rooms, and what a great thing it is that we can keep our griefs to ourselves. What right have we to tell our troubles to anyone but to a policeman? We are paid for our laughter; not for our tears.

If you went into a dry goods store to buy some silk, and the man at the silk counter looked as though he were playing the part of cell boy for the cave of gloom, you wouldn't mind so much, but when you came into a town, and went to an hotel, if the clerk, when you went to register, would let a tear fall when he handed you the pen, you who know the world from many sides better than most people, would know he was a cheap clerk, and have contempt for him. He would not be giving you the welcome you have a right to expect. He might tell you with sobs in his voice that his mother-in-law had just died, and such a fact would naturally arouse your deepest sympathy, if you thought he wasn't crazy, but then you also would think—what right has he to take me for an undertaker, whose business it is to hear sobs. No, you would not consider it good business.

Hotel people and show folks work while others play—we keep the same hours—only I am afraid hotel people keep more of them. Anyway, it is a good thing we can keep something these days—some of the important stuff we don't seem able to keep. We keep hotel and we keep boarders, and people seem willing to have us keep everything, but not money of us seem able to keep money—but, perhaps, this is another reason we are alike.

Then comes a season of the year when all is cheerfulness and gladness. In this workaday world it is a blessing that we have this. It is the time of little children, but those of us who have not outgrown the joy of living are children in our hearts, and enjoy with them, a Merry Christmas and a Happy New Year.

Christmas and New Year are really one. They are the birth of a new year. We cast off the sorrows and griefs of the old year, and welcome the dawn of the new, so we are joyful, and it is a season of smiles and merrymaking.

Yet, it is a season that means particularly, "home." Most of the guests of hotels make it a point to go to their homes, and the very lack of people at Christmas and New Year, make most hotels seem dreary and cheerless.

Down in San Antonio, last year, Gentry Bros.' Dog and Pony Show, A. H. Clark Wagon Show, Kline's Combination Carnival Shows, and Lachman Bros., all Wintered at our Fair Grounds, and made the Gunter their headquarters. There was a corner of our lobby that was headquarters for all these good people, and all Winter long you could always find there quite a crowd, from the owner of a show to a canvas man. It was home to them. The Gunter was their home. THE CLIPPER was their paper, and Red Onion, not only their correspondent, but the good friend of each and all of them.

Last year, at Christmas, the show folks with us had a banquet, attended by the Mayor of San Antonio, our judges and our leading citizens. It was a great success. There were some fine speeches; everybody had a great time. Some said, "the finest time they ever had in their lives." Then we had a great Christmas tree, and every little tot belonging to a showman, had a present on that tree. It was a very happy time. It was home to us all.

This year even more shows will Winter in San Antonio, and if you come to the Gunter, you will meet someone you know. And, we will have a Christmas tree even larger than we had last year.

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Merry Xmas and Happy New Year to All My Friends

THE THEATRE AS IT WAS AND IS.

BY ROBERT GRAU.

One hears so much of "the palmy days" of the stage and its people that he is tempted with the approach of Yuletide to consider the subject, if not seriously, at least from the angle of comparison; that is to say, is the stage really on the decline, and if so, what is the matter with the theatre in this second decade of the twentieth century.

Many there are who truly believe that the public has changed, that there is no longer any incentive provided for the play producer to develop any great stage figures, such as were conspicuous one and two generations ago. These pessimists hold that there is no longer a public to rave over the artistry of players, who, in other days, compelled patronage by the sheer glamour attached to their names; names, too, that still may be conjured with.

Forty years ago, we had the great Ristori, who acted in Italian, yet people paid three dollars each for seats, and stampeded the box offices all over the country. The same was true of the great Tomaso Salvini, who still lives, at the age of eighty-five. Charlotte Cushman did not require massive or elaborate productions to attract, in her zenith, her name was enough. Booth, Barrett, McCullough, Barry Sullivan and Thomas W. Keene, toured the country year after year without thought of special productions, and the pessimists who believe the stage is retrogressing, point to the fact that there is no succession or survival of their artistry on view to-day, and this is, indeed, true.

The same theory obtains as to a score of other celebrities of the '70s and the '80s. Lotta, Maggie Mitchell, Annie Pixley, Clara Morris, Mary Anderson and others, either gone to their rest or else no longer able or willing to face the public as of yore. "Where," the pessimist asks, "shall we look for their successors?" "Who, indeed," they ask, "has fallen heir to the mantle of Richard Mansfield?"

So convincing, apparently, is the argument of the "old timer" that there are few to say him nay, nor does he confine himself to deploring the declining vogue of "stars." He points to the great metropolis of New York with forty-three playhouses of the first grade and not one stock company building forth. "Of what use," he groans, "was the enobling activities of Augustin Daly and A. M. Palmer, who endowed the American stage for a quarter of a century and rounded out the careers of a score of men and women who, as an entity, form a vital part of stage history of the nineteenth century."

"Where is there to-day another J. H. McVicker," he continues, as he deplores the fact that McVicker's Theatre is now a small time vaudeville house. He might have gone further and pointed to the historic playhouse at Fourteenth Street and Sixth Avenue in New York City, where Ristori, Forrest and Fechter made history, but which is now a "movie." The historic Union Square thriving with "pop" vaudeville, and the glorious Daly's but recently re-opened after a long period of darkness.

The writer has just as much reverence for the traditions of the theatre of other days as the average "old-timer." When Ristori faced the New York public in 1866 as "Medea," the writer was among those present, and there has not been a year since that he has not endeavored to keep in touch with the progress and development of all that is doing in theatredom.

Therefore, when the opinion is expressed that what appears to be a decline in public taste is merely imagination based not on fact, the writer hopes to prove his case quite as effectively as does "the old-timer," who, after all, has presented but one side. In truth, the real cause for regret in the changes time has rung has to do with conditions and artistic considerations wholly ignored by those who truly appear to have the interest of the theatre at heart but who are apt to regard the general situation in the light of their own experiences.

While we have not a Ristori in 1914-15, to make people forget they are in a theatre, there is still a Nesimova to enthrall playgoers. The two represent "stars" of different eras, but the public that raved over Ristori is often the same that has been spellbound by Nazimova. That we have not Mary Anderson with us to-day is not due to any decline or even any change in public taste, but had Madame De Navarro permitted her artistic career to run its course there is nothing to indicate that she would not to-day stand properly in the place left vacant by the immortal Charlotte Cushman, but if we have not "Our Mary" to console us for the memory of the greatest Meg Merrilies that ever lived, there is still the great Bernhardt, who at seventy can play the same roles. Then we have Ellen Terry, who acts but little herself, but whose genius and artistry is survived in Phyllis Neilson Terry, an actress New York recently welcomed.

Instead of Clara Morris and Fanny Davenport we have Maude Adams and Ethel Barrymore, not exactly similar, but nevertheless a good exchange considering the artistic conditions of the period, and while there are not many such as they, we have a plethora of young women who invest their portrayals with a realism that was non-existent in the days of Augustin Daly and A. M. Palmer. Therefore, while we may not have as Agnes Ethel or Margaret Mather or even a Julia Arthur—two of whom still live and one at least on the stage temporarily—we have instead, our Julia Deans, our Dorothy Donnelys, our Alexandra Carlisles, our Ann Murdocks and our Florence Reeds, while looming on the horizon for the future one may point to the wonderous development of youthful women, such as Ruth Chatterton, who, thanks to the survival of the influence of a Henry Miller, leads us to hope that one day he will present her as Juliet, and perhaps even be compared to the greatest Juliet of all time, the beautiful, never-to-be-forgotten Adelaide Neilson.

There is no argument that the pessimists so delight to offer as that one which insists that we have not to-day a Richard Mansfield, an actor who passed through greater vicissitudes before he achieved renown than any player of his time, but who shall say that the public is not reconciled for the loss of Mansfield in the splendid careers of David Warfield, Leo Detrichstein and John Mason, and is not the last named enjoying at this period a far greater vogue for his artistry than was ever his in the so-called "palmy days."

It is true that we have not to-day any succession of the distinctly typical portrayals that helped to make theatrical history, such as the "Solon Shingle," of Owen; the "Sam" and "Kit," of Chanfrau; the "Fritz," of Emmett; the "Rip" of Jefferson; the "Bob Brierly" of Florence, and the "Col. Sellers" of Raymond, but instead we have a plethora of new idealized players, who, though they do not represent the fine school which made possible the stellar careers of yesterday, nevertheless are revealing to mankind the highest grade of character acting which has for its base aim the depiction of life as it is lived by the people of to-day.

A generation ago a play by an unknown author stood not a chance to procure a hearing in New York City. Even the productivity of celebrated authors of our own country required a "star" of world-wide fame before an opening would be granted. Now, "the play is the thing." Of the productions on view in New York this season more than two-thirds are by American authors. The ten most compelling are by authors whose names were unknown in theatredom five years ago. The biggest hit New York has had in years, "On Trial," came to the New Candler Theatre unheralded, without a star, without a person in the cast whose name alone would attract a corporal's guard. The author was a lad of twenty, who confesses he never wrote a play before, and he does not expect to write another.

This young man, Bayard Veiller, had an idea engendered in his brain through persistent attendance at "the movies." He understood the technique of the silent drama, and was impressed with the idea that a little "movie" realism on the stage of a playhouse would not be without a public appeal, so he just wrote "On Trial" backwards, utilizing in a new way the "close up," the "switch back," the "fade away" and other products of the film studios, which caused the genius of D. W. Griffith to be recognized all over the world.

Almost the same thing is true of "Under Cover," though the author, Hoi Cooper Megrue, was well known as a film writer, and as a protege of the late Clyde Fitch.

What the old timers have really overlooked in their effort to decry the present day stage productivity is the lack of expert showmanship which was far more existent in other days than now. The gentlemen who now control the destiny of the theatre, though well organized, and their environment is far superior to that of the Abbeys and Haverlys of the nineteenth century, it would seem that there is not the same possibilities for the producer as there was thirty years ago.

There are far fewer producers now than in Haverly's day, and the most successful we have to-day are producers of the old school, such as Al. H. Woods, Charles Dillingham, Sam' H. Harris, Henry W. Savage, William A. Brady and George C. Tyler, all good showmen, yet all will tell you that they find their position far more difficult to-day than ever before.

Winthrop Ames, a producer of the modern type, claims the great problem of to-day is to convert one-half of the playhouses into other useful purposes. This is, indeed, a difficult problem. Moreover, there are over one hundred theatres in New York suitable to high grade play productions, of which the average person knows nothing. Many have been erected in the last five years, and the majority of these cost in excess of $100,000 each. Hence it must be assumed that there is a public for these theatres that was non-existant a few years ago.

And if there are too many $2 a seat playhouses and not too many lower priced ones, despite that there are over six hundred bijou theatres, seating two hundred to five hundred, in addition to the one hundred seating in excess of a thousand. Then it must be apparent to any good showman, that where a generation ago only ten per cent. of the people patronized the theatres, now at least seventy-five per cent. do so, and do so persistently.

When our theatrical managers come to realize that the public which can afford the luxury of a $2 seat is now smaller than it was, and grasp the significance of a tremendous new public seeking show bargains, then they will have solved a far greater problem than one which has to do with "too many theatres."

The trend now is for the "Little" theatres to even increase their prices, while those of moderate size can maintain the existing scale, but looming on the horizon one may see indications that there are not a few good showmen who believe that the greatest opportunity to-day, in the field of the theatre, lies in the millions of new playgoers created through low-priced amusements in recent years and now in a receptive state to increase their expenditure for entertainment.

Many there are who hold that after the war there will come forth a new group of showmen. Men enriched already through low-priced theatres, but who now will endeavor to entice their old patrons into playhouses of a higher grade—and they feel that they can accomplish this only by meeting out to the public good plays at prices for seats somewhere between the two dollar scale and those which now obtain in the theatres where they prospered.

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A modern State penitentiary meets all the requirements of giving sanitary shelter and the food required to properly nourish the body, but there seems to be no great desire on the part of anyone to secure its advantages. It falls short as a place of entertainment. The choice of the same Hotel Ossining or Hotel Up the River would be considered an unfortunate one for any hotel, on account of its suggestiveness. It is to be regretted that there are hotels whose furnishing and equipment are not equal in point of cleanliness to that of a first class jail, nor whose food is not as well cooked as that served there. This is all new information to show folks, I am sure, but I do not consider that I am unnecessarily advertising my rivals even if boards are given complimentary. However well advertised they may be, these particular hotels do not seem to be able to increase their popularity. There is a lack of cheerfulness of entertainment about them that more than overcomes such advantages as they have.

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One hears so much of "the palmy days" of the stage and its people that he is tempted with the approach of Yuletide to consider the subject, if not seriously, at least from the angle of comparison; that is to say, is the stage really on the decline, and if so, what is the matter with the theatre in this second decade of the twentieth century.

Many there are who truly believe that the public has changed, that there is no longer any incentive provided for the play producer to develop any great stage figures, such as were conspicuous one and two generations ago. These pessimists hold that there is no longer a public to rave over the artistry of players, who, in other days, compelled patronage by the sheer glamor attached to their names; names, too, that still may be conjured with.

Forty years ago, we had the great Ristori, who acted in Italian, yet people paid three dollars each for seats, and stampeded the box offices all over the country. The same was true of the great Tomaso Salvini, who still lives, at the age of eighty-five. Charlotte Cushman did not require massive or elaborate productions to attract, in her zenith, her name was enough. Booth, Barrett, McCullough, Barry Sullivan and Thomas W. Keene, toured the country year after year without thought of special productions, and the pessimists who believe the stage is retrogressing, point to the fact that there is no succession or survival of their artistry on view to-day, and this is, indeed, true.

The same theory obtains as to a score of other celebrities of the '70s and the '80s. Lotta, Maggie Mitchell, Annie Pixley, Clara Morris, Mary Anderson and others, either gone to their rest or else no longer able or willing to face the public as of yore. "Where," the pessimist asks, "shall we look for their successors?" "Who, indeed," they ask, "has fallen heir to the mantle of Richard Mansfield?"

So convincing, apparently, is the argument of the "old timer" that there are few to say him nay, nor does he confine himself to deploring the declining vogue of "stars." He points to the great metropolis of New York with forty-three playhouses of the first grade and not one stock company holding forth. "Of what use," he groans, "was the enobling activities of Augustin Daly and A. M. Palmer, who endowed the American stage for a quarter of a century and rounded out the careers of a score of men and women who, as an entity, form a vital part of stage history of the nineteenth century."

"Where is there to-day another J. H. McVicker," he continues, as he deplores the fact that McVicker's Theatre is now a small time vaudeville house. He might have gone further and pointed to the historic playhouse at Fourteenth Street and Sixth Avenue, in New York City, where Ristori, Forrest and Fechter made history, but which is now a "movie." The historic Union Square thriving with "pop" vaudeville, and the glorious Daly's but recently re-opened after a long period of darkness.

The writer has just as much reverence for the traditions of the theatre of other days as the average "old-timer." When Ristori faced the New York public in 1866 as "Medea," the writer was among those present, and there has not been a year since that he has not endeavored to keep in touch with the progress and development of all that is doing in theatredom.

Therefore, when the opinion is expressed that what appears to be a decline in public taste is merely imagination based not on fact, the writer hopes to prove his case quite as effectively as does "the old-timer," who, after all, has presented but one side. In truth, the real causes for regret in the changes time has rung has to do with conditions and artistic considerations wholly ignored by those who truly appear to have the interest of the theatre at heart but who are apt to regard the general situation in the light of their own experiences.

While we have not a Ristori in 1914-15, to make people forget they are in a theatre, there is still a Nazimova to enthrall playgoers. The two represent "stars" of different ages, but the public that raved over Ristori is often the same that has been spellbound by Nazimova. That we have not Mary Anderson with us to-day is not due to any decline or even any change in public taste, but had Madame De Navarre permitted her artistic career to run its course there is nothing to indicate that she would not to-day stand properly in the place left vacant by the immortal Charlotte Cushman, but if we have not "Our Mary" to console us for the memory of the greatest Meg Merrilies that ever lived, there is still the great Bernhardt, who at seventy can play the same roles. Then we have Ellen Terry, who acts but little herself, but whose genius and artistry is survived in Phyllis Neilsen Terry, an actress New York recently welcomed.

Instead of Clara Morris and Fanny Davenport we have Maude Adams and Ethel Barrymore, not exactly similar, but nevertheless a good exchange considering the artistic conditions of the period, and while there are not many such as they, we have a plethora of young women who invest their portrayals with a realism that was non-existent in the days of Augustin Daly and A. M. Palmer. Therefore, while we may not have an Agnes Ethel or Margaret Mather or even a Julia Arthur—two of whom still live and one at least on the stage temporarily—we have instead, our Julia Deans, our Dorothy Donnellys, our Alexandria Carlisles, our Ann Murdocks and our Florence Reeds, while looming on the horizon for the future one may point to the wondrous development of youthful women, such as Ruth Chatterton, who, thanks to the survival of the influence of a Henry Miller, leads us to hope that one day he will present her as Juliet, and perhaps even be compared to the greatest Juliet of all time, the beautiful, never-to-be-forgotten Adelaide Neilson.

There is no argument that the pessimists so delight to offer as that one which insists that we have not to-day a Richard Mansfield, an actor who passed through greater vicissitudes before he achieved renown than any player of his time, but who shall say that the public is not reconciled for the loss of Mansfield in the splendid careers of David Warfield, Leo Detrichstein and John Mason, and is not the last named enjoying at this period a far greater vogue for his artistry than was over his in the so-called "palmy days."

It is true that we have not to-day any succession of the distinctly typical portrayals that helped to make theatrical history, such as the "Solon Shingle," of Owen; the "Sam" and "Kit," of Chanfrau; the "Fritz," of Emmett; the "Rip" of Jefferson; the "Bob Brierly" of Florence, and the "Col. Sellers" of Raymond, but instead we have a plethora of now idolized players, who, though they do not represent the fine school which made possible the stellar careers of yesterday, nevertheless are revealing to mankind the highest grade of character acting which has for its basic aim the depiction of life as it is lived by the people of to-day.

A generation ago a play by an unknown author stood not a chance to procure a hearing in New York City. Even the productivity of celebrated authors of our own country required a "star" of world-wide fame before an opening would be granted. Now, "the play is the thing." Of the productions on view in New York this season more than two-thirds are by American authors. The tes most compelling are by authors whose names were unknown in theatredom five years ago. The biggest hit New York has had in years, "On Trial," came to the New Candler Theatre unheralded, without a star, without a person in the cast whose name alone would attract a corporal's guard. The author was a lad of twenty, who confesses he never wrote a play before, and he does not expect to write another.

This young man, Elmer Reizenstein, had an idea engendered in his brain through persistent attendance at "the movies." He understood the technique of the silent drama, and was impressed with the idea that a little "movie" realism on the stage of a playhouse would not be without a public appeal, so he just wrote "On Trial" backwards, utilizing in a new way the "close up," the "switch back," the "fade away" and other products of the film studios, which caused the genius of D. W. Griffith to be recognized all over the world.

Almost the same thing is true of "Under Cover," though the author, Roi Cooper Megrue, was well known as a play broker, and as a protege of the late Clyde Fitch.

What the old timers have really overlooked in their effort to decry the present day stage productivity is the lack of expert showmanship which was far more existent in other days than now. The gentlemen who now control the destiny of the theatre, though well organized, and their environment is far superior to that of the Abbeys and Haverlys of the nineteenth century. It would seem that there is not the same possibilities for the producer as there was thirty years ago.

There are far fewer producers now than in Haverly's day, and the most successful we have to-day are producers of the old school, such as Al. H. Woods, Charles Dillingham, Sam'l H. Harris, Henry W. Savage, William A. Brady and George C. Tyler, all good showmen, yet all will tell you that they find their position far more difficult to-day than ever before.

Winthrop Ames, a producer of the modern type, claims the great problem of to-day is to convert one-half of the playhouses into other useful purposes. This is, indeed, a difficult problem. Moreover, there are over one hundred theatres in New York suitable to high grade play productions, of which the average person knows nothing. Many have been erected in the last five years, and the majority of these cost in excess of $100,000 each. Hence it must be assumed that there is a public for these theatres that was non-existant a few years ago.

And if there are too many $2 a seat playhouses and not too many lower priced ones, despite that there are over six hundred bijou theatres, seating two hundred to five hundred, in addition to the one hundred seating in excess of a thousand. Then it must be apparent to any good showman, that where a generation ago only ten per cent. of the people patronized the theatres, now at least seventy-five per cent. do so, and do so persistently.

When our theatrical managers come to realize that the public which can afford the luxury of a $2 seat is now smaller than it was, and grasp the significance of a tremendous new public seeking show bargains, then they will have solved a far greater problem than one which has to do with "too many theatres."

The trend now is for the "Little" theatres to even increase their prices, while those of moderate size can maintain the existing scale, but looming on the horizon one may see indications that there are not a few good showmen who believe that the greatest opportunity to-day, in the field of the theatre, lies in the millions of new playgoers created through low-priced amusements in recent years and now in a receptive state to increase their expenditure for entertainment.

Many there are who hold that after the war there will come forth a new group of showmen. Men enriched already through low-priced theatres, but who now will endeavor to entice their old patrons into playhouses of a higher grade—and they feel that they can accomplish this only by meting out to the public good plays at prices for seats somewhere between the two dollar scale and those which now obtain in the theatres where they prospered.

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WHY STATE FAIRS OBJECT TO PIT SHOWS.

BY C. H. ARMSTRONG.

C. H. ARMSTRONG,
Of Riverview Park, Chicago.

I have been asked to contribute an article on Pit Shows for the Christmas issue of THE NEW YORK CLIPPER, and while I feel highly complimented by being selected for this task, I do not want to place myself in a position of being any great authority on this subject, as I realize that there are a number of showmen who have been at the game longer, and probably have been more successful in this particular line of the show business than I have. But, as the pit show has an advantage over the other class of shows in a great many ways, I have decided to stick to it as the surest road to success in the tented show business, so I am naturally interested in its future welfare.

In the first place the pit show can be the first one open and can grind away and get a nice little start on the day's business before there are enough people on the lot for the bally-hoo show to collect enough people to make an opening, and as the crowds get better the pit show can "bally" continually while the other shows usually have to stop bally-hooing while they are giving the show, and the pit show grinds, bally-hoos, and runs the show continuously from the time it opens until it closes for the day.

That is why I have picked it as a winner. It is the best money getter, and gives as much satisfaction to the patrons as any show in the line-up, when properly framed and managed.

At the same time, there seems to be a general movement on the part of State fair secretaries and local committees to rule against pit shows, when contracting with the general agent for their shows, that is, they do not want this class of shows in their line-up of attractions. And when you take into consideration that the fair secretary and the local committee want attractions that get the best box office results, and give their patrons satisfaction, one wonders why they object to the pit show, when it is capable of, and does in a good many cases, get top money, and pleases the patrons as well as any of the other shows.

The only reason I can offer for the pit show "getting in bad," is due to the fact that a great many pit show managers are trying to kill the goose that laid the golden egg, by putting their show on the banners instead of in the pits, and when the patron pays his money and steps inside, he sees nothing in the pits but some paper mache mummies and a few monkeys.

After the patron looks on the long string of attractive banners, and does not find one attraction of merit in the long row of pits, to redeem the show, that patron, as he leaves the place in disgust, resolves never to get stung in another pit show, and the pit show of merit that comes along later has to suffer for the harm that the "gyp show" has done.

Now I believe that the pit show without merit, and the manager who thinks he has to feature some disgusting or repulsive looking attraction in his pits to be successful, is the cause of the fair secretary and the committee turning against this class of shows.

From my experience I find that you can get much better results financially and please your patrons better by eliminating all features of a disgusting-looking nature from your pits. If you can not get a good freak of nature to feature you need not get discouraged, as you can frame-up a good pit show without using objectionable features of any kind. You can use high class sensational or novel vaudeville acts in your pits, and in the season of the year that you need attractions for your shows you can get good vaudeville acts for less than half of their regular Winter salary.

But Mr. Pit Show Manager, when framing up your show always keep in mind that the day has gone by when you can get the public's money without giving value in full, for the "chump" as you term the man who you expect to get your bread and butter from, is a "chump" no longer. That time now belongs to the manager of the "gyp" show, for he goes along in the same old rut year after year, getting a bare existence. And as he stands on his "bally" platform delivering his time worn lecture on the wonderful attractions he has on the inside, the former chump looks up at him with a smile and walks around until he finds the show that will give him a run for his dime, and as Mr. "Gyp" Show Manager turns about three people out of a bally of one hundred and fifty people that he talked to, he sadly gets down from the platform and remarks to the inside lecturer (who is busy dusting off the mummies) that times are not like they used to be.

If you ask him why so-and-so's pit show at the other end of the lot is peeling them in, he tells you that the guy that runs that show is killing the business by giving so much for a dime, and if you were to tell him that he is the man who is attempting to kill the business by not giving the patron anything for his money he would say you are crazy.

Nevertheless, the proof is there, for the manager that gives the public a good show is the successful showman, and the "gyp" showman finds it harder picking every year.

While I have always believed that it is not the pit show itself that the fairs object to, but the class of attractions they contain—or to the lack of attractions might explain it better. And as I wished to satisfy myself why some of the State fairs and committees object to the average present-day pit show being on their midway, I wrote to several of the fair secretaries who are on record as not wanting pit shows in their line-up of attractions.

Of the replies I received all voiced the same sentiment, which was as I suspected, that they do not object to the pit show but to the *objectionable features* that the majority of them contain, or to the lack of attractions of merit.

For the lack of space I am not able to publish all of the letters I received on this subject, but this one, which I received from J. C. Simpson, voices the sentiments of the others, and I am taking the liberty of publishing it, as I feel that a letter of this nature will do a world of good in encouraging the pit show manager to frame-up shows that will give satisfaction, as we all look to the big State Fair Circuit to round off a successful season, by fattening our bank roll.

"MR. C. H. ARMSTRONG,
"CARE OF WORLD AT HOME SHOWS,
"DALLAS, TEX.

"DEAR SIR:

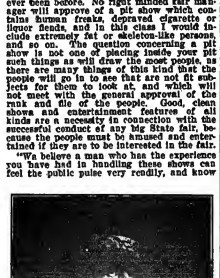
"Replying to your letter of Oct. 15, beg to advise that the objections to pit shows in the past has not been against pit shows in general, but what has been placed inside of them. A pit show properly conducted, without freaks or objectionable features of any kind, becomes nothing more or less than the assembling of a number of attractions under one top, and for which one admission is charged. Where all the attractions are placed in *individual* attractions, they are not enough attraction in themselves to justify an admission. We believe the objection on the part of fair managers, in the past, against pit shows has done some good: at least our observation of pit shows during the season of 1914 (the few that we visited) were, we think, far less objectionable than they had ever been before. We right minded fair manager will approve of a pit show which contains human freaks, depraved cigarette or liquor fiends, and in this class I would include extremely fat or skeleton-like persons, and so on. The question concerning a pit show is not one of placing inside your pit such things as will draw the most people, as there are many things of this kind that the people will go in to see that are not fit subjects for them to look at, and which will not meet with the general approval of the rank and file of the people. Good, clean shows and entertainment features of all kinds are a necessity in connection with the successful conduct of any big State fair, because the people must be amused and entertained if they are to be interested in the fair.

"We believe a man who has the experience you have had in handling these shows can feel the public pulse very readily, and know what kind of a show to best frame up to meet the present day demand.

"I shall be very glad to meet you at the time of our meeting in Chicago, as we recognize you as a very successful man in pit show business. Yours truly, J. C. SIMPSON, Secretary Minnesota State Fair and Exposition."

Now, in writing this article it is not my intention to knock anyone, but the cold facts are staring us in the face. If the pit show is to live and prosper, Mr. Manager, we must frame up our shows to give satisfaction to the fair secretary, to the local committee and to the patron, and if we don't the pit show is doomed to an early grave, and, Mr. Carnival Manager, you can help the good work by not accepting a pit show in your line-up unless it does credit to the name.

W. J. HILLIAR.



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Season 1914.....World at Home"
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MINSTRELSY.

BY AL. G. FIELD.

AL. G. FIELD.

Al. G. Field talks to a CLIPPER *representative of Minstrelsy's Past and Present.*

In reply to a question as to his views of minstrels, Mr. Field said:

"I have been in the minstrel meelstrom many years, and I have very decided views as to the past, present and future of this style of stage amusement. Away back in the dim vista of the past, shadowed by the years of centuries, minstrelsy had its origin. The Jews have a legend that when God completed the world He called to Him, one by one, the heavenly hosts and asked what they of the vision thonght. One white angel bent low in humble obeisance, lifting his voice said: 'Holy Master, but one thing is lacking, the sound of a song of rejoicing by the angels of heaven sung, entrancing all creation with the sound of voice and tongue.' And so God created music. And, even before David, with his harp of a thousand strings, enthralled the heart of Saul, minstrels, i.e., one who sings and accompanies his songs with a musical instrument, were common in all countries of the world.

"The minstrels of those days were the chroniclers of the events of the times—the happenings of the day. Strolling from village to village, they sang of the hopes and fears of the poor. The ambitions and virtues of the powerful, love and hatred, peace and war were their song themes. In those days all minstrels were of the masculine gender. This has been perpetuated in all the traditions of the ages.

"It is a fact, established beyond contradiction, that no female has ever attained success as an entertainer on the modern minstrel stage. In the early days of the stage, all female characters were impersonated by males, and so it has ever been on the minstrel stage. Many female impersonators have acquired fame and fortune. Of the days gone by, Eugene, of Eugene and Unsworth; the only Leon, of Kelly and Leon; William Henry Rice and Tony Hart, were the most successful of all those I remember."

"Mr. Field, in your opinion, were the minstrels of the older times more talented than those of to-day?"

"No more talented, but more thorouhly trained and better disciplined. The minstrels of the early days were compelled to serve an apprenticeship, and, if talented, advanced. All the old time successful minstrel performers possessed dramatic talent, and had opportunities to develop it. The minstrel entertainments of early days were made up of acts that have since been the foundation of many comic operas and musical comedies, to say nothing of the farce comedies and other comedy productions of the past twenty years. I recall a musical comedy that had a prosperous career, also a modern comedy and numerous farces that were based in their entirety on sketches that were produced by the minstrels of years ago.

"Many successful actors graduated from the minstrel stage. The early training in the minstrels made for their success in drama and opera. I could mention fifty successful actors who began their career in the minstrels, and they never forget it. Their love for the tambourine and bones, the burnt cork and clog shoes lingers with the greater number, although once in a while you will meet with one who will look the other way when you invite him to go in the parade."

"Was the minstrel show of the olden day superior to that of to-day?"

"Well, that borders on a hypothetical question, which can only be answered in a hypothetical way. You will remember that minstrelsy, as we know it, is of American origin, and, for a long time after its inception was the popular stage amusement of the day in this country. One who cherishes the minstrels of those days would answer as Mark Twain repiningly wrote: 'Where is the "nigger" show of my youth? It was a joy to me.'

"I say, where is rotund Billy Rice? Where is Billy Birch, or Charley Backus, or David Wambold, or Hughey Dougherty, or dozens of their brethren who made life a pleasure to me forty year ago, and later?

"They have all gone, and with them the real, genuine nigger show, the extravagant 'nigger' show, the show which to me had no peer, and whose peer has not yet arrived in my experience. We have the grand opera, and I have witnessed and greatly enjoyed the first act of everything which Wagner created, but the effect on me has been so powerful that one act was quite sufficient. Whenever I have witnessed two acts I have gone away physically exhausted, and whenever I have witnessed an entire opera the result has been the next thing to suicide. If I could have the 'nigger' show back again, in all its pristine purity, and, to my mind, perfection, I should have but little use for the opera.

"There's many who pine for the old time 'nigger' show, deluding themselves with the fancy that it would appeal to them now as it did in the days of old. But fortunately, or unfortunately, that sentiment that impels one's respect and veneration for the things of long ago is only treasured by few of earth's creatures, and the old time 'nigger' show to the many who pay the coin of the realm to be entertained would be accepted no more than would be the backwoods tavern, the old time stagecoach, or the washtub for bathing purposes. Why, even the fellow who pines for the bread mother used to bake would only cherish it as a relic. Time changes all things, and minstrelsy has changed with the times.

"I remember playing an engagement in Louisville some seventeen years ago, singing only songs composed by the then popular author, Will S. Hays. We advertised a Hays' night. A little banquet followed. Several speakers, prominent in literature and other pursuits, were present. One, the foremost newspaper man of that day and of today, addressed himself to me, depicting the golden gleanings awaiting the minstrel manager who could and would produce a minstrel show such as our daddies knew—all black face, the banjo and the bones, the bed-tick costumes instead of silks and satins—just black face singing, dancing and gagging.

"This was about the time Haverly began the innovation of introducing vaudeville features in his minstrel entertainments. Haverly always favored the black face show, but desertion of his famous stars forced him to seek novelties to hold his patronage. W. S. Cleveland, with his Haverly Company, McNish, Johnson and Slavin, and the W. S. Cleveland Minstrels, imported such novelties as, the Craig Family of acrobats and Wainratta, 'king of the wire.' Cleveland's advent into minstrelsy was the demarcation line as between the straight black face minstrel and the modern minstrel show. No straight black face minstrel show, excepting one, has been a financial success since that time, and the one exception was made successful by the popularity of the two stars at the head of it, and then only for a time.

"Well, to go back to Louisville—the newspaper man's speech, backed by his great reputation, impressed me so greatly that for the following season the Al. G. Field Minstrels were black face from the overture to the finish, none but black face acts. All singers and musicians blacked up, although for years I had argued that it was incongruity, personified, for a big burly negro to sing of 'mother's pale cheeks and whiter hair,' and of 'sister's eyes of blue,' or of his true love's blonde tresses and crimson checks, and why a musician who did not participate in acts should be blacked up was simply following the old time custom. Against my judgment I formulated an entertainment as nearly on the lines laid down by my newspaper friend as possible. I engaged E. M. Hall, Frank Cushman, Len Spencer and all black face talent procurable, and had the first part dressed in black satin suits. I felt I had organized a company destined to fill a long felt want. My opening nights and my one-night stands were as profitable as in preceding years, but the two and three day stands were far below our standard of receipts of other years, particularly the ladies and childrens' matinees, which had been so profitable previously. When we played Louisville the paper presided over by the well meaning gentleman who had pounded the potency of the old time negro show into me, printed that the reason of the decline in my receipts from preceding years was that the show was too sombre, it lacked color and brilliancy in the mounting and costuming.

"We lay off our company one week prior to Christmas each year. When that week came around that year the singers appeared in white wigs, blue satin costumes, the end men in red and gold, and the orchestra in white and gold plush uniforms. My receipts averaged up with previous years the remainder of the season. The one-ring circus and the old time negro show are beautiful themes to dwell upon in reveries of the past, but are not encouraging as wealth accumulators. Time changes, and stage entertainments must be abreast, if not ahead of the times to attract the paying public."

"Is minstrelsy as popular as in the days past?"

"No style of stage entertainment is as popular as in the old days, nor are the stage stars. The finicky followers of the stage entertainments have such a great variety to choose from that the offering must be up to their fastidious fancy if accepted.

"Universally, the minstrel manager that has the goods to the public's liking, like managers of other stage productions, can always sell them. Minstrelsy certainly must be popular. If an ambitious lot of amateurs scheme to assault the public the weapon chosen is a minstrel entertainment. If a society, fraternal or political, secular or sacred, desires to replenish its funds, a minstrel show is the magnet they employ. Even the Lambs Club, composed of the most talented of actors, forecasted and planned an entertainment to please the public, finally selected that time honored and stage classic, the minstrel 'first part' as the premier part of their program, and some very successful stage entertainers in other lines got a bump when they went up against the minstrel thing.

"The minstrel first part affords one or a hundred performers opportunities, and many who have delivered the goods in other lines found the minstrel first part a little out of their line.

"Dan Emmett was the founder of American minstrelsy. He was the author of the song of 'Dixie,' for which honor there is a new claimant being forced forward. Dan Emmett made his farewell tour under my management. He was a ward of mine until his death. I was nearer to him the last years of his life than any other human being. When the dispute as to the authorship of 'Dixie' came up *The New York Herald* sent a representative to Mt. Vernon, O., and in connection with this man the honor of the authorship of the song of 'Dixie' was established beyond all doubt. All the documents to substantiate this are in possession of the Librarian of the State of Ohio, with a history of Emmett's career written by me.

"The generally accepted statement as to the writing of the song of 'Dixie' is that Emmett, the musical director of Bryant's Minstrels, playing a season's engagement in New York City, requested Emmett to write a number for their finale, 'The Walk Around' as it was then termed; that Emmett went home and between Saturday night and the Monday morning rehearsal, 'Dixie' was written and orchestrated, rehearsed Monday morning and put on Monday night.

"'Dixie' may have been rehearsed Monday morning and produced Monday night. Prof. Arnold, now living in Memphis, Tenn., reminded Emmett in my presence, that he Emmett, played and sang 'Dixie' in the Montgomery, Ala., Theatre ten months prior to the production of the song at Bryant's Hall, in New York, and Emmett admitted this was true. Investigating further, I learned that Emmett had sung the song of 'Dixie' through certain sections of the South one year prior to its production in New York City, but not under the title of 'Dixie,' but 'The Land of Cotton.' I simply mention this to contradict the claims of a new author of the song of 'Dixie.'

"A magazine, which should be better posted, is pushing the claims of this claimant to the authorship of the song of 'Dixie.' In In my book, 'Watch Yourself Go By,' this matter is disposed of in a way that no person can reasonably dispute.

"Dan Emmett was a most interesting man. A student of ancient history, he would pore for hours over a book descriptive of the early wars of the world, yet rarely read a daily newspaper or a magazine detailing current events.

"While making his farewell tour of the country under my management, Emmett was the recipient of many social attentions. The author of 'Dixie,' like the song, was as popular North as in the South. General John B. Gordon delivered his famous lecture, 'The Last Days of the Confederacy,' day and date with our company, Nashville, Tenn. Emmett was invited to a seat on the stage with the speaker. At the finish of his lecture General Gordon graciously introduced Emmett as the author of the South's beloved song—the immortal song of 'Dixie.'

"The General, after referring to Emmett in a manner highly complimentary, launched into a most eloquent eulogy of the song of 'Dixie,' designating it as 'the song of the South, the power which had inspired hope and courage in the hearts of the sons of the South when battling for their homes and loved ones.'

"'"Dixie" was the song of the South when war clouds first hovered over hill and vale of Southland's sunny slopes,' he said.

"'"Dixie" was the song the South heard above the cannon's roar and, now that peace has come to our land, "Dixie" is all the more loved and cherished by those of the South who fought for the South.

"'The North—the world—might endeavor to wrest the song of "Dixie" from its place in the hearts of those of the South, but any man that wore the gray would fight for "Dixie," the song, as they fought for Dixie, their beloved land.'

"The applause was universal. From all parts of the hall came calls for Emmett. The old minstrel, tall and stately, with a dignified bearing natural to him, arose and said: 'General Gordon, I never was as greatly honored and confused as I am to-night. When I made "Dixie" (Emmett always referred to "Dixie" as being made), if I had ever dreamed that the song would have caused the war between the North and the South —' The laughter was as loud as the applause that followed the eloquent general's speech. Emmett got no further. Whether he intended to be facetious or in earnest was never revealed.

Emmett was absent-minded in his later days. Ex-Senator Thomas Bayard, then our Minister to England, tendered Emmett a reception when the minstrels visited Wilmington, Del. Emmett, accustomed to large easy shoes, was reminded that on this occasion he should appear in neater footwear. He was finally induced to struggle with a pair of patent leather shoes of the latest and most approved style, pointed toes, etc. Emmett suffered tortures with the bumps, corns and bunions on his feet. He fidgeted and complained of the pain, as we rode to the suburban home of the distinguished host. As the carriage rolled up the broad avenues to the big house I noticed that Emmett was struggling with his feet concealed under the lap robe. The weather was very cool. Miss Bayard had met Emmett at the hotel earlier in the day. With a number of guests, she stood on the veranda to greet Emmett. I alighted, bowed to the host, and turning about to escort Emmett, I was horrified to note that he had removed his shoes, and was approaching Miss Bayard in his stocking feet, and his hose was none too tidy. Wincing as he walked, he bowed in a courtly manner, heading straight for Miss Bayard, explaining—'Miss, has your pap an old pair of shoes or slippers I can wear until the frolic is over? No use talkin', I can't wear those wimmin's shoes Alf bought me. He can take them back to the store he got them from.' And turning to me he reproachfully remarked: 'You have spiled the whole thing for me.' After vainly trying to get his feet into numerous shoes brought him, an old pair of servant's slippers were partly pulled on his feet, and thus he stood throughout the reception.

'Emmett's eighty-second birthday found us in Dallas. Several citizens of the Texas city, old-time friends of the aged minstrel, in conjunction with the members of the minstrel company, combined in presenting Emmett with a gold watch, inscribed as follows: 'To Daniel Decatur Emmett, the Originator of American Minstrelsy, the Author of the Song of 'Dixie,' this watch is presented as a memento of the events mentioned and as a token of friendship.' After Emmett's death this watch could not be found, and to this day no trace of it has ever been obtained.

"Emmett, at the end of his engagement with our company, returned to his home near Mt. Vernon, O. The writer visited him several times each year. He was happy in the possession of his humble home, his chickens and other pets. He peacefully awaited the final summons, reading his Bible daily. He became very devout, his health was good until the last. He died very suddenly.

Shortly after his death citizens of Mt. Vernon decided to erect a monument to his memory. The writer was chosen chairman. Dissentions arose. The Mayor of Mt. Vernon re-organised the committee. Mr. Chase, of Chase's Theatre, Washington, D. C., was then chosen chairman of the committee. Nothing further was done in the matter. Col. Cunningham, editor of *The Confederate Veteran*; Col. Crawford, one of the owners of *The Memphis Commercial Appeal*; myself, and others, instituted a movement to erect a monument to Emmett's memory, the monument to be located in some Southern city. The Daughters of the Confederacy were interested. The matter was deferred for a time owing to Col. Cunningham being interested in collecting funds for two other monuments. When this work was accomplished the matter of the monument to Emmett was to have been pushed to completion, but unfortunately, Col. Cunningham was called before arrangements were completed. In the meantime, James Smith, the ex-manager of the Opera House, Ashtabula, O., has taken upon himself to erect a monument to Emmett's memory. The citizens of Mt. Vernon have accepted Mr. Smith's generous offer, and the monument will be erected in Mt. Vernon, O., Emmett's birth and burial place.

"At this time there is a movement on foot to erect a monument to Emmett in some Southern City, Richmond, probably. To aid this project I contemplated giving a mammoth Minstrel Festival in the open air in the baseball park, Columbus, O., the capital city of Emmett's native State. It is proposed to have minstrel people from all over the country participate, and a chorus of several hundred voices singing Emmett's songs. The plans have not been fully matured as yet, nor will they be until the various minstrel managers and members of the profession have been interviewed. Thus far, all consulted have expressed the opinion that the originator of American minstrelsy, the author of the song of 'Dixie,' is deserving of a monument preserving to future generations the memory of their patron saint."

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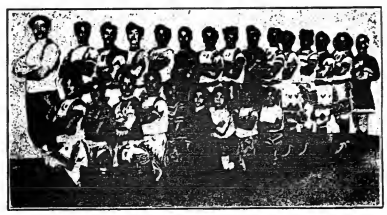

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THE PHILIPPINE CARNIVAL AND THE THEATRICAL SITUATION IN THE PHILIPPINE ISLANDS.

BY WALLACE W. TRUE.

The Carnival, conducted annually at Manila, was, I think, started about 1908, since which time it has been the big yearly feature in the lives of the residents of the Islands.

It is conducted under the auspices and management of the officers and Board of Directors of the Manila Carnival Association, a corporation composed of the business and professional men of the Islands, and including many army and navy officers. The Director General for the years 1911, 1912 and 1913, the years concerning which the writer has knowledge, was the Director of the Bureau of Posts, Mr. Cotterman, and Mr. Stewart, the Director of Prisons.

The Carnival has usually been financed by a governmental loan, made to the Carnival Association, and which has always been repaid out of the first money taken in. The Carnival has never made any great amount of money, due to expense of construction being so high, this because of the fact that no tents are used.

In 1912, in which year the most pretentious carnival was held, the Government appropriated the sum of 250,000-p, or $125,000 for the Philippine Exposition as it was called, to be held in conjunction with and under the control of the Government and the Carnival Association. The entire amount was spent on the construction of buildings and on the transportation to and from Manila of the exhibits of the various provinces.

Each province had its exhibit space allotted it along the lengthy Court of Honor and the expense of the collection and maintenance of the exhibit, except transportation, was borne by the province. In addition to each provincial exhibit each department of the Government had its own building, in which were displayed the manufactures for which it was responsible or specimens of material or products over which it had control. The departments represented were, Education, Public Works, Navigation, Interior and Police, Post Office, Customs and Internal Revenue. Still another building was devoted to the exhibits of the principal business firms of the Islands and was a sort of combination Machinery and Liberal Arts building.

The buildings of the Exposition were solidly constructed for temporary structures, consisting of heavy wooden frames covered with sawn and roofed with nipa. Sawn is a matting made by splitting the leaf of the palm tree and braiding the fibra into a coarse mat. Nipa is the thatched fiber of the palm split and tied into bundles and laid in such a manner as to be impervious to water.

The Exposition itself adjoined the Carnival grounds, for while the Exposition was free an admission was charged to the Carnival grounds.

The grounds themselves are located on Wallace Field, just opposite the celebrated Luneta, and consist of approximately eleven acres. This space is fenced in with sawn to a height of about twelve feet.

In 1912 the Far Eastern Olympic games were conducted in connection with the Carnival, and a quarter mile cinder track and grandstand were constructed on one side of the main entrance, and a baseball diamond and grandstand on the other.

It might be of interest here to state that in the Olympic games, to which Chinese, Japanese and Filipinos alone were eligible, the Japanese athletes had little difficulty in demonstrating their superiority in every event in which they entered meet, their baseball team winning the Olympic championship, and defeating every team in the open meet which followed, including the best Filipino and American teams in the Islands, meeting only one defeat, and at the hands of a picked team of Americans.

The main midway began just beyond these two stadiums, and in 1912 consisted of a big three-abreast jumping horse carry-us-all, Samar Twins, Pharoah's Daughter, a Spanish dancing girl show, petrified giant, mirror-maze, two dance halls, a plant show, a crazy house, another small girl show and Col. Fillis' Circus.

The concessions consisted of several hoopla, a knife rack, two shooting galleries, a photo gallery, juice joints, and grease in abundance, a big restaurant, and a still bigger beer garden. It is useless, however, for an American concessionaire to expect to get by there, as the jump is too big for the money to be obtained, and again there is the difficulty of speaking the language. In spite of the boasted school system of the Islands (some say because of it) a man must be able to talk at least three languages, and in some parts of the Islands four in order to be sure that he is understood by his entire audience.

Most of the shows were owned and controlled by the Carnival Association, and were under the management of Fred Glass, who will be remembered by many in the States as a very fine artist who went to Japan a number of years ago and built the celebrated Windy City at Tokio, which was such an awful failure.

Mr. Glass has been in Manila since 1911, and has built the amusement street for all carnivals since that time.

The free attractions engaged for the Carnival are, of course, all dumb acts, the more spectacular the better. The natives go wild over high wire acts and acts of similar character.

The past three or four years Captain Baldwin has been furnishing aeroplanes for the Carnival, but I believe that the aeroplane as a night feature and free attraction is about done in Manila, due to the fact that the Army has an aviation centre just outside the city at Fort McKinley, and it is not at all an uncommon occurrence to see the men from the fort in the air at all hours of the day and evening.

The admission to the Carnival is twenty cents, Philippine currency, or ten cents gold, except to members of the Carnival Association, who are admitted free to all attractions of the Carnival. Membership in the Association can be purchased by anyone for the sum of $10, which is the price of one share of stock. This membership admits the bearer and one other person to the grounds and attractions, including the four big halls, which are the feature of the Carnival.

These halls are held in a large temporary amphitheatre. The first is held on Saturday night, opening the Carnival, and is called the Coronation Ball, at which the Queen is crowned. Then on Tuesday night comes the Filipino Ball, at which the native Queen is crowned, then the All-Nations Ball, on Friday night, and the big American Ball, which brings the Carnival to a close on Saturday night. Admission to these balls vary in price from fifty cents gold on Filipino night, to $2.50 for the Queen's Ball and the American Ball. Dancers are required to mask, and many beautiful and costly prizes are awarded for the various classes of costumes.

All concessions, including the sale of confetti and liquor and of Midway space, are sold to the highest bidders about three weeks before construction is started on the grounds. A certified check for a certain proportion of the amount bid must accompany each bid. This is forfeited if bid is accepted and contractor does not fulfill his contract. An idea may be obtained of the magnitude of the sale of malt liquors during the week or ten days of the Carnival when I tell you that the exclusive liquor privilege in 1912 brought 9,995 pesos, or $4,997.50.

Confetti has the next largest sale, this concession being usually retained by the Association, the contractor in 1912 being required to furnish nine thousand kilos of the stuff, which was retailed to the revelers at fifty cents, gold, per kilo. No person was allowed to bring more than a kilo on the grounds, which, of course, stimulated the inside sale.

The best patronized attractions were the carry-us-all, the Samar Twins and the dance halls, one of which was for natives and one for whites, the dancing girls in both being Filipinos, who receive a percentage of the money received for each dance. Dance tickets cost ten cents, gold.

I noticed in THE CLIPPER some time ago an advertisement for free acts for the 1915 carnival. I have only one word to say in regard to this, and that is this, unless you speak Spanish and one or more of the native dialects in addition to English, I would advise say one with other than a dumb act to stay away from the Islands.

Remember there is almost six thousand miles of deep and briny sea between the Philippines and the United States, all of which makes a long walk, and a mighty wet swim.

The Carnival is similar in many respects to the Mardi Gras of New Orleans and Mobile in regard to parades and other sight features.

The Carnival is opened with a big parade of floats, all business houses and clubs, together with the government departments, being represented. Another feature is the flower parade for autos and the big military parade, which is usually held about the middle of the week, and serves to stimulate slightly jaded interest as it is usually followed by a military tournament.

Most of the money spent on shows and concessions comes from the American and foreign born population, which at Carnival time numbers, with the Army and Navy, about fifteen or twenty thousand, as by the time Mr. Average Filipino has purchased his costume, paid his admission, bought his kilo (approximately two pounds) of confetti, and had a dance and a ride on the swing, he is ready to go home, broke but happy. His stipend is usually about $15 to $25 per month, so you can see he has had all the fun he can afford.

The Philippines and the adjacent territory in China and Japan offer an excellent field for amusement enterprises at all times. Manila is particularly good at Carnival time, but you must have an attraction that can deliver the goods, and you must be able to change program at least three times per week.

The Bannerman Companies, owned and controlled by Maurice Bannerman, play through that country yearly, giving standard comic operas and musical comedies, such as "The Merry Widow," "The Pink Lady," "Adele," "The Belle of New York," "The Spring Maid," etc., and are making money at all times. Mr. Bannerman has never been afraid to spend money either in production, cast or advertising.

Only one American company has ever made any money to amount to anything out there. It was organized and conducted along the lines pursued by Bannerman and, although transportation was paid for twenty-two people across the Pacific and back at about $275 a head, still the company declared a nice dividend on the venture.

Megicians are very popular and can pack the house with natives at any time. Raymond, Nicolai and others consider Manila one of the best spots on their seemingly endless round the world itineraries.

Grand opera is a failure, as is also vaudeville, unless of the very highest stamp.

Circuses have had some vogue, but lately several have struck the financial rocks, and it is a good spot to steer clear of just at this time with that class of entertainment unless one has ample funds to stand long periods of idleness, due to quarantines of stock and delays incident thereto.

All year round parks, one of which was constructed and operated for a short time several years ago, are not a success, for the reason that I have previously mentioned. Mr. Average Filipino hasn't the coin to spend on it.

Vaudeville artists playing this territory should be sure of ironclad "play or pay" contracts, and it is well to have a stipulation requiring transportation to be deposited in escrow or secured in some other way. Remember, you're going a long ways from home and "East of Suez," where laws and customs are different from what you are used to at home.

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OLD THEATRES OF NEW YORK.

BY FRANK DUMONT.

A little over a dozen years before the Civil War the sites of to-day's uptown theatres were piggeries. Swine promenaded through all uptown streets (shanty-town) in full freedom. About 1857 the authorities began to raid some of them and to drive the piggeries further uptown. Pigs were plentiful in all the lower wards also and roamed about the streets. As a small boy I saw them quite often in the Eighth Ward, near the Police Station, Wooster, corner of Prince. It was while gazing recently at the grand theatres above Forty-second Street that the above subject presented itself.

The *New York Herald* of March 8, 1847, says:

"THE PORKMEN.—Chatham Square was literally alive with this class of 'citizens.' The Spring election is nigh at hand and, of course, the owners of these animals, having a vote, it is deemed somewhat dangerous to tamper with their 'privileges.' The neglect in this respect is highly culpable, in the face of an ordinance which prohibits the owners of swine from allowing these animals to wander loosely through the streets."

It will be seen by the above notice that the pigs had a "suit" and that Chatham Square was a favorite spot for them to congregate. In those days old-fashioned pumps supplied drinking water—sometimes two or three pumps to a block, even though Croton water had been introduced six or seven years previously. The life of the city was from the Battery to about Broome Street, and the theatres as follows: Castle Garden, on the Battery, reached by a bridge or passage way, which has since been filled in and the building brought to land; here Jenny Lind sang, and all the great opera singers appeared. The next theatre going uptown was Barnum's Museum, Broadway, corner of Ann Street.

Then came the old Park Theatre (burned down in 1848). The stage door was in the alley that still bears the name of "Theatre Alley." On Chambers Street, a few doors from Broadway, was Palmo's Opera House. Palmo introduced the Italian opera singers and went broke on the venture. It was afterwards Burton's Theatre, then R. Eddy became it's last manager. The American News Company occupied the building for many years.

The next theatre in the upward march was the Broadway Theatre, built in 1847. It stood nearly opposite the old New York Hospital, Broadway, near Anthony Street, now called Worth. It was demolished in 1859. Its materials, scenery and fixtures went into the building of the New Bowery Theatre, 84 and 86 Bowery, between Canal and Hester Streets, which opened Sept. 5, 1859, and was destroyed by fire Dec. 14, 1866. The drama performed that night was "Griffith Gaunt."

From the old Broadway theatre up to about Bleecker Street many halls or "rooms" were given over to concerts, minstrels and meetings, notably the Society Library Room, Broadway and Leonard Street; the Albambra, the Odeon, the Coliseum, the Tabernacle, "The Apollo," the Minerva, Pinteux's Hall of Columns, Mechanics' Hall, Vauxhall Gardens, Burham's Opera House, 663 Broadway; Stuyvesant Institute, 659 Broadway; Niblo's Saloon, Winter Garden, Metropolitan Hall, Tripler Hall, the Hall of Novelty, Olympic, 442 Broadway, and several places devoted to lectures and panoramas.

Above Canal Street, on Broadway, came 444 Broadway, first known as Fellow's Opera House until 1852, then it became Wood's Minstrels. Brougham's Theatre was near the corner of Broome and Broadway. Later its name was changed to "Wallack's."

Above Houston Street, Laura Keene's Theatre opened about 1856. Here Sothern made his big hit in "Our American Cousin."

On the East side coming up Chatham Street, the first theatre met with was the old Chatham. This was near the corner of Roosevelt Street. In 1848-49 it was called Chanfrau's National Theatre—then Purdy's National. "Uncle Tom's Cabin" had a tremendous run here. The stage door was on Roosevelt Street, a wide alley. A small baker shop now occupies the same alley.

Next to the theatre, at 141 Chatham Street, Izzy Lazarus, a noted pugilist, had a saloon, where his boys, Johnny and Harry, taught the art of self defense.

Opposite the old time loan office—Simpson's—was the Franklin Theatre.

As you entered the Bowery several places were at hand. Charley White's, at 53 Bowery—then at 49. Across the way was the old Bowery Theatre, several times destroyed by fire. Almost opposite was the Stadt Theatre, and Tryon's Circus, 37 Bowery. Next to the old Bowery was the Atlantic Garden.

Further up the Bowery was the Volks' Garden. In the early days of the war Lindenmuller ran it, and issued copper pennies with his profile upon them. These he never redeemed, as he said "it was just to remember me by."

Henry Wood, when he built his new Opera House on Broadway, corner of Prince Street, issued silver quarters with his advertisement stamped upon them. "Good for Admission" was the legend, and as they were worth twenty-five cents in silver he redeemed them at all times.

The Winter Garden, opposite Bond Street, was the furthest uptown house, except the Academy of Music. There was nothing above Fourteenth Street.

Wallack removed to Thirteenth and Broadway, and that was considered out of town in those days. The Sixth Avenue cars run by mule power only to the Crystal Palace, where the park is now situated. The Palace was built almost up to the big reservoir, and burned down Oct. 5, 1858.

Where the big theatres are now situated and up to Columbus Circle was given over to truck farms, piggeries and shanties.

Franconi's Hippodrome occupied the site of the Fifth Avenue Hotel, which in turn gave way to mercantile buildings, and was the beginning of Bloomingdale Road.

The Alms House stood in the park, corner of Broadway and Twenty-third Street, at one time.

In 1847 the Astor Place Opera House was flourishing.

Here, a few years later, the Macready and Forrest disputes culminated in a great riot, and the militia was called out and fired on the rioters who filled the streets around it, killing many.

When an old theatregoer looks over a collection of old time dramatic programs, no wonder these scenes come back to him, and when he looks at the massive theatres around Times Square and uptown to Columbus Circle, then compares it with lower Broadway, Chatham Square and the Bowery of his boyhood, he may well wonder if he is really in New York or in Dreamland.

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TWO SHOW GIRLS.

(M. H. AND J. M.)

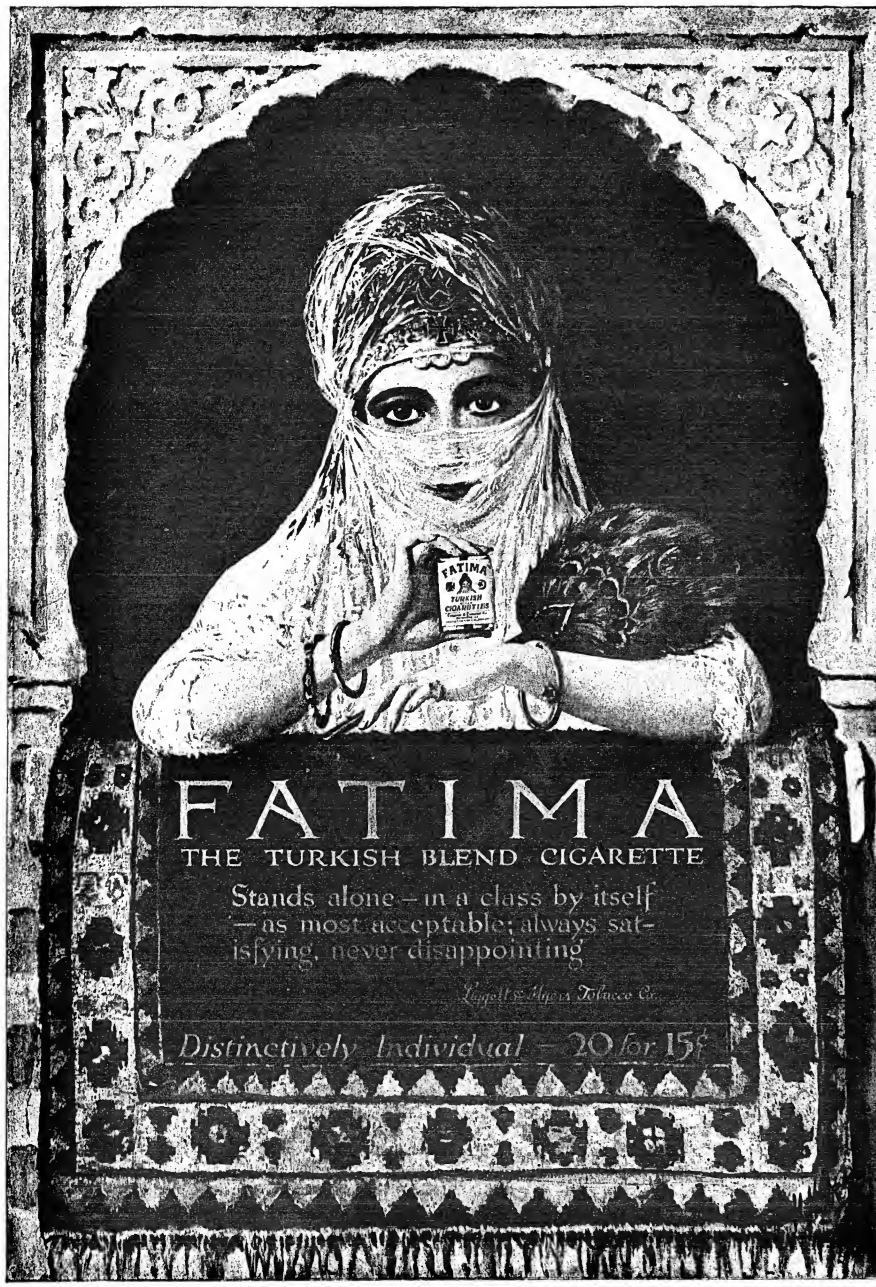
He saw them one night
On the stage in the light,
And he heard some people say:
"These girls cannot know
Earthly pain—human woe,
Or they would not be so gay."

He saw them one night
Off the stage, in the light
Of a hall room, dim and low;
Where "pal" of last year,
Without food, without cheer,
Pulsed heart beats, faint and slow.

He saw them prepare,
Their own earnings to share
With that "pal" dying alone,
The tears he saw rise
From their soft, saddened eyes
As she gasped her final moan.

Shouldst see them some night,
On the stage, in the light,
Mind and what the people say.
These girls surely know
Much of sorrow, much of woe,
Anyone though they may, so gay.

E. M. KAYE.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CANDLER THEATRE, West 42d St. near Broadway. Tel. Bryant 6544. Eves. 8.20. Mats. Wed. & Sat. 2.20. New York's Newest Playhouse. Cohan & Harris present (by arrangement with Arthur Hopkins) a new play by a new young American author **"ON TRIAL"** By E. L. Reisenstein. Seats 8 weeks in advance.

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REPUBLIC W. 42d St. Evenings 8.15. Matinee Wednesday and Saturday at 2.15. A. H. WOODS PRESENTS **"KICK IN"** A Play of New York life, by Willard Mack. With JOHN BARRYMORE, JANE GREY, JOSEPHINE VICTOR and others.

KNICKERBOCKER B'way & 38th St. Eves., 8.15. Mats., Wed. & Sat., 2.15. JOHN C. FISHER presents **HAZEL DAWN** in a New Operetta **The Debutante** Music by VICTOR HERBERT. Book by HARRY B. SMITH. Lyrics by ROBERT B. SMITH.

NEW AMSTERDAM W. 42nd St. Eves. 8.15. Mats. Wed. and Sat., 2.15. KLAW & ERLANGER, Managers. CHARLES DILLINGHAM Presents a Syncopated Musical Show **WATCH YOUR STEP** Music and Lyrics by Irving Berlin. Book by Harry B. Smith. With Mr. & Mrs. Vernon Castle.

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CORT THEA., 48th St., E. of B'way. Direction of JOHN CORT. Eves., 8.15. Mats. Wed. & Sat., 2.15. Wed. Mat. 50c. to $1.50. SELWYN & CO. present **UNDER COVER** A melodrama of love, mystery and thrills. By ROI COOPER MEGRUE.

LYCEUM 45th St., nr. Broadway. Eves., 8.15. Mats. Thurs. & Sat., 2.15. Charles Frohman, Klaw & Erlanger present **ELSIE FERGUSON** in a Play in Four Acts by Hubert Henry Davies **"OUTCAST."**

H. H. FRAZEE Eves. at 8.30. Mats. Wed. & Sat. 2.30 Pop. Mats. Wed. 50c. to $1.50. **LONGACRE** **So Much for So Much** Beginning Dec. 28—SECRET STRINGS with LOU TELLEGEN

EMPIRE B'way & 40th St. Eves. 8.15 Mats. Wed. and Sat., 2.15. CHARLES FROHMAN, Manager CHARLES FROHMAN Presents the Haymarket Theatre, London, Comedy Success. **DRIVEN** in Four Acts By E. Thurston Temple Cast includes Alexandra Carlisle, Charles Bryant, Leslie Faber, Haidee Wright, and others.

BELASCO West 44th St. Eves. 8.20. Mats., Thurs. & Sat., 2.20. DAVID BELASCO Presents **LEO DITRICHSTEIN** in a New Play in 3 Acts, by Ferenc Molnar **The Phantom Rival**

COLUMBIA THEATRE BROADWAY, 47th STREET, N. Y. This Week, MILLION DOLLAR DOLLS.

GAIETY Bway. & 46th St. Eves. at 8.15. Mats. Wed. & Sat. 2.15 KLAW & ERLANGER, Managers **RUTH CHATTERTON** IN **DADDY LONG-LEGS** A NEW COMEDY BY JEAN WEBSTER

ELTINGE W. 42nd St. Eves., 8.15. Mats. Wed. & Sat., 2.15. A. H. WOODS Presents an American Play in 5 Acts. **THE SONG OF SONGS** By EDWARD SHELDON. Based on the novel by HERMANN SUDERMANN, with an All Star Cast.

HARRIS THEATRE, W. 42d ST. Evenings at 8.15. Mats. Wed. and Sat., 2.15. SELWYN & CO. PRESENT **MARGARET ILLINGTON** **THE LIE** by HENRY ARTHUR JONES.

STRAND B'way & 47th St. Zoom to 11.30 p. m. **WILLIAM FARNUM** IN THE SIGN OF THE CROSS OTHER SUPERIOR PICTURE ATTRACTIONS Strand Concert Orchestra and Soloists Next Week, MARY PICKFORD in Cinderella.

HIPPODROME 6th Ave., 43-44 Sts. Evenings, at 8. Daily Matinees at 2. Best Seats $1.00. Last Four Weeks of **WARS OF THE WORLD** In Preparation—A BIG SURPRISE.

LITTLE THEATRE, 44th St., W. of B'way. Phone 6100 Bryant. Eves., 8.45. Matinees Wednesday & Sat., 2.30 Extra Mat. Xmas and New Year's **A PAIR OF SILK STOCKINGS** CYRIL HARCOURT'S COMEDY All Seats at All Performances $2.00.

WINTER GARDEN B'way & 50th St. Phone 9260 Col. Eves. at 8. Mats. Tues., Thurs. and Sat., 2.00. **DANCING AROUND** With **AL. JOLSON** and Company of 60 BERNARD GRANVILLE Extra Mat. Xmas and New Year's

LYRIC 42d St., W. of B'way. Phone 5416 Bryant. Eves 8.15. Mats. Wed. & Sat. 2.15. JOE WEBER'S Musical Comedy Production **THE ONLY GIRL** Extra Mat. Xmas and New Year's

BOOTH THEATRE, 45th, W. of B'way, Phone 6100 Bryant. Eves, 8.30. Matinees Wed. & Sat. 2.30. WILLIAM ELLIOTT Presents The most wonderful play in New York **EXPERIENCE** By GEORGE V. HOBERT. Extra Mat. Xmas and New Year's

44th St. THEATRE, West of B'way Phone, 7292 Bryant. Eves. 8.20. Matinees Wed. & Sat., 2.20. **The Lilac Domino** "A MUSICAL TRIUMPH."—N. Y. Sun. Extra Mat. Xmas and New Year's

MAXINE ELLIOTT'S THEATRE, 39th St., near B'way. Phone 1474 Bryant. Eves. 8.30. Mats. Wed. & Sat. 2.30 **MR. FAVERSHAM** IN **THE HAWK** With the Celebrated French Actress Mlle. Gabrielle Dorziat Extra Mat. Xmas and New Year's

COMEDY 41st St., East of B'way. Phone 5194 Bryant. Eves. 8.15. Mats. Tues. and Sat. 2.15. **MARIE TEMPEST** IN THE MARRIAGE OF KITTY Preceded by THE DUMB AND THE BLIND EXTRA MATINEE NEW YEARS

COHAN & HARRIS Beg. Christmas Night Dec. 26th. **ASTOR** B'way & 45th St. COHAN & HARRIS will Present **"HELLO BROADWAY"** With New York's Favorite Comedians GEO. M. COHAN, WM. COLLIER.

MURRAY HILL THEATRE Lexington Ave. and 42d St., N. Y. This Week, MISCHIEF MAKERS.

MERRY XMAS AND HAPPY NEW YEAR TO ALL MY FRIENDS SAM MITNICK.

FRED WALDMANN, Manager of the Murray Hill Theatre, New York.

FRANK BARTLETT DEAD.

Frank R. Bartlett died suddenly at his home, 466 State Street, Brooklyn, N. Y., Dec. 11, at the age of sixty-eight years.

He was a brother of Jessie Bartlett Davis and Josephine Bartlett, formerly of the Bostonians, and the father of Belle Fremont Bartlett and Guy Bartlett. Burial was made in Evergreen Cemetery, in Brooklyn.

ROSTER OF HILL'S BAND.

The following members of Hill's Band have signed contracts to furnish music for one of the amusement parks next season: N. H. Bendea, solo cornet; John Murken, solo cornet; Paul F. Kohn, trombone; A. F. Collins, alto; F. A. Baker, baritone; N. Rahner, E-bass; W. F. Siehm, trap drums and bells.

"MR AND GRANT," a new play, by James Montgomery, will be seen early in January with Frank Bacon and Elmer Booth in the cast.

MYRTLE GILBERT goes with "At the Ball" playing the giggling girl.

EDDIE LEWIS,

One of "Melody Lane's" best known boys, has an acquaintance in the theatrical profession numbering many thousands.

Eddie started in his song demonstrating career some twelve years ago, beginning with the Leo Feist Publishing Co., with whom he stayed some four years. He then joined J. Fred Helf for a year, and last the Shapiro-Bernstein Company, where he is now engaged. He is celebrating his fifth year with this concern, and is known as one of the best demonstrators in music circles.

He has the faculty of knowing how to put over a song, having a very pleasing voice. As an act getter Eddie is responsible for his firm's songs being placed with many of the headliners. He has been instrumental in popularizing all of the Shapiro-Bernstein Co.'s songs during his term with the above firm.

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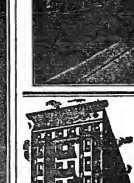

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ROSTER of the Laura Sinclair Co.: Gus Kemble, manager; Burt Wesley, advance agent. Our plays: "The Toilers," from the pen of Laura Sinclair; "Burr Oaks," "East Lynne," "Forgiven," "Free-Free," "Still Waters Run Deep," "Called Back" and "True As Steel."

LEW F. DIAMOND writes: "I celebrated my fiftieth birthday, Dec. 12, at Coldwater, Mich. Am with the Howell Beauty Show (tabloid), doing straight to Frank Gates, producer and Irish and Bert Morten, Dutch. We are doing good business, and have six in chorus. Dec. 21, 22 and 23 we play the Montauk Theatre, Hudson, Mich.; Dec. 24, 25 and 26, Family Theatre, Jackson, Mich."

HARRIGAN CLUB BEEF STEAK.

The Harrigan Club entertained with a Beef Steak Dinner, on Dec. 10, at Tammany Assembly Rooms. George Braham played the music composed by his father, David Braham; Dan Collyer and John Sparks entertained; Joe Sparks sang "Dad's Dinner Pail;" Tom Granger, the oldest member of the Harrigan & Hart Co., made a speech. When the portraits of Harrigan and Hart were unveiled the assemblage sang "The Mulligan Guards." A souvenir was distributed.

JACK GATES AND IDA COURTNEY are with the No. 1 "Under Dog" Co.

PAUL C. BLUM,

The old time general amusement manager and agent, is now the manager of Buffalo Bill's Hotel in the Rockies. The ladies are the "Cody Belles," Pauline Lackaye and Dorothy Hitchcock.

NEW YORK CLIPPER
THE OLDEST AMERICAN THEATRICAL JOURNAL.

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THE CLIPPER WISHES YOU A HAPPY NEW YEAR.

LIONS ESCAPE IN THEATRE.

WANDER THROUGH PANIC-STRICKEN AUDIENCE.

ONE OF THE ANIMALS REACHES STREET AND IS KILLED.

Five lions escaped from their cages during the matinee performance Dec. 17, at the Eighty-sixth Street Theatre, New York, and caused a panic on the streets that was the cause of several persons being injured, among whom was a policeman.

The lions, under the direction of Marie Andree, had finished their performance and the audience was being entertained by the Four Harts, when one of the lions suddenly walked on the stage, *sans* a keeper, and with only the footlights separating the beast from the audience.

The cry "the lions are loose" was sounded from behind the stage, and in an instant pandemonium reigned. The animal was joined by four others, and the five beasts soon had the stage to themselves.

The people in the audience had but one idea, and that was to get to the street, and, in spite of the fact that they all made the rush simultaneously and a general stampede occurred, there were comparatively few casualties, considering there were many people in the audience.

The lions soon made their way to the auditorium, adding to the terror of the already panic-stricken crowd. One of the beasts, answering to the name of Alice, escaped to the street and, not liking the cold, sought shelter in a tenement at 1,532 Third Avenue.

The uproar attracted several policemen, who followed the beast to the fourth floor, where, after a series of mishaps, it was shot to death.

Police Sergeant Glynn received one of the bullets intended for the lioness, and is in the hospital with a serious wound in the back. Several of the other policemen were clawed by the beast and these, with a number of women and children hurt in the stampede from the theatre, make the total of casualties.

Mlle. Andree, her assistant, Carl A. Turnquist, and George H. Hamilton, her booking agent, were arrested, and were arraigned Dec. 18 in the Harlem Court before Magistrate Barlow. The magistrate failed to find any law to cover a case where a lion tamer permitted lions to escape, and discharged the trio.

The escape of the lions was due to gross carelessness on the part of someone, as yet undiscovered. But as the affair had such serious results no effort should be spared to fix the blame on the guilty party.

LIBERAL CONTRIBUTION TO THE FUND.

Daniel Frohman, president of the Actors' Fund, sends us the following letter from Alice Joyce, the moral effect of which should be far reaching:

"Alice Joyce, the popular motion picture actress, connected with the Kalem Co., has sent to Daniel Frohman, president of the Actors' Fund of America, a check for $500 for that institution, with a letter saying: 'Knowing that the Actors' Fund is in financial straits, I send you, enclosed, a check for $500 in behalf of that noble charity. Although I am not an actress on the regular stage at present, but employed in the motion picture industry, I hope the contribution will be none the less acceptable.'"

WOONSOCKET THEATRE RE-OPENED.

The Park, Woonsocket's (R. I.) old standby in the amusement line, came into its own Saturday, Dec. 12, when it re-opened its doors to the theatregoers with a nine-reel show, headed by Wm. A. Brady's feature, "The Dollar Mark."

The house, which previously ran legitimate shows, will be devoted exclusively to the moving picture drama, and Messrs. Donahue & Ganning, under whose policies the theatre will be managed in the future, promise to maintain the stellar grade of shows which was shown on the opening date.

The stage has been entirely transformed. all the old settings have been removed, and permanent settings built instead. The screen, around which is a mammoth black frame, is thirty feet from the front row of seats, making all seats in the house equally desirable to the patrons.

The side walls are painted in brown and gold, the furniture on the stage corresponding in color, and the border and ceiling are of artistic design. Palms and ferns are also used in the decoration of the theatre. The effect of the whole can only be appreciated by seeing it.

For the week of 14-19 the following feature pictures were shown: "Mother," "The Boundary Rider" and "The Stain."

JULIA ARTHUR ACTS FOR BENEFIT.

For the first time in many years Julia Arthur appeared before a New York audience afternoon of Dec. 15, at the Shubert Theatre. The occasion was for a benefit arranged by well known women for the Secours National Fund for the relief of French women and children and Belgian refugees, and also to aid the wives and children of actors who have become needy because of the war's effect upon the theatrical business. Miss Arthur appeared in "Mercedes." Others in the cast were: Mathilde Cottrelly, Messrs. Ernest Glendinning, William Courtleigh, Edmund Breese and William Harris.

Among the others who appeared for the cause were: William Faversham, Holbrook Blinn, Leslie Faber, Irene Fenwick, Ruth Shepley, Joseph Coyne, Wm. J. Kelly, Hazel Dawn, Margaret Romaine, Julie Opp, Clifton Crawford, Douglas Fairbanks, Thomas Wise, Phyllis Neilson-Terry, Ernest Perrin, Gabrielle Dorziat, and Virginia Brooks, daughter of Joseph Brooks, who then made her American professional debut.

$6,400 was realized by the performance.

LEN SPENCER DEAD.

Len Spencer died last week. At his funeral services phonograph records made by himself of the Lord's Prayer and the Twenty-third Psalm were heard, according to a wish expressed by him, and his resonant voice greatly impressed those gathered for the ceremonies.

OLCOTT'S TWENTY-FIRST YEAR.

When Chauncey Olcott plays the Walnut Street Theatre, Philadelphia, Pa., in "The Heart of Paddy Whack," on Monday, Dec. 28, he will begin his twenty-first annual engagement at this famous old theatre.

BILLY DOWN SOUTH.

Billy McDermott is in Memphis this week scoring his usual hit. His personal representative is Claude W. Bostock, Putnam Building, New York.

LAST WEEKS OF "WARS OF THE WORLD."

According to an announcement issued Dec. 17 from the Shubert offices, "Wars of the World," which has been the attraction in the Hippodrome since the first week in September, will be withdrawn in four weeks. Arthur Voegtlin, producer of the Hippodrome spectacles, is at work already on the successor, which will be presented Jan. 18.

25 YEARS AGO.

LINCOLN MUSIC HALL, Washington, D. C., was dedicated.

THE *grippe* was becoming a fashionable disease. Harry Doel Parker had it.

MANAGER CHARLES F. CROMWELL was booking acts for the Weber & Fields Co.

LECTURES and band concerts constituted the Sunday shows in New York.

"MY JACK" AND "THE BELLS OF HASLEMERE" were acted for the first time in New York.

DAVID BIDWELL died at New Orleans.

KAROLY ORDEY was killed by a train at Graniteville, S. C.

JACOB LITT was advertising for attractions for the Standard, Chicago.

NEW OFFICERS.

The Philadelphia Actors' Progressive Association held their annual election of officers for the year 1915, with the following result: President, Frank Gregg; first vice president, Bary Gray; second vice president, James Cole, financial and recording secretary, Wm. Lorello Shinn; assistant secretary, James Collins; treasurer, Chas. Devlin; sergeant-at-arms, Joseph Lafferty.

The association extends the courtesy of their rooms to any member of the show business from the front to the back of any show or house. Yours respectfully,

WM. L. SHINN, secretary.

ELLA GALVIN DEAD.

Ella Galvin, who, with her brother Johnny, headed their own musical comedy company, died suddenly at Dixon, Ill., Dec. 13. The company played Burlington, Ia., Dec. 10-13.

Miss Galvin was a general favorite throughout the theatrical profession, and had a large circle of friends.

Her brother John, upon receiving a telegram in Burlington announcing his sister's death, left at once for Dixon.

NEW OLD TEAM.

Henry Fink and Edgar Bixley have joined hands again and will do a new act in vaudeville.

IMPORTANT ANNOUNCEMENT!!

It is with pleasure that we announce that an arrangement has been made with DR. MAX THOREK, of Chicago, to contribute a New Department to THE CLIPPER, to be known as "The Clipper's Health Dep't" The articles will be written exclusively for the NEW YORK CLIPPER.

Questions will be answered on Hygiene, Self-preservation, Prevention of Diseases and matters of general health. When space will not permit, or the subject is not suitable for an open answer, letters will be sent to the inquirers personally.

Dr. Thorek's reputation as an eminent surgeon is a sufficient guarantee that the articles in this department will be reliable and valuable.

It is expected that the first article will appear in our next issue. THE PUBLISHERS OF THE NEW YORK CLIPPER.

AL. G. FIELD MINSTREL NOTES.

Christmas chimes, actuated by that spirit that should characterize all Christendom, packages, bundles and money orders are going forth daily. The loved ones at home will have much to be thankful for, and it surely will be a Christmas to be remembered by the families and friends of the members of this organization, as the writer has been on the salary list the past twenty years, and never in his remembrance has the ones at home been favored by the boys as they have this Christmas, and, as if to more forcibly remind us that it is Christmas, we awoke at Jackson, Tenn., to find a white mantle over hill and dale. Snow, six inches of it. Snow in this section is a rarity.

We are looking forward to the end of the week, which will bring us four days of a lay-off. Dayton, O., Dec. 25 and 26, will find us on the job again.

Despite snow, rain and the Christmas time, etc., there is but little falling off in attendance. Four nights of last week were sell-outs, and the other two more than good.

John Donaldson delivered to Mr. Field two young pointer dogs as we passed through Booneville, Miss., where the Donaldson kennels are located, but weather conditions has kept Mr. Field from trying them out as yet.

Edward Conard has left for a week's vacation.

There is talk of a benefit for the Actors' Fund.

Jack Richards will be initiated at Columbus, O., Dec. 23, by the Columbus Lodge of Elks. Twenty-five of the boys will run over from Dayton to enjoy the entertainment and banquet.

"A GRIP FULL OF TROUBLE."

The above title has been selected for a new farce written by Fred Jackson, a short story writer. This is his first play. It is in three acts, and it will be produced by Edgar MacGregor about Jan. 15. If it "gets over" it will be brought to New York for a run.

PLAY FOR GEORGE FAWCETT.

George H. Broadhurst, who is now abroad, is writing a new play in which George Fawcett will be featured. Mr. Fawcett is at present playing the role of the Inspector of Police in "The Law of the Land," at the Forty-eighth Street Theatre.

NEW OPERA HOUSE AT WAPELLO.

Wapello, Ia., now boasts of a handsome little opera house, centrally located and right up-to-date, with an ambitious and progressive manager, Fred Keck.

The house was dedicated Dec. 8, with the "Don't Lie to Your Wife" Co., and they played to a packed house, giving the very best of satisfaction.

The house is 40x90, stage 38x22, proscenium opening 14x24, and complete set of scenery, electric lights, steam heat, and several commodious dressing rooms under the stage.

It seats six hundred, with capacity for eight hundred, and the theatre might be considered fireproof. Ample exits and unusual accommodations.

Wapello is one of the livest and most progressive towns in Iowa, with a population of preciated by theatregoers.

GAMBLE OPENS NEW THEATRE.

Andy Gamble, one of the best known and most popular of moving picture theatre men in the central section of the State of Pennsylvania, is extending his activities to other places than Altoona. He now conducts the Gamble and Family Theatres in that city, and has taken over the Huntingdon Opera House for the presentation of the same timely and up-to-date pictures shown here.

He has already begun the work of turning the Huntingdon playhouse into an up-to-date movie house, and will install new machines and also put in one of the latest screens.

He has been presenting feature films here for several months, and these and other high class movie productions will be continued.

"SIXES" LEADING WOMAN WEDS STAGE DIRECTOR.

Oza Waldrop, leading woman of the "A Pair of Sixes" company playing at the Cort Theatre, in Chicago, was married in that city, Dec. 14, to Edgar J. MacGregor, who has been identified as stage director of recent productions made by H. H. Frazee.

POTTSVILLE'S BIG FIRE.

POTTSVILLE, Pa., Dec. 18.—A $2,000,000 fire in this city early yesterday morning destroyed the Academy of Music and several of Pottsville's largest business places, including the Woolworth Novelty Store.

ALL WANT THAT HOLIDAY MONEY.

MANY PLAYS TO BE PRODUCED IN NEW YORK THIS WEEK.

This is an unusually busy week for the dramatic critic and for that bunch of loyal first-nighters. The chief object of the producers in making their productions this week is to get the New Year's Eve, New Year's Day and New Year's Night money, for these days (and nights) are the best from a financial standpoint in the theatrical calendar.

Strange to say that Monday evening, which is usually selected as the opening night for the presentation of a new play in the metropolis, was not honored with a production. On Tuesday the Bandbox Theatre (formerly the Adolph Phillipp) began its new career with the first performance in America of Jerome K. Jerome's play, "Poor Little Thing." "The Song of Songs," by Edward Sheldon, was shown by A. H. Woods at the Eltinge the same evening. On Wednesday evening, Harrison G. Fiske presented at the Playhouse the former classic dancer, Lydia Lopokova, as a dramatic actress, in a comedy entitled "Just Herself." On Christmas Eve the London Gaiety Theatre Co. will appear at the Shubert in "To-night's the Night." That same evening has been selected by Selwyn & Co. for the first showing of "The Lie," with Margaret Illington, at the Harris, as the star. Christmas Night, George M. Cohan and William Collier, aided by a great cast, will appear in Mr. Cohan's new musical revue called "Hello, Broadway!" at the Astor.

On Christmas Night the Casino returns to musical shows, offering Rida Johnson Young's new play, "Lady Luxury," with Ina Claire featured.

On Monday, Dec. 28, Lou Tellegen, in "Secret Strings," opens at the Longacre. On the same evening the Thirty-ninth Street Theatre drops the Belgian war pictures and offers Marie Dressler, in "A Mix-Up." Otis Skinner will also open that evening at the Liberty in "The Silent Voice." On New Year's Eve James Forbes' new play, "In the Limelight," with Douglas Fairbanks as the featured player, will be offered at the Hudson.

JOS. M. SCHENCK.

On the front page of this issue appears the picture of Joseph M. Schenck, general booking manager for Marcus Loew, who has the unique distinction of booking more vaudeville acts than any other individual in the country. He places the acts and arranges the vaudeville bills in one hundred and twenty-seven theatres in the United States and Canada, a task so gigantic, so far reaching in its importance, that it can hardly be imagined.

Mr. Schenck was an influential figure in the theatrical world before Marcus Loew purchased the Sullivan-Considine Circuit, for he controlled the bookings in about a half a hundred houses in the East, all owned and booked by Loew. Then the little wizard of vaudeville startled the theatrical world by purchasing the Sullivan-Considine houses. As a matter of course Mr. Schenck became his booking manager. Then began the enormous task of re-routing the great West, of re-arranging vaudeville bills, of juggling acts in theatres from the Atlantic to the Pacific. In spite of the fact that he had no personal knowledge of the cities in which he placed his acts, and that he had not personally been over the territory, Mr. Schenck, practically without assistance, handled this monster task with a master hand, and long before Mr. Loew formally stepped into control of the circuit the entire vast machinery of booking and routing was running smoothly.

This placed two big circuits, the Marcus Loew Eastern and Western Circuits, directly under the charge of Mr. Schenck. Then came the agreement with C. H. Miles, whereby the Loew office was to book his circuit of theatres in the Middle West, including the cities of Detroit, Cleveland, Pittsburgh and others, and the agreement with Jones, Linick & Schaeffer that Loew was to book their houses in Chicago and vicinity. Again Mr. Schenck was placed in charge of the bookings, giving him control of bookings over four of the greatest vaudeville circuits in the country, and which, combined, make the greatest combination of theatres in the world.

Mr. Schenck is one of the really big men of the theatrical game. He is big in every way, big in the power he commands, big bodied, big hearted, open minded. Physically he greatly resembles Napoleon, and his remarkable career and recent wonderful achievements are truly Napoleonic. In spite of the fact that he absolutely controls the destinies of some thousands vaudeville acts, numbering probably 4,000 performers, and furnishes shows to over 100 theatres, in all of which his word is absolute law, he is the same democratic, free and easy individual he was when, from a tiny office in the Columbia Theatre Building, he booked the acts into the few theatres Marcus Loew owned six years ago. His rise, like that of Loew's, has been sudden, swift and sure, but he has risen with it, adapting himself to changed conditions and always keeping not only abreast, but even ahead of the times.

Mr. Schenck, so his associates and friends claim, has unerring judgment in theatricals. When Mr. Schenck sees an act and passes judgment upon it, ninety-nine times out of one hundred that judgment is correct. He rarely fails. He looks at an act, sets a price upon it, and plays it at that price. Invariably that's just what the act is worth. It has been Mr. Schenck's judgment of vaudeville acts, his fine discernment, his selecting the wheat from the chaff which has brought the world's best vaudeville to Marcus Loew and bound it to him, and which has eliminated from the Loew theatres all over the country the thousands of inferior acts which other popular priced houses must of necessity use because of lack of available material of a high standard.

Mr. Schenck has probably a wider acquaintance and more friends among the really big men and women of theatricals, producers, managers and actors than any other individual, and is constantly in touch with the details of the game. In addition to booking the vast Loew Circuits he has an intimate knowledge of the legitimate and musical comedy field, and it is said that he has interests in several massive productions which are now successes in New York. He is half owner, with his brother, Nicholas M. Schenck, of Palisades Park, on the heights opposite New York, overlooking the Hudson, one of the cleanest, best conducted and most successful amusement parks in the world. This gives him a revenue of over $100,000 a year, half the profits. His salary from the Loew enterprises is enormous, and this, together with his other theatrical interests, gives him a weekly income which is far in excess of the yearly earnings of most men.

Yet no one begrudges Mr. Schenck his financial success. It has been well earned. He is, in every sense of the word, a self made man. Coming to this country at the age of seven, he, like so many others who carved their future success out of life from early struggles and labors, became a newsboy. For several years Nicholas and Joseph M. Schenck sold papers, and then they had enough money to buy a stand. By this time the two boys were supporting their father and mother. From a newsstand they branched out and started in the drug business, with their father, a skilled chemist and pharmacist, furnishing the knowledge while they furnished the ideas and labor. Later they started other ventures, bought Fort George, a small amusement resort in upper New York, and made of it one of the largest amusement parks in or about the great city. It was while Marcus Loew was visiting the place one day eight years ago that he met the two brothers, and then and there started one of the cleverest combinations ever known in theatricals. Loew invested in Fort George, and they invested in his enterprises, which at that time were hardly worthy of the name, for they included one a few small theatres. From that time to the present they never stopped building and growing, and now, in spite of the fact they can look back upon a meteoric upward climb to theatrical heights, they are working just as hard, planning just as carefully for even greater things in theatricals.

HARRY EARL WILL MANAGE ST. LOUIS HIPPODROME.

(Special to THE CLIPPER.)

CHICAGO, Dec. 21.

Harry Earl, who has been a member of the Barnum & Bailey and Ringling Brothers press staff for the last five years and this season manager of the "One Girl in a Million" company at the La Salle Opera House, Chicago, has been appointed by Jones, Linick & Schaefer, as one of their managers, and assigned to the duties of resident manager of the Hippodrome, St. Louis, which has been added to Marcus Loew's Western Circuit, Inc.

Mr. Earl is one of the most capable men in his particular sphere of professional endeavor and takes up his new duties in the Mound City with the best wishes of THE NEW YORK CLIPPER and a host of friends.

GENARO AND BAILEY SPLIT.

Dave Genaro and Ray Bailey (Mr. and Mrs. Genaro), who have been favorites with the vaudeville-going public for many years, have dissolved partnership.

Dave Genaro will do an act with a new partner, while Miss Bailey will do a single. The act "broke" at Hammerstein's on Wednesday, Dec. 16.

A BILLY BOUNCER HURT.

William Peterson, a member of Billy Bouncer's Circus act, appearing at the Orpheum Theatre, Altoona, Pa., last week, had a narrow escape from sustaining a fractured skull when a board on the stage floor pulled loose just before the act went on. As it was he sustained a deep laceration of the scalp.

Peterson had finished the work of stretching the big trampolin used in the act, and was testing it. A heavy hook attached to a steel rope, supporting the net, had been driven into a trapdoor instead of the solid stage, and when Peterson jumped on the net a board of the "door" pulled loose and the hook struck him.

OPERA HOUSE FIRE—SEVERE LOSS.

Fire, which started at 10 o'clock, night of Dec. 13, burned the Grand Opera House in Charleston, Ill., with a loss of close on to $25,000.

The house is owned by A. T. Osborne, of Decatur, and is managed by W. Quayle Sutliffe, of Charleston. Both were out of town. The house was insured for about $12,000. The building, located in the 700 block, in Sixth Street, was built in 1903, by J. A. Parker, who now lives in San Diego, Cal. Nothing was saved.

MORRIS AND MONIE SPLIT.

Al. Monie notifies us that Morris and Monie have dissolved partnership. Al. Monie has enlisted on the good ship "Busy Bee," launched by Chas. J. Krause's Ship-a-Hoy Girls, for a trip "around the world."

Raymond Knox will manage her afloat, while James Cole, first mate, and Al. Monie, second mate, will keep her seventeen octaves above high sea.

THE CLIPPER will be our compass, while "Ted's Tips" will wave us on to the places—of the people.

LADIES AND GENTLEMEN

I wish to call your especial attention to the next act

"THE EDGE OF THE WORLD"

I sincerely believe it to be without doubt the most beautiful production ever presented in vaudeville. The further it goes the more fascinating and gorgeous this great novelty becomes. I recommend that you remain to the finish. You will be well rewarded. This is the statement made by

LONEY HASKELL

Manager of Hammerstein's Victoria Theatre, to the audience at the two Monday performances (Dec. 14) concerning

"THE EDGE OF THE WORLD"

BOOKED PERSONALLY IN LONDON FOR KEITH'S THEATRES BY EDW. DARLING.

A positive creation of weird and strange phenomena of living and combating colors, which never appear in the same fantastic formations and shades a second time during any performance

Produced by M. TEUBER — All business communications to E. ROUSBY

HAMMERSTEIN'S VICTORIA THEATRE, Dec. 14-21 (two weeks)

HELD OVER FOR THIS WEEK AFTER THE FIRST HAMMERSTEIN SHOW

Deaths.

Frank Howard.

Edw. Le Roy Rice sends in the following:

FRANK HOWARD, one of the most famous tenor singers in minstrelsy, died at West Union, Ia., Dec. 4.

Mr. Howard was born John Martindale, at Buchanan, Mich., March 7, 1851. His father was a minister, and leaving home at an early age, he wended his way to Chicago, where he made the acquaintance of the well-known Hamlin Bros., making his first appearance at Bryon Hall, now the site of the Grand Opera House; this was about 1870. He remained with the Hamlins in Chicago, also with their wagon show about three years.

He first appeared in black face at the Coliseum, also in Chicago.

About 1874 he joined Cal. Wagner's Minstrels, at Syracuse, continuing with him a few seasons.

His next important minstrel engagement was with Barlow, Wilson, Primrose & West's Co., whom he joined about 1880, and continued with them until the dissolution of the organization at Poughkeepsie, N. Y., June 10, 1882.

Subsequently he became a prominent feature of Thatcher, Primrose & West's, and McNish, Johnson & Slavin's Minstrels.

About 1888 he starred in his own company, "Three Blind Mice," and also toured with Howard's Musical Comedy Co. for two seasons. He was also with Rice (Billy) & Sheppard's (Burt) Minstrels.

In 1889 Mr. Howard gave up theatricals and purchased a large farm at Greeley, Ia., two years later going to Independence, same State, where he remained until his property was devastated by fire in 1895; a year later he moved to Renwick, likewise in the Hawkeye State, where he stayed four years.

On Nov. 8, 1910, he became manager of the Hamlin Theatre, Chicago, at the inaugural of that house, in which he was financially interested. Mr. Howard was the author of innumerable songs, the first of which was "Baby's Kiss;" with Eddie Fox he collaborated and produced "Still Far From Me" and "Only a Pansy Blossom."

Mr. Howard popularized "I'll Await My Love" and "When the Robins Nest Again."

Three years ago he returned to the stage, appearing in a novel singing act, featuring some of the compositions that had made him famous.

Mr. Howard married Miss Barlow, at Clinton, Mo., April 26, 1882. He is survived by his widow and two sons. The latter are in vaudeville.

Holly Shepard.

Holly Shepard, one of Bay City's (Mich.) best known citizens, and a well-known producer of theatrical events, died of heart failure at the home of his mother in that city Nov. 27. Holly Shepard was a son of the late Judge T. F. Shepard, of Bay City, and had devoted himself to theatricals for the past twenty years, having produced a number of plays for the Elks and the Knights of Columbus, in this city. With his wife he went to Bay City to spend Thanksgiving with his mother, Mrs. Mary M. Shepard, of 801 Litchfield Street. He was feeling in the best of health. On the evening of Friday, 27, he was reading a newspaper, when suddenly stricken, and he died in a few moments.

One of Mr. Shepard's earliest productions, which he originated himself through all his theatrical career, was the minstrel show produced in the old Bay Theatre on North Walnut Street, in Bay City, the building now being occupied by Tanner & Daily. His mannerisms and antics soon won him a way into the hearts of the people and his fame spread. He then started in the producing business, taking part in most of the plays and soon gained a reputation through the Middle West. He had made several excursions into Canada, and into the Eastern part of this country, where he was universally popular.

Mr. Shepard was born in Bay City forty-six years ago. His wife and mother survive him. Funeral services were held Nov. 30, from the family home, and interment made in Oak Ridge Cemetery.

Eva Vincent.

Eva Vincent, one of the best known actresses on the American stage, died Dec. 10, in Bellevue Hospital, New York City, of bronchial pneumonia, after a brief illness.

Mrs. Vincent was removed to the hospital on Wednesday morning, 9, from 28 West Twenty-eighth Street. Mrs. Cheviot, of 145 West One Hundred and Forty-fifth Street, and other friends were notified.

Mrs. Vincent was sixty-five years old. As a child she played leading children's parts, and two decades ago did "star" work with the principal legitimate actors. She played in the company of all the Frohman stars for the last thirty years. She was equally well known throughout the country and made several tours abroad.

The Actor's Fund took charge of the funeral arrangements.

Signor Perugini (John Chatterton), well known to theatre goers for many years, died Dec. 3, in the Forrest Home, Philadelphia, Pa. He was born in New York Jan. 23, 1851. His right name was John Healey Chatterton. As a boy soprano he became a member of the Julia Holman Opera Troupe. In this company of juveniles were Chas. Drew, William H. Crane, Wm. Davidge Jr., and Den Thompson. Chatterton remained with the Holman Troupe until his voice changed, when he left a full-fledged tenor, and took the name of Perugini. Then he joined the McCall Opera Company, and was with them for some time. At the opening of the Casino, Oct. 21, 1882, he played Cervantes, in "The Queen's Lace Handkerchief." On Oct. 2, 1883, he was with Mapleson, at the Academy of Music, and sang Giovanni, in "Faust," in Italian opera. He was in "The Merry War" Oct. 27, 1884, and did the Marquis, in "Nanon." Was married Jan. 21, 1894, to Lillian Russell, being her third husband, and was subsequently divorced from her. He became one of the firm of Ball & Whicher, stock brokers, in February, 1906, in consequence of deafness, having been compelled to retire from the profession. He became a guest of the Edwin Forrest Home Jan. 1, 1914. His last appearance was in "The Yellow Jacket," in November, 1912. His remains were cremated Dec. 5.

Bob Scott, after an illness of ten days, died at the General Hospital, Portland, Me., Thursday, Dec. 10. While playing with his company, "Potash & Perlmutter," in that city, he was stricken with appendicitis, taken to the hospital, and operated on, but blood poison set in, causing his death. The body was sent to his mother's home in New York, where the funeral services were held Sunday, 13. Bob Scott was a brother of Chas. Robinson, owner of the Carnation Beauties. He was well-known in show business, having started seventeen years ago with "Only a Farmer's Daughter," playing the part of Sammy Green. After playing in a number of melodramas, he formed a partnership with Sam Howe, and went into vaudeville. Of late years Mr. Scott had spent much time in burlesque. He was a member of Wine, Woman and Song Co., and was associated with Sam Howe in his burlesque companies. This reason he started out with "Potash & Perlmutter," and was a big success in it. Scott was a member of Brooklyn Lodge of Elks, 22, White Rats and Comedy Club.

Mrs. Ida Mosher-Hopper, who was the second wife of De Wolf Hopper, died Dec. 1, at her home, in New York. She was a member of the McCaull Opera Company, with which Mr. Hopper played in 1886.

Leonard Spencer.

Leonard Spencer, forty-six years old, a theatrical booking agent, who lived at 150 East Forty-eighth Street, New York, promised his thirteen year old daughter, Hazel, to take her out to buy a new coat if she called at his office, at 245 West Forty-second Street, at the close of business Tuesday night, Dec. 15. When she arrived she found her father sprawling with his head on his desk, and she thought he was asleep. She crept around behind him and called him twice but he didn't raise his head.

He was dead, and according to Dr. McFelly, of Flower Hospital, who was called, had died of apoplexy fully an hour earlier.

Funeral services were conducted by the Masons, in the Frank E. Campbell Funeral Church, Thursday night, 17.

Len G. Spencer was an old-time actor, singer and theatrical manager. Mr. Spencer had decreed in his will that two records should be played at his funeral, and suddenly through the room sounded the dead man's voice chanting the Lord's Prayer, and then the Twenty-third Psalm.

Some of the fifty present were: Mrs. Spencer, the widow, and Michael, Ethel and Clare, children of Mr. Spencer, had known in advance of Mr. Spencer's plan, but to the others it came as a surprise, which moved most of them to tears. In accordance with the wish expressed in Mr. Spencer's will, the records were locked up and will not be played again for ten years. The body was taken to Union Hill, N. J., 18, for cremation, and the ashes will be buried in the Spencer plot in Washington, D. C.

Carter Hotchkiss, whose name in private life was James Driscoll, died of heart failure at Harrisburg, Pa., Dec. 3, while running to catch a train. He had played the Colonial Theatre in that city the first half of the week, in a sketch. His wife died last March. He leaves one daughter, Virginia, sixteen years old, at 120 West One Hundred and Seventeenth Street, New York City. The remains were claimed by Dr. John Driscoll, a brother, of Charleston, S. C. The body was shipped to New York for interment, 4. Mr. Hotchkiss had appeared with Chas. B. Hanford and other legitimate stars, and lectured on "Creation" when that spectacle was a feature in Dreamland, Coney Island, N. Y., for three years, and "Pharoah's Daughter" for two years.

Alfred L. Simpson, well-known in theatrical circles as a musical director, song writer and more prominent of late for his activities in the business of making slides for illustrated songs, died Nov. 26, at his home, 113 West One Hundred and Thirty-second Street, New York, from liver complaint. He had also gained fame for inventing the system whereby moving pictures can be shown in a lighted theatre. Funeral services were held at St. Aloysius Church, One Hundred and Thirty-second Street and Seventh Avenue, 28.

Edwin Atwell, editor and actor, died Dec. 17, of pneumonia, at his home, 605 West One Hundred and Fifteenth Street, New York. He was born in Jersey City in 1860. After graduating from Tuft's College he was employed on *The Providence Journal*, *The Utica Observer*, and later became managing editor of *The Daily Graphic*, of New York. He was also connected with *The New York Press* for years, and was the author of several plays besides being a contributor to magazines and reviews. His wife survives him.

Charles F. Towle, widely known as a theatrical manager in this country, and for the last twelve years manager of Klaw & Erlanger's production of "Ben-Hur," died Tuesday, Dec. 1, in Pittsburgh, Pa., where the company was playing at the Nixon Theatre. Mr. Towle was born in Portsmouth, N. H., and in early life was a newspaper reporter in Boston, and at one time city editor of *The Boston Traveler*. For a short time last year he managed the Stratford-on-Avon Players, in which he had an interest. His wife and two children survive.

"Bill" Simmons, for a number of years assistant to Fred Davis, magician, died Dec. 1, at the home of Charles Hammond, in Schuylerville, N. Y. Mr. Simmons retired from the stage about a year ago. He was with the Gladys Clark Co. for the last four years of his career. He had a host of friends in and out of the show business.

Carl Henry, of the well known vaudeville team of Carl Henry and Nellie Francis, died of heart failure, at Saranac Lake, N. Y., Dec. 1, aged thirty-five years. He was a member of the New York Lodge of Elks, No. 1, and F. and A. M. Burial was made at Freeport, L. I., Dec. 4, where he and his wife and child had their home, among the actors' colony of "Bungalow City."

James Fairbanks, well-known throughout the United States and Canada as an eccentric song and dance comedian, died in the General Hospital, at Toronto, Can., Dec 4. He was twenty-four years of age. Funeral services were held Monday, 7, and interment made in St. Michael's Cemetery, that city. Many Floral tributes were received from the deceased artist's friends.

Frank Collins, formerly of the team of Collins and La Belle, died at Boston Hospital, Newport News, Va., Dec. 10. He was with the Gordon Players, playing the Greenwood Circuit. The company played that city week of Nov. 30, and Mr. Collins was taken to the hospital Sunday, Dec. 6. He had also appeared in burlesque.

John D. Wright, well known in vaudeville, aged thirty-two years, son of John B. Wright, and late of Wright and Richards, died from pneumonia, Dec. 15, at his aunt's residence, 150 Brook Street, Dunmore, Pa. Interment was in Forrest Hill Cemetery, 19.

Jack Abbretti, stage manager of Loew's Delancey Street Theatre, New York, died Friday, Dec. 4, from pneumonia after a four days' illness. Burial was made 7, at Allentown, Pa. He was a member of New York Local, No. 1, I. T. S. E.

Orrin W. Lawrence, step-son of Manager Willis Jackson, of the Olympic Theatre, Cincinnati, O., died, in that city, Nov. 30. Mr. Lawrence was formerly a lithographer at the old Walnut Street Theatre, Cincinnati. He had made a futile trip to California for his health.

Eddie Ackerman, the bicycle rider, who died Nov. 21, was formerly a member of the Brader-La Velle Trio. Mr. Ackerman died at Asbury Hospital, Minneapolis, Minn., from cerebral hemorrhage. Interment was made at Eau Claire, Wis.

John J. Edwards, a vaudeville actor, despondent because of a decrease in salary, swallowed bi-chloride of mercury, and died, at the American Hospital, in Chicago, one day last week.

Max Ritter, of Ritter and Foster, aged thirty-five years, died Sunday, Nov. 29, and was buried in Boston, Mass., on Tuesday, Dec. 1. He had been ill for two years with nervous breakdown.

Billy Howard, of Howard and Esher, died Nov 28, in Chicago, Ill. His wife and three children survive him.

W. A. CLARK, father of Helen M. Clark, of the vaudeville team of Friedland and Clark, died from pneumonia at the Polyclinic Hospital, Philadelphia, Pa., Nov. 28.

MARY A. BURKHARDT, mother of Will Woods, of Will Woods and May Hyland, died Dec 1, after a long illness, at Manchester, N. H. She was eighty-three years old.

MRS. O. G. KEENEY, wife of Manager Keeney, of the Hippodrome Theatre, Reading Pa., died last week.

THOMAS A. HILL, an aviator, fell 3,000 feet, and was killed at Venice, Cal., Dec. 2, while trying to "loop the loop" in a new machine.

THE mother of Frank J. Stratton, well-known in vaudeville and dramatic circles, died in her home in New York City, Dec. 8, after a short illness. She was a cousin of the Great Leon, of Kelly and Leon.

OUR LONDON LETTER.

HENRY GEORGE HIBBERT, SPECIAL CORRESPONDENT.

Clipper Bureau, 5 South Square Gray's Inn, London, W. C.

Dec. 5, 1914.

TOWN COUNCIL ORDER CAUSES DISCUSSION.

The order of the Town Council regarding the sale of liquors in the music halls has been widely discussed.

As to the Hippodrome and the Coliseum, even those who feel strongly that these houses should have a privilege enjoyed by the Palace, the Empire, the Alhambra and the Palladium, to cite the special rivals of the two restricted houses, did not believe that this year would be chosen by the authorities for any relaxation. While London is full of soldiers, the idea is that temptation should be kept from Tommy as much as possible.

But the Fulham Empire is in a different case. It is well known that Henry Tozer, bitterly disappointed by the results achieved at his London Palace, has encouraged the clergy of the district to oppose Stoll, who doesn't ask for a drink license, and would surely give a good, clean show. The authority says the district is sufficiently provided with places of entertainment. In an editorial contributed to *The London Globe*, the present writer urged the point that while work is short and money scarce, Stoll's building would supply a thousand artisans with work for twelve months, and put $250,000 in circulation among needy trades. He proceeded to argue that the County Council has no more right to tell London how many vaudeville houses it shall have than it has to regulate the number of department stores. Let the showman, like the tradesman, deliver the goods at his own risk, and let the best man make his pile. It is not the job of the County Council to nurse the other! The decision that drink must not be sold in the Tivoli auditorium breaks another link between vaudeville and the liquor saloons. Most of our vaudeville houses have expanded from singing rooms annexed to saloons. I just remember the Tivoli Bier Garten, in the Strand, on the site of which the Tivoli stands. This was where draught lager got its opening in London. But when will the New Tivoli re-open at all? The strangest rumors are about, and when the old hall was torn down it was admitted that, after a bad time, the stockholders were not too keen on finding cash for rebuilding. Perhaps, at the finish, it will prove that one of the stronger showmen has come to the help of the Tivoli —Stoll, for instance. It has a fine position and used to be vastly popular. Before the day of the Palace big American acts looked hopefully for a success at the Tivoli.

KNOWLES AT PHILHARMONIC HALL.

R. K. Knowles completes his present series of vaudeville engagements this week, and comes into London for a short rest. Then, just before Christmas, he comes to the Philharmonic Hall for a season, which he hopes will be a long one. He will give afternoon shows of the immense collection of pictures made on his world-wide travels—he claims to have laid out $100,000 on negatives and films. And he will add a humorous lecture. Charles Urban is making a contribution to the Knowles show of the wonderful Kinemacolor pictures he has. And Mrs. Knowles is doing her part. She has helped greatly with the accumulation and classification of world pictures. And she has also made a fine collection of costumes and curios. Mrs. Knowles, you know, used to be Winifred Johnson, a brilliant performer on the banjo.

Max Pemberton does not seem to have the knack of writing for the stage, effective novelist though he be. Of course, he has had his name attached to several revues. But jingle of that kind is one thing, a serious play another. He made one more attempt with "The Bells of St. Valoir," done at the London Coliseum Monday night. This is a war episode, but there is not much blood and thunder. A beautiful Belgian girl, left in charge of the chateau, while her brave father is at the front, is beset by a German officer with drunken kisses. Her lover, a smart young soldier, arrives, and it looks as though he might get a bullet from Captain "Kultur." But the young people make clever play with the brute, and fool him into giving a signal, on the Bells of St. Valoir, which brings British troops on the scene. The story is familiar, and Mr. Pemberton has not managed to give it any distinction. It is played by Gerald Kirby, from the Hippodrome, who has seen real soldiering in the Boer War and in France lately; by Norman Forbes, the youngest brother of Sir Johnston, and by Jean Cavendish, the pretty young actress who made such a hit in "A Place in the Sun" at the Comedy lately. Pemberton is lucky in his interpretation and the circumstances.

"His House in Order" is a failure at the St. James' Theatre, and Sir George Alexander does not think the season propitious to the production of Hartley Manners' play, so he will close down till Christmas has passed.

J. Hartley Manners was knocked down by an automobile while crossing the road to the Comedy Theatre, where "Peg o' My Heart" is running, and carried senseless to a dressing room. His face was cut, but, when he had recovered from the shock it appeared he had suffered no worse injury.

"Milestones" was withdrawn from the Royalty on Saturday, and will, on Dec. 10, be replaced by "The Man Who Stayed Home," in which Lechmere Worrall and Harold Terry, the dramatic critic, treat the situation of to-day from the humorist's standpoint.

Vesta Tilley is due at the London Coliseum on Monday.

Max Dearly leaves the Ambassadors shortly. He has a fine engagement in prospect at the Imperial Theatre, Petrograd.

Shirley Killogg was sued for $300, the price of a set of furs. She said she just wanted to look over the goods, but did not contract to buy. The court found that there was no formal order, and so Miss Kellogg does not have to pay.

"Mr. Wu" was played at the Savoy on Thursday for the 400th time.

On Thursday, "The Little Minister" was played for the 100th time (its current revival) at the Duke of York's Theatre.

Arthur Scott Craven, novelist, dramatist and actor, enlisted in the Buffs as a private, but is already acting captain of a company. He was some time in New York.

In the Appeal Court Will Evans has secured a judgment to the effect that by playing his sketches for a cinema firm he has not broken his agreement with the Tozer houses to appear therein exclusively. But the judge remarked that he had to base his decision on a technical point peculiar to this case and does not regard his judgment as settling the point at issue between the vaudeville managers and the cinema.

Ada Reeve who hastened home so that her own doctor might investigate the pain caused by a fall aboard ship in India has had to undergo an operation. But she is making a good recovery.

Ferne Rogers has left the Empire revue and will rest until the production of the pantomime at Drury Lane. It was to play the Sleeping Beauty that she really came to London. The month at the Empire was just a fill in and Miss Rogers says she did not have a chance to use her voice there. She used to run home and work at a little Wagner just to make sure that she could still sing all right.

Bannister Howard is withdrawing "The Earl and the Girl" from the Aldwych so he may have room for the rehearsals of his pantomime "Cinderella." But at Christmas he will run matinees of "The Earl and the Girl" at the Lyric Theatre with Ellaline Terriss for his star.

Frederick Harrison made a very wise choice of "The Flag Lieutenant," to supersede "The Impossible Woman," your "Tante," at the Haymarket. "Nothing lugubrious for me," said he, "at this season. And, if we must have war, let it be rather in the way of a jolly picture of naval and military life. 'The Flag Lieutenant' is the very thing. And, while we are about it, no 'stop-gap' production. The best people, a brand new battleship of the latest construction, and uniforms spick and span." So, the breezy "Flag Lieutenant" was installed, with Godfrey Tearle, who has developed an unexpected humor for its brave, honorable, happy-go-lucky hero, Allan Aynesworth for his companion, Ellis Jeffreys and Stella Patrick Campbell in other roles. It all proved a huge success. How true to life the play is may be gathered from the fact that its authors are respectively Major W. P. Drury, a marine, and Major Leo Trevor, an infantry officer, both fighting for their country now!

Sir Herbert Tree is apparently somewhat disappointed with "Henry IV, Part II," for he has returned to the idea of "David Copperfield," and will do it on the eve of Christmas. But he has lost a few of his people as originally selected. Iris Holly, for instance, is in the States ere this, I suppose.

Lieutenant James Gordon Brandon Thomas, shot in France, was the son of Brandon Thomas, the author of "Charley's Aunt."

Madge Lessing, who has been enclosed in Berlin, has just managed to reach London.

H. B. Irving will play "Waterloo" for the first time in London, at the London Coliseum, on Dec. 14.

Charles Hawtrey revived "A Message from Mars," at the Apollo on Wednesday, with Margery Maude for his leading lady. It proved to have a nice, Chrismassy quality.

James Welch says that talk about his plans is all "unauthorized." He will just keep on playing "When Knights Were Bold," which reached, at the New Theatre, on Wednesday, the 200th performance of its revived run, and its 2,400th performance in all. The joke in theatrical circles is that Jimmy cannot remember nearly all his lines.

When Alfred Butt and his colleagues opened the Victoria Palace, at Westminster, it looked as though they had struck a pretty big failure. Then it was specially entrusted to John Hayman, of the Palace booking staff, and under his care it ended a recent financial year with a profit balance of $150,000.

It is pointed out that the tendency of the London stage in war time is to a much more stimulating, healthy drama. What were called "bedroom plays" have, for the nonce, quite disappeared.

"Bobby" Hale, the popular Alhambra comedian, has fixed up a pantomime, "Robinson Crusoe," which it was proposed to introduce to the revue, "Not Likely," at the Alhambra. But when they got to work on it, it grew and grew, till it may now be run as an independent show.

Ethel Levey was at Brighton last week—she is working the Britt-De Frece tour. At the fashionable Metropole Hotel she gave a big at home, to collect for local cases of distress due to the war. And she is handing over fifteen per cent. of her salary each week to the funds.

"Sister Susie's Sewing Shirts for Soldiers" is likely to be the big pantomime song this year. Jack Norworth is singing it a good deal.

"Charley's Aunt" is to be put up at the Shaftesbury for a short run at Christmas. They tell me this play is still worth $10,000 a year to Brandon Thomas' family.

Edna May is a busy knitter for the soldiers, and has been seen at matinees lately with her ball of wool steadily growing into socks.

Charles Frohman tried hard to get the original Peter Pan, Nina Boucicault, for his revival this year, but she said no; so Madge Titheradge is to have the chance.

Franz Lehar, composer of "The Merry Widow," is serving with the Austrian Army, but with the Red Cross.

Peri Barte, in ballads, is vastly popular at the Coliseum this week.

LONDON, Dec. 12.

NOT YET SATISFACTORY.

Vaudeville here is still in a desperately troubled state. Neither party to the recently effected working agreement is satisfied with it. Here it fits and there it does not. I heard of a hall, where, on the fifty-fifty basis, the artists lately got rather more than a salary and a half—that is to say $8,12 to the English pound (or $5). There is not much talk about such cases at the Federation meetings, and no doubt they are few. At the same hall the week ensuing, salaries only worked out at the rate of $4 to the English pound. It depends greatly on the headliner. If he be very attractive, and perhaps working off an old contract at a low salary, then the smaller people on the bill get a great pull. But generally speaking, artists are discontented, and are looking forward eagerly to the end of the term of the compact they lately made. As to the managers, I hear of a syndicate, not so important as it was, whose directors are carefully formulating a scheme under which all their halls would be put through a form of sale, conceivably to another syndicate, or to a reconstructed syndicate, so as to cancel all contracts and enable them to start with their performers anew. It is hard to see how they would benefit, for if they got rid o' some dead wood in the way of artists whose attractiveness has waned, and who are still held at large salaries; on the other hand, unless there has been a terrible lack of discrimination, the syndicate should hold many compensatory contracts, of a favorable character with artists whose popularity has meanwhile greatly increased, and whom they would have to approach with very large offers in respect of new contracts. But the time this letter reaches you the pantomime season will have begun, and then the theatres are wont to relieve the music halls of a large number of headliners with their large salaries. But this is mostly in the provincial cities. At Drury Lane, with the notable exception of Will Evans, Arthur Collins draws more and more on musical comedy. So at the Lyceum and at the Aldwych. At the London Opera House, Claire Romaine will be the boy. They are to do a pantomime at the Palladium—"Dick Whittington," with Clarice Mayne as Dick. Vesta Tilley was offered a fabulous sum by the Opera House people, but declined. She is this week at the London Coliseum, in fine form. Her arrangements located her originally at the Palace. But Alfred Butt wanted her to come into his revue, "The Passing Show," and although she was not unwilling, her work did not fit in the first instance, with that of Elsie Janis, in the second instance with that of Gaby Deslys. Stoll quickly availed himself of her vacant weeks. Walter De Frece is something of an invalid. In his patriotic zeal he joined the battalion of sportsmen, and did a twelve mile march out, in silk socks, as the first item of his training. He must needs take a rest before he does any more soldiering.

ABOUT HAMMERSTEIN'S.

Just what is to be the future of Oscar Hammerstein's Opera House, none can tell. This pantomime business is very tentative. The price has come down (subject to a heavy ground rent) to $50,000. Think of that. But all our big specu-

MISS MAURICE WOOD,
The Rainbow Girl, known as Eva Tanguay's Double, making twelve changes in twelve minutes, now on the United Time.

latore are afraid of it. Oscar built on such heroic lines that the working expenses are enormous, and nothing less than a booming success all the time will enable it to pay the necessary working staff. One scheme, seriously discussed, but abandoned, would have broken Oscar's heart. It was, in effect, to cut the place in two, to use half of it for offices or residences, and to reconstruct a smaller theatre as the other half. But this was not found feasible, and the most beautiful theatre in the world is a-begging still.

JOHN KURKAMP DEAD.

I regret to record that, after a sudden, short illness John Kurkamp died in a nursing home in Sheffield. He was fifty-two years of age. He is interred at Bonchurch, Isle of Wight, where the Martin Harveys have a home. John Kurkamp came to this country some ten years ago with his wife, Alice Raymond, who does an instrumental act. Kurkamp was known as "the singing conductor." He used to rise from his desk in the orchestra and suddenly burst into song. Then, for some time, he was associated with the late Thomas Barrasford, in his spectacular productions and other ventures. He joined Martin Harvey some three or four years ago, as stage director, and in that capacity took hold of such important productions, at the Lyceum and elsewhere, as "Pelleas Melesande," "Richard III," "Hamlet," "Aedepus Rex," "The Faun," "The Taming of the Shrew" and "The Lowland Wolf." He succeeded Irving's old stage manager, H. J. Loveday, with Harvey.

Amelia Stone was the first, I should say, of the long line of principal boys introduced by Arthur Collins to Drury Lane stage. She opened at the Oxford Music Hall on Monday night, in a musical sketch, called "Mon Amour," written by Edgar A. Wolf, and composed by Armand Kaliss, who appears in it with Miss Stone. It is a pleasant, effective piece, but it will bear a good deal of compression. A "prologue" might very well go by the boards. The idea is that a musical composer, who has had an opera produced, is, at the same time, discussing his breakfast and the newspaper notices, which get him pretty cross. Then his prima donna gives him a look in. They begin an impromptu rehearsal, singing and dancing, and getting on better and better terms, till the curtain falls on a very good understanding. It is, in fact, an ingenious setting for a bright music and dancing act, in which Miss Stone and Mr. Kaliss distinguish themselves.

MANCHESTER BOOMING.

When Christmas comes, Manchester will be rather busier than London, where, in fact, managers fight shy of expensive productions, and fall back all the time on revivals. George Edwardes has decided to do "Betty" there. This is the comic opera, words by Gladys Unger and Frederick Lonsdale, music by Paul Rubens, which he thought of doing at Daly's ere the war intervened, and suggested a revival of "A Country Girl." Stoll will produce a tremendous water carnival at one Manchester house, and a pantomime, with George Farnby (idolized in the North Country), at another. Walter De Frece will put up Wilkie Bard and Daisy Wood, in a costly extravaganza, "The Whirl of the Town," at the Palace. An expensive pantomime, run by John Hart, the big road manager, and a dramatic season, headed by Lewis Waller, makes up the grand total. Waller, by the way, got thrown out of his automobile once more on Sunday. This time, he dislocated his shoulder.

J. M. Barrie has just published a volume called "Half Hours." It includes his short plays: "The Twelve Pound Look," "Rosalind," "Pantaloon" and "The Will."

At the Criterion Theatre, the Belgian Players have replaced "Ce Bon Monsieur Zoutebeek" by "Le Mariage de Mlle. Beulemans," the most characteristic work of the poorly supplied Belgian stage, from which we got "Little Miss Llewellyn." For the part of Mlle. Beulemans, Mlle. Dieudonne, who has played the part eight hundred times on the Continent, has been engaged.

Alfred Butt has at last listened to the advice given to him by almost every critic from the outset, and cut all the horrors out of "By Jingo If We Do," at the Empire. First, the coffee stall scene, and the tramp murder went. Now, he has disposed of the brutal Uhlan episode. He has considerably shortened the revue, and added a pretty Tricolor set.

Early in the new year he will get to work on a new revue for the Palace, where "The Passing Show" is still doing pretty well. It has lost Arthur Playfair, who had words with Butt, and promptly placed himself at the disposal of Charles Cochran for the Ambassadors.

An article in *The Daily Mail*, on songs, contained, among other inaccuracies, the statement that Joe Tabrar was dead. This brought the composer out very angry. He claims to have written 17,000 comic songs. Of these, including many for George Leybourne, at least a tenth were world famous. But Joe has not had a great hit since "Daddy Wouldn't Buy Me a Bow Wow."

H. B. Irving, who has been playing "Waterloo" in the provincial vaudeville houses, brings it to the London Coliseum on Monday. This will be the first time in which he has played Conan Doyle's little masterpiece in town.

"A Country Girl" recorded fifty performances, *apropos* its revived run, at Daly's Theatre, on Thursday.

A season at a West End Theatre is bravely contemplated by the Follies.

Sir George Alexander has now made up his mind to do a play by Rudolph Besier, early in the new year, reserving Mr. Hartley Manners' piece.

James Welch will do a series of afternoon performances of "The New Clown" during the Christmas season—not to interfere with those of "When Knights Were Bold," at the New Theatre, in the evening. "King Henry IV" disappeared from His Majesty's Theatre to-night "David Copperfield" is due on Christmas Eve.

Robert Lorraine, who has performed some prodigious flights during the war, has been shot through the lungs, but will recover.

Films of Oscar Asche and Lily Brayton, in "Kismet," have just been put on the market.

Louis Meyer has withdrawn "The Glad Eye" from the Strand Theatre, and will take a long rest. Early in the new year Fred Terry and Julia Neilson assume the management of this theatre.

Laurette Taylor has deferred, till after Christmas, the little series of one act plays in which she designs, at matinees, to show that she can play parts other than Peg.

Josephine Baron, a music hall artist, 29, the wife of a soldier fighting for France, died after an operation.

Years and years ago, Evelyn Millard had a tussle with Henry Arthur Jones as to the propriety of an incident in a play—I forget its name—produced at the Duke of York's. Jones let off a lot of scorn, and Miss Millard did not appear. But she has a pretty daring part to handle in "My Friend, Tommy Atkins," at the London Coliseum, next Monday. She is an English Red Cross Nurse, involved in a horrible encounter with a German officer. She covers him with a revolver, but lowers the point, on his promise not to hack a baby. He breaks the bargain, gets hold of the revolver, and has her at his mercy, naming a dreadful price for the baby's life. With clever fence, the girl puts off submission from minute to minute till a face appears at the window. "Let me introduce "My Friend, Tommy Atkins," says the now triumphant girl. You will notice a certain likeness to Max Pemberton's "Belle of St. Valior."

Hedges Brothers and Jacobson have split. Freddie Hedges is probably in the States ere this. Jess Jacobson opened at the Queen's, Poplar, on his own on Monday.

A slight illness has caused Irene Dillon to lay off a while.

At the Royalty Theatre, on Thursday, "The Man Who Stayed at Home" was produced, in supersession of "Milestones." The authors of this play, Lechmere Worrall, whose most successful play so far is "Anne," and J. E. Harold Terry, who used to be an actor, and is now a dramatic critic, sent it into Dennis Eadie, who scanned it between the acts of "Milestones," and within a few hours had signed a contract to produce it. Although it is written in a vein of pure comedy, it is meant to enforce the danger of the German spy system. The authors claim that the spys in the play do nothing but what spies have lately been convicted of doing in real life.

CARNIVAL CONVERSATION

By WILLIAM JUDKINS HEWITT,
("Red Onion.")

THE NEW YORK CLIPPER stands steadily supreme.

IT IS going to be a Merry Christmas and Happy New Year and a prosperous 1915 season. Cheer up, good times are coming. Be an optimist.

K. SNIMY is in Chicago, his home, for the Winter. His plans for next season are not known. He will very likely be with one of the big ones, we guess. He was recently seen talking it over with Baba Delgarian and Mike Zinney.

PERCY TYRRELL.—We thank you for the kind words and loyal support.

WM. X. MCCOLLIN, the lecturer for the Wonderland Museum, on State Street, Chicago, is sick with a very annoying throat affection at this writing. He is under the care of a specialist, and a speedy recovery is looked for.

RED ONION feels sorry for any man who has reached the age of thirty without having ever been broke. It is good for some to be without for a while. It makes them more charitable. It is no disgrace to be broke but very annoying, old top.

GET ready now for next season. Now is the time to prepare. The big fellows are working hard. Why not you?

W. J. (DOC) ALLMANN is due to spring a surprise soon.

J. H. HARVEY, John D. Wright and A. D. Murray.—Howdy do you do?

FRED WEDDLETON (DOC ZENO).—Where are you? What pit show next season.

THE NEW YORK CLIPPER deals fair, and you know it. It is as it has always been, with and for you. It prints the news and gets the advertiser the results.

WHY not a pure white front trimmed in black, with the cubist style of decorations predominating? What dust thou think, Mr. Show Front Builder? Are it not a good suggestion? Answer!

DOC FOSTER arrived in Chicago two weeks ago, from New Orleans, to settle up his mother's estate. Doc's mother died at her home, in Chicago, some time ago, and owing to misplaced mail he was not aware of the fact until many weeks after her demise. Why not do something about this mail matter thing; Stop having your mail sent in care of any carnival. Get it at a hotel, general delivery or street address in whatever town you are going to.

HENRY MEYENHOFF AND VICTOR D. LEVITT.—Here's wishing you fellows a great opening and a long and prosperous season in 1915.

HARRY BENTUM.—Where next season? What are you doing this Winter? A line will let them know.

PITTSBURGH is some carnival centre, if one happens to inquire.

JOHN P. MARTIN spent last Sunday in Buffalo, N. Y., looking things over.

WHO are the crowned kings of carnivaldom? Let's have your idea. You will be given credit for it. Send it in.

R. N. ADAMS is Wintering in Chicago. Joe Harris same place.

W. J. (DOC) ALLMANN says why stay out all Winter? Doc thinks it is some accomplishment worthy of note—to stay out all of a regular season. How many agree? Don't make so much noise answering.

W. T. AND MRS. HARRINGTON are now in New Orleans, where they are spending the Winter. The property of Harrington's Great Southern Carnival is now stored for the Winter in Natchez, Miss., where they closed recently. By the way, there are s-o-m-e carnival folks in New Orleans.

GREAT surprises are in store for the readers of THE NEW YORK CLIPPER this Winter. Get it regularly. The newsdealer will get it for you, or order by subscription direct to the publication office, 47 West Twenty-eighth Street, New York. Three months, one dollar. Send it in to-day.

WE EXPECT a large party in Chicago soon. Col. I. N. Fisk, the weighty one from Cincinnati, is due in the Windy City shortly, if reports are true. Let's welcome the Colonel.

HERBERT A. KLINE says two and three day stands with his carnival in 1915, positively. He is getting things framed up that way now.

IF WE had all the money that was loaned in front of bars, that never materializes, we could put out a thousand car carnival without the least bit of trouble. Just as simple as buying a postage stamp.

HARRY W. WRIGHT says he has always heard "the early bird catches the worm." Harry W. went up Michigan Avenue one day last week and found the poor little bird frozen. He does not believe the early bird thing any more.

C. V. BLUM AND WHITIE TATE are going to spring a new one in Chicago soon. A big one for sure. May be in the Coliseum.

GEORGE W. WESTERMAN.—How is the Quaker City this Winter? When are you going to be in New York?

STEVE A. WOODS will be one of the very busy ones in and out of Chicago all this Winter. He knows his business well and attends to it.

TOM W. ALLEN left Chicago last week on a mysterious mission. We will know very soon now.

NEW ORLEANS does not seem to be the best town in the world for organized carnivals of the kind that tour the country.

K. G. BARKOOT.—Who is going to be your general agent in 1915? Is Al. F. Gorman coming back home? Regards, K. G., to all in dear old New Awlena.

J. ALLEN DARNABY.—How are you and the minstrels and musical comedies doing this Winter? Kindly drop a line that we may know.

JOHN P. MARTIN will be for the next some weeks among these present and prominent along Broadway, New York. He is there now, at the New Victoria Hotel. As president of the "Sewer Club," Chicago, he will be missed. Some nights they were, John P.

TOM W. ALLEN is one of our best little Santa Clauses we have. He knows how to, and does act the part properly when it comes to making gifts to the bunch.

HAVE you made your New Year's resolution yet? Get it right and stick to it. Just because you are in the carnival business is no reason why you should be idle all Winter. Prove your versatility by working at something else while the snow covers the earth. Give this a long think. Make a resolution not to open the season of 1915 owing every one. It takes all season to get even. You know. You are wise. Get to work.

BEN FAUST, the well known and hustling concessionaire, arrived in Chicago five weeks ago to spend the Winter. Ben was with one of the very first carnivals ever organized. He tells many interesting experiences about how it was started. Listen to him sometime.

KEEP your optics on A. A. Powers. He does.

L. C. TRABAND stepped around very lively during his recent visit in Chicago. He is at his home in the Mound City for the Winter, or, in fact, some part of it. He will know soon where for 1915.

SPIKE WAGNER AND MRS. WAGNER left Chicago for their home in Butler, Ind., to spend the holidays.

RODNEY N. CRAIL, of the Fred Klass pit show is Wintering in Chicago. He called at the Western Bureau of THE NEW YORK CLIPPER, Thursday, Dec. 17. Rodney N. is one of the most proficient men in his line.

WILL Harold Bushea return to the carnival field in 1915? Who is more liked and efficient? None, may we answer.

MARTY WILLIAMS.—Just a word now and so often. How are they all making it in K. C.

C. M. CASEY.—How are you? C. M., where next season? As soon as. You know.

C. B. (BUCK) TURNER.—It is talked around Chicago that you will be the main man in front of the Johnny J. Jones Carnival next season. What is the reply? C. B. can be found at the Elks Club, in St. Petersburg, Fla., now.

JOHN W. MOORE.—Would you be so kind as to send in a news letter at your earliest convenience? John W., coutest "king?" Yes, and more.

FRANK G. SCOTT is arriving on every train, when you speak of carnival press agents.

MANAGERS.—Who is your press agent? Yes, you do need one, too. Get him soon.

MANAGERS.—Make your general agent a Christmas present by notifying him he can start work Jan. 1, 1915. Put him to work on that date and keep him on the job until the close of the 1915 season. Start your publicity at the same time.

J. GEORGE LOOSE still runs the carnival without a headache. J. George seems to be getting an exclusive on Texas for the Winter time. Here's luck to all members of your carnival, J. George. Nothing like being organized.

WILL they ever stop talking about the wonders of the Christmas Number of THE NEW YORK CLIPPER? Answer, no, never. It is the hit of the world in show paper journalism. You admit it. You gave it your support.

PAUL JOHANNING is one of the busiest men in the animal training business, at the Patterson-Backman quarters in Paola, Kan. He is breaking in a twenty lion act. Paul sends his Christmas and New Year's greetings to all through the columns of THE NEW YORK CLIPPER.

BILLY BOZELL will again do the talking thing, season 1915, with the Patterson-Backman Animal Circus.

THE NEW YORK CLIPPER has the circulation without going into convulsions over it. It is making new friends every day. Not losing any. Get with the paper that can and will help you. All the real ones are for it. You know it.

SAY, have those wagons and cars painted this Winter. Do not wait until the day before you open the season.

HARRY F. HOFER, special agent for the C. A. Wortham Carnival, sends his best wishes to all from San Antonio, Tex. Many thanks, Harry F. See you soon.

OH YOU Cuero, Tex.! Brink back the turkey trot. Why does it always rain on that date?

ED. M. FOLEY.—When is the one hundred years peace jubilee going to be held, and where?

RED ONION wishes to acknowledge the receipt of the invitation to attend the second annual showmen's Christmas tree and dinner, to be given at the Gunter Hotel, San Antonio, Tex., Friday, Dec. 25, at 5 P. M. It is a very nifty nif and contains many bright lines and a good list of eats. The "Onion" is much pleased that the event of 1913 is to be duplicated on a much larger scale. Look for a complete write-up of the event in an early issue of THE NEW YORK CLIPPER by one of its talented and brilliant correspondents, who will be there. Red Onion regrets he cannot be with them when the roll is called by the "Little Giant." Don't forget the foghorn and the rest of the dope. Merry Christmas, "Bunch," all of you.

H. C. WILBUR.—Your Christmas and New Year's greetings received. It is very Wilburesque. Many thanks for the kind remembrance.

WHY all this bubble about The Showmen's League of America turning over its funds to a hospital? It will not be did. The Showmen's League of America has a mission to perform, and it is going to fulfill its mission regardless. For one time in your life use your noodle and not your selfish ends. What's wrong with you? Can't you share in a cause for the good of all? What are we coming to?

IKE LEWIE arrived in Chicago last week, from New Awlina, La.

LET'S settle the argument. Now who did originate the "Slippery Gulch or Days of '49" thing? Who do you say? Come, in with it, right away, and let's stop all of this wrangling. Col. W. D. Westlake, you say something. Herbert A. Kline says four years ago you wrote him and wanted to put one on with his carnival. Is that right? Yes. Col. W. D., a word from you please. Let everyone in the business get in.

MANY rumors are on the wing in Lancaster, Mo. What will the answer be? Tom W. Allen and W. J. Allmann, answer.

JAMES E. SIMPSON, assistant manager of the Rutherford Greater Carnival, will begin to start his duties about Jan. 1. Say, bunch, that Rutherford Greater is going to do some big things this next season. Look at the staff.

RUTHERFORD GREATER SHOWS, INC.

When in Pittsburg Visit Our Winter Quarters

Can place a few more high-class shows, with or without outfit, with the most successful organization in the country. Everything new this season, including an eighteen-car train, thirty wagons and our own stock. Six weeks already booked. Opening in Pittsburgh, April 22, for ten days.

RUTHERFORD GREATER SHOWS, Inc.

515-516 Lyceum Building, PITTSBURG, PA.

H. R. POLACK, Contracting Representative IRV. J. POLACK, General Manager

CARNIVAL, FAIR, PARK, EXPOSITION, CELEBRATION SHOWS, RIDING DEVICES AND SPECTACLES.

(Continued from last week.)

RED ONION'S NOTE.—THE FOLLOWING LIST OF ATTRACTIONS, AS NOTED ABOVE, IS POSSIBLY THE MOST COMPLETE LIST OF ITS KIND EVER COMPILED. IT IS NOT QUESTIONED THAT THE NEW YORK CLIPPER IS THE FIRST AND ONLY AMUSEMENT PUBLICATION TO PUBLISH SUCH A ROSTER. AN ENDEAVOR HAS BEEN MADE TO MAKE IT COMPLETE AND AUTHENTIC, AND ONE THAT WILL BE OF VALUE TO THOSE INTERESTED IN THIS CLASS OF AMUSEMENTS. THE ONES THAT ARE PAST AND PRESENT MAY PROVE INTERESTING. THE FUTURE ONES MAY HELP AND BE ACCEPTED BY THE ONES WHOSE NAMES ARE AFFIXED AS A SUGGESTION FOR A NEW SHOW. IT IS HOPED THAT IT WILL PROVE OF SERVICE TO READERS OF THE OLD RELIABLE. WILL YOU KINDY ASSIST IN ADDING TO THIS LIST BY FORWARDING THE NAME OF A SHOW, RIDING DEVICE OR SPECTACLE, WITH PROPRIETOR OR MANAGER'S NAME? IF YOU ARE NOT IN, KINDLY SEND IT IN AT ONCE.

Ziegler's Fiest and Furies—M. M. Zeigler.
Hale's Fire Fighters—Chief Hale.
Paine's Pompeii Fireworks—Chas. Duffield.
Paine's Panama Fireworks—Chas. Duffield.
Newton's Fireworks—George C. Newton.
Gregory's Mexico Fireworks—Bert Gregory.
Irwin's Frontier Days—Chas. B. Irwin.
Aiken's Pit Show—Will E. Aiken.
Martin's Fireworks—M. Martin.
Bostock's Animal Circus—Frank C. Bostock.
Bostock's Animal Circus—Mart Weller.
Bostock's Animal Circus—George W. Rollins.
Rollin's Animal Circus—George W. Rollins.
Fenn's Lunette Show—J. G. Fenn.
Noble's Motordrome—Oscar C. Noble.
Kenneth's Moselle Show—Fee P. Kenneth.
Fillion's Burmese Midget Show—Achille Phillion.
Bilts's Russian Prince Midget Show—Frank R. Bilts.
Smith's Millie Christine Show—Frank R. Bilts.
Ferari's London Ghost Show—Joseph G. Ferari.
Ament's London Ghost Show—Wm. A. Ament.
Ament's Dixie Minstrels—Wm. A. Ament.
Sorcho's Deep Sea Divers—Louis Sorcho.
Bostock's Animal Circus—B. H. Patrick.
Tate's Dixieland Minstrels—Whitie Tate.
Whitney's Lotta Show—A. P. Whitney.
Talbott's Glass Show—E. C. Talbott.
De Kreko's Streets of Cairo—Chas. De Kreko.
Miller's Ferris Wheel—N. Miller.
Shannon's Stadium—Walter A. Shannon.
Foley's Baby Incubators—Ed. M. Foley.
Jones' Side Show—J. Augustus Jones.
Wilson's Animal Show—Harry Wilson.
Parker Carry-us-all—Will E. Aiken.
Sturgis' Mt. Pelee Show—Jim Sturgis.
Patterson-Backman Animal Show—James Patterson and John T. Bachman.
Allmann's Skating and Dancing Palace—W. J. Allmann.
Conley's Shoot the Shoots—Joe J. Conley.
Allen's Water Carnival—Joe J. Conley.
Aiken's Pyrotechnic Display—Will E. Aiken.
Gross' Lunette Show—Joe Gross.
Lachmann's Carry-us-all—David Lachmann.
Lewis' Plantation Minstrels—Harry J. Lewis.
Dyers' Animal Show—James Dyer.
Dyers' Animal Show—Wm. M. Dyer.
Dyers' Pit Show—Wm. M. Dyer.
Wilen's Snake Show—H. Wilen.
Williams' Saho Show—C. E. Williams.
Williams' Jesse James Show—C. E. Williams.
Enoch's Under Water Show—Professor Enoch
Hewitt's Snake Show—Leon M. Hewitt.
Smith's Plantation Minstrels—John R. Smith.
Hatch's Girl Show—J. Frank Hatch.
Hoss' Girl Show—Bert Hoss.
Johnson's Girl Show—George C. Johnson.
Pietz' "Why is a Cow?" Show—Manning B. Pietz.
Mundy's Stadium—P. J. Mundy.
Gaskill's Streets of India—Frank W. Gaskill.
Parker's Crystal Palace—C. W. Parker.
Holmes' Girl from Up There Show—Fred B. (Happy) Holmes.
Holmes' Superba Show—Fred B. (Happy) Holmes.
Washburn's Animal Circus—Leon W. Washburn.
Warren's Sea Cow—J. B. Warren.
Warren's Little "Hull"—J. B. Warren.
Pilbeams' Plantation Minstrels—Frank Pilbeam.
Allmann's Carry-us-all—W. J. Allmann.
Lyons' Musical Comedy—G. A. (Dolly) Lyons.
McCurdy's Pauline Show—M. J. McCurdy.
Faulkner's World's Wonders—C. Hascom Faulkner.
Littleton's Fanchon Horse Show—Prof. Littleton.
Dashington's Dog Show—Professor Dashington.
Luken's Animal Circus—Harry J. Luken.
Smith's Crazy House—Ralph W. Smith.
Smith's Katzenjammer Kastle—Ralph W. Smith.
Stoch's Katzenjammer Castle—John J. Stoch.
Stearns' Snake Show—Doc Stearns.
Everett's Fantana Show—Wm. George Everett.
Dunbar's Ruby Horse Show—Harry Dunbar.
Willard's Temple of Music—Chas. D. Willard.
Willard's Wonders of Melodia—Chas. D. Willard.
Ruby Horse Show—Robert M. Chambers.
Heckler's Flea Circus—Wm. F. Heckler.
Allmann's "Days of '49"—W. J. Allmann.
Powers' Slippery Gulch—A. A. Powers.
Rice & Reiss' "Days of '49"—W. H. Rice and Nat Reiss.
Everett's Indian Show—Wm. George Everett.
La Rose Electric Fountain—George La Rose.
McFarland's Pit Show—W. H. McFarland.
Swarts's Auto Motordrome—J. B. Swarts.
Curran's Auto Motordrome—Crazy Curran.
Richard's Miracle Show—W. J. Richards.
Hamilton's Pit Show—Claude L. Hamilton.
Bejano's Wonderland—Johnny J. Bejano.
Bejano's Pit Show—Johnny J. Bejano.
Patterson's Frog Pond—James Patterson.
Aiken's Carry-us-all—Lillie Bell Aiken.
Allmann's Big Eli Wheel—W. J. Allmann.
McFarlane's Wireless Exhibit—George L. McFarlane.
Kenneth's Moselle Show—Fee P. Kenneth.
Voris' One Girl Show—George M. Voris.
Benjamin's Big City Show—E. R. Benjamin.
Karr's Pit Show—Ben Karr.
Johns' Glass Show—O. H. Johns.
McConnell's Creation Show—Sam C. Haller.
McConnell's Monitor and Merrimac Show—Sam C. Haller.
Moore's Filipino Village—Pony Moore.
McConnell's Hawaiian Village—W. Maurice Tobin.
Austin's Johnstown Flood—J. C. Austin.
Austin's New York to the North Pole—J. C. Austin.
Bradwell's Johnstown Flood—J. H. Bradwell.
Hagen's Fire Show—Claude L. Hagen.
Wiseman's Sinking of the Titanic—J. Clint Wiseman.
Leroy's One-in-One Show—Chas. Leroy.
Hayden's Dante's Inferno—E. J. Hayden.
Seeman's Crystal Maze—Adolph Seeman.
Corbelle's Crystal Maze—Louis Corbelle.
Millican's Plantation Minstrels—Fred S. Millican.
Cummings' Indian Congress—Fred Cummings.
Tipplit's Palace De Costume—John D. Tipplit.
Akoun's Streets of Cairo—Gaston Akoun.
Melville's Fantana Show—Alice Melville.
Johnson's War of Worlds—J. H. Johnson.
Barnes' Animal Circus—Al. G. Barnes.
Marsh's Circus Royal—Chas. M. Marsh.
Hugo's Dog, Pony and Monkey Circus—Vic Hugo.
Whittaker's Water Show—D. C. Whittaker.
Hyatt and Lenora's Musical Comedy—Hyatt and Lenora.
Baker and Juhas's Illusion Show—Walter Baker and Steve Juhas.
Kent's Seals and Sea Lions—M. Kent.
Marsh's Diving Girls—Chas. M. Marsh.
Marsh's Tango Girls—Chas. M. Marsh.
Jarrett's Oklahoma Indian Village—George H. Jarrett.
Schreiberel's Pit Show—Joe Schieberel.
Demarest's Wild West—Harney H. Demarest.
Kilpatrick's Cupid's Garden—Charles G. Kilpatrick.
Zaytoon's Beautiful Orient—M. Zaytoon.
Harhoot's Circus Royal—Thos. J. Hurd.
Harhoot's Horse Show—Thos. J. Hurd.
Hashin's Russian Village—Sam Hashin.
Wells' Snake Show—Percy Wells.
Abdelnor's Beautiful Orient—Abdo Abdelnor.
Barkoot's Japanese Theatre—K. G. Barkoot.
Warren's Hippodrome—J. B. Warren.
Wodetsky's Panama Canal Show—J. D. Wodetsky.
Beckenstoe's Mazeppa Horse Show—L. D. Beckenstoe.
Owen's Plantation Minstrels—D. A. Owens.
Delgarian & Zinney's Garden of Allah—Baba Delgarian and Mike Zinney.
Michaelstetter's Motordrome—Jim Michaelstetter.
Sami's Illusion Pit Show—Omar Sami.
Sami's Human Butterfly—Omar Sami.
Hafley's California Frank Wild West—Frank C. Hafley.
Armstrong's Fat and Lean People's Convention—C. H. Armstrong.
Davidson's Big Eli Wheel—W. K. Davidson.
Berhell's Carry-us-all—Charles Berhell.
Nye's Panama Canal—Si Nye.
Murphy's Little City—Jas. F. Murphy.
Paulsen's Little City—Henry Poulsen.
Smith's Wild Animal Exhibition—Chris M. Smith.
Murphy's Ferris Wheel—Jas. F. Murphy.
Cullen's Colored Aristocracy Minstrels—J. H. Cullen.
Jones' Trained Wild Animal Circus—Johnny J. Jones.
Coughlan's Auto Motordrome—Wm. Jay Coughlan.
Kempf's Model City—Fred M. Kempf.
Kempf's Panama Canal—Fred M. Kempf.
Fairley's Filipino Midgets—George W. Fairley.
McDaniel's Crazy House—D. C. McDaniel.
Gill's Carrousel—G. G. Gill.
Beckwith's Swimming Exhibition—Jake Rosenthal.
Adams' Wild West—Grant Adams.
Wallick's Cabaret Girls—Frank G. Wallick.
Fisher's Infant Incubators—Doctor Fisher.
Parker's Katzenjammer Kastle—C. W. Parker.
Smith's Esquimo Village—W. M. Smith.
Dunbar's Goat Circus—Harry Dunbar.
Cunningham's World's Oddities—Thomas F. Cunningham.
Freed's Carry-us-all—H. T. Freed.
Parker's Fire and Water Spectacle—Barney R. Parker.
Lyon's Musical Comedy—G. A. Lyons.
Lohmar's Illusion Pit Show—R. L. Lohmar.
Kane's Illusion Pit Show—Bobby Kane.
Brundage's Hippodrome—S. W. Brundage.
Swanson's Red Dome—W. H. Swanson.
Parker's Carry-us-all—C. Earl Parker.
Parker's Ferris Wheel—C. Earl Parker.
Parker's Whirling Wave—C. Earl Parker.
Teter's Pauline Show—Toll Teters.
Collins' Carry-us-all—Elmer Collins.
Loos' Big Eli Ferris Wheel—J. George Loos.
Hoss's Stadium—Bert Hoss.
Sutton's Plantation Minstrels—F. M. Sutton.
Sutton's Pit Show—F. M. Sutton.
Parker's War of Nations—Barney R. Parker
Patterson's Plantation Minstrels—James Patterson.
Patterson's Ice Skating Rink—James Patterson.
Kennedy's Midget Land—Con T. Kennedy.
Sibley's Athletic Show—Walter K. Sibley.
Layton's Mount Pelee Fireworks—W. S. Layton.
Sigfried's Luna—A. Sigfried.
Layton's Stadium—W. S. Layton.
Sutton's Plantation Minstrels—J. B. Sutton.
Backman's Glass Palace—John T. Backman.
Johnson's Monitor and Merrimach—J. H. Johnson.
Kemp's Panama-Pacific Exposition — Fred S. Kempf.
Tompkins' Wild West—Charles H. Tompkins.
Levett's Crystal Maze—Victor D. Levett.
Koester's Hall of Fame—Wm. (the) Koester.
Cunningham's Hall of Fame—Thos. F. Cunningham.
Hall's Hall of Fame—Lorin D. Hall.
Patterson's Frog Pond—James Patterson.
Thompson's Turkey Trot—Floyd G. Thompson.
Pietz's Hall of Fame—Manning B. Pietz.
Pollitt's Pharoah's Daughter—John A. Pollitt.
Koester's Snake Farm—Wm. (the) Koester.
Horne's Zoological Arena—I. S. Horne.
Horne's Animal Pit—I. S. Horne.
Allen's Electric Girl—G. W. Allen.
Callis' Cabaret Girls—Joe N. Callis.
Wilson's Day In the Alps—E. Z. Wilson.
Jessops' Ferris Wheel—Ed. Jessops.
Gaskill's Animal Circus—Frank G. Gaskill.
Mundy's Animal Circus—P. J. Mundy.
Robinson's Animal Circus—Dan R. Robinson.
Snell's Texas Bud Wild West—P. J. Snell.
Hewitt's Fake Show—William Judkins Hewitt.
Kidder's Koohuh Dam—C. B. Kidder.
Carruthers' Fire and Flames—E. F. Carruthers.
Howk's Girl in the Moon—George Howk.
Spencer's Dragon's Gorge—Wm. A. Spencer.
Gilman's Leota—F. A. Gilman.
Murray & Mack's Tango Girls—Ollie Mack.
Bachman's Animal Circus—John T. Backman.
Evans' Pit—Ed. A. Evans.
Harris' Athletic Girls—May Harris.
Walker's Diving Girls—L. D. Walker.
Kennedy's Garden of the Gods—Con T. Kennedy.
Harrington's Musical Comedy—W. T. Harrington.
Bugger Red's Wild West—Bugger Red.
Brundage's Carry-us-all—S. W. Brundage.
Parker's Big Eli Ferris Wheel—Bert Warren.
Hill's Animal Show—A. L. Hill.
Dunlavey's Samar Twins—James Dunlavey.
De Kreko's Beautiful Orient—Jean De Kreko.

(To be continued.)

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Trade Mark

CONTINUED ATTRACTIONS.

BOOTH—"Experience," ninth week.
BELASCO—Leo Ditrichstein, in "The Phantom Rival," twelfth week.
CANDLER—"On Trial," nineteenth week.
CORT—"Under Cover," eighteenth week.
COMEDY — Marie Tempest, in repertoire, eighth week. "The Marriage of Kitty" (revival), first week.
COHAN—"It Pays to Advertise," sixteenth week.
EMPIRE—"Driven," second week.
FORTY-FOURTH STREET — Dippel Opera Co., in "The Lilac Domino," ninth week.
FORTY-EIGHTH STREET — "The Law of the Land," with Julia Dean, thirteenth week.
FULTON—"Twin Beds," twentieth week.
GAIETY—Ruth Chatterton, in "Daddy Long Legs," thirteenth week.
GLOBE—Montgomery and Stone, in "Chin-Chin," tenth week.
HUDSON—Richard Bennett, in "Damaged Goods," third week and last fortnight.
HIPPODROME—"Wars of the World," sixteenth week.
KNICKERBOCKER—Hazel Dawn, in "The Debutante," third week.
LYCEUM—Elsie Ferguson, in "Outcast," eighth week.
LITTLE—"A Pair of Silk Stockings," tenth week.
LYRIC—"The Only Girl," eighth week; sixth at this house.
LONGACRE—"So Much for So Much," fourth week.
MAXINE ELLIOTT'S—Wm. Faversham, in "The Hawk," thirteenth week; fourth week at this house.
MANHATTAN OPERA HOUSE — "Life," ninth week.
NEW AMSTERDAM—"Watch Your Step," with Mr. and Mrs. Vernon Castle and Frank Tinney, third week.
PARK—"Polygamy," fourth week; first at this house.
PRINCESS—One act plays.
REPUBLIC — John Barrymore and Jane Grey, in "Kick In," tenth week; sixth at this house.
WINTER GARDEN — "Dancing Around," eleventh week.

"POOR LITTLE THING."

Bandbox (Douglas J. Wood, general director).—*Poor Little Thing*, a comedy in four acts by Jerome K. Jerome. Produced on Tuesday night, Dec. 22, by the New York Play Actors, Inc., with this cast:

Mareze .... Eric Blind
Mme. Mareze .... Beverly Sitgreaves
Jacques Mareze .... William Raymond
Juliette Dupuy .... Janet Dunbar
Garnoteau .... Ernest Elton
Mme. Durand .... Jeanette Ferrell
Bureite .... William Lorenz
Suzanne .... Frances Carson
Madeleine .... Helen Fulton
Marthe .... Anita Clarendon
Simone .... Eleanor Russell
Itenee .... Dora Mayor
Solange .... Ridler Davies
Olga .... Alma Mara
Lili .... Amy Denals
Aline .... Celia Randolph
Marie .... Irene Perels
Isabelle .... Elsie Ronald
Louise .... Edith Nichols

SYNOPSIS.

ACT I.—Studio in the Academy of Justinien. (Morning.)
ACT II.—Studio of Mareze at his Home. (Afternoon.)
ACT III.—Same as Act II. (Evening). A month later.
ACT IV.—The same. (Next morning.)
PLACE—Paris. TIME—To-day.
Staged by Douglas J. Wood and Edward Elsner.

This theatre, formerly Adolf Phillipp's German playhouse, opened on the above date with the first performance in America of Jerome K. Jerome's play, "Poor Little Thing" (from the French of Jules Lamaitre). An invitation performance for the critics and friends of the management was given the evening before.

Despite a draggy first act, the play proved to be of intense interest, and before the curtain fell on the second act the audience voted it a success.

The play is skillfully written, and Mr. Jerome has cleverly retained its French atmosphere. The piece has charm, delicacy and sentiment.

Its central character (which is exceedingly well drawn) is a painter who, at fifty, finds himself at the head of his profession. He is still giving lessons in the Latin quarters of Paris, and among his pupils is Juliette Dupuy. In her he shows such a genuine interest that his wife becomes so jealous she forbids the girl to come to the house to take further instruction. There is really nothing between the master and his pupil, but the wife firmly believes that she is going to lose her husband. When her son, Jacques, falls in love with Juliette the mother naturally objects, but eventually consents to the marriage, for in doing so she believes that she is getting rid of a dangerous rival for her husband's affections.

The acting throughout is excellent. First honors go to Eric Blind, who gave a fine performance as the artist. His acting had tenderness, grace and passion, and his enunciation was flawless.

Beverly Sitgreaves, an actress who is too seldom seen in New York, was given the role of the jealous wife, and her performance was at all times convincing. She made the character a living, breathing human being.

Janet Dunbar, who took the role of Juliette at short notice, was letter perfect in the part, and the excellence of her acting won her several curtain calls.

William Raimond, as Jacques, played his role in the proper spirit—boyish enthusiasm—and won a personal success.

The rest of the company had very little to do. The piece is staged in very good taste and the theatre is artistically decorated.

The Bandbox is managed by a corporation known as the New York Play Actors, Inc., and its plan is to establish there a repertoire organization. A new play will be produced every four weeks, and to show that the management means what it says, announcement is made in the program that "The Prodigal Parent" will follow "The Poor Little Thing" at the Bandbox on Jan. 19.

Plays that are successful will be moved to a larger theatre, for the Bandbox, like the Little, the Punch and Judy and the Princess, seats only 299 persons.

There are no leading men or women in this company. All are on the same footing, and each player is cast for the role best suited him or her.

Harry Doel Parker is manager, and Theodore Mitchell is business manager. Eugene Sweetland is treasurer.

Douglas J. Wood is the general director, and Edward Elsner is the general stage director. The company is composed of Eric Blind, Frances Carson, Anita Clarendon, Ridler Davies, Amy Denals, Janet Dunbar, Ernest A. Elton, Jeanette Ferrell, Helen Fulton, Ida Jeffryes-Goodfriend, Agnes Temple, William Lorenz, Alma Mara, Dora Mayer, Lionel Pape, Irene Perels, William Raymond, Celia Randolph, Elsie Roland, Eleanor Russell, Edith Seabury (Miss) Beverly Sitgreaves and Mr. Wood. *Kelcey.*

Hudson (Henry B. Harris' Estate, mgrs.)—"In the Limelight," with Douglas Fairbanks, will open at this theatre New Year's Eve, Thursday, Dec. 31.

THE NEW YORK CITY THEATRES

PROCTOR'S TWENTY-THIRD ST.

(WM. MATTHEWS, MGR.)

The billing and pamphlets of this house last week were highly played up as Diamond Jubilee Week. Probably a part of the younger generation imagined Billy Matthews was distributing rare gems in behalf of Mr. Proctor, but whether their thoughts ran in that channel or not there was no sign of disappointment after Charlie Diamond, known world wide as a pastmaster in the art of playing a harp, and his company of two had finished their matinee show here Thursday, Dec. 17. The reception tendered him before and after the act must have made the blood bubble along at a terrific happy clip in Mr. Diamond's veins, for the twenty-thirders did nobly in their effort to make Charlie know that he is as strong with the American public to-day as when he first scored triumphs with the aid of the Irish harp. (See New Acts.)

Sam Liebert and company was second headliner, and his Hebrew characterization in his little playlet of laughs and pathos, entitled "After the Wedding," carried him to a big hit without the aid of the "late of 'Potash & Perlmutter'" billing. He is ably supported by a young woman singer and a natty looking young man pianist, who can also speak lines with ease and grace. A clever little sketch that is headed for the big time.

The Three Dancing Buds (Tom Kirby and the Lawrence Twins), in opening position, do well in the spot for the "pop" houses. The Lawrence girls dance well together, and with Kirby, a trio eccentric dance gets them quite a hand.

Mintz and Palmer, with songs and talk, did well, due to the man's work. "Congratulations," a comedy sketch with a cast of five good people, filled in for the Irene Hobson company sketch at short notice, and registered a strong hit.

Billie Seaton, assisted by a male pianist, sang "I'm Glad My Wife's In Europe," "I Thought It No Place for a Regular Girl" and "She Used to Be the Slowest Girl In Town," and, after two good bows, finished up big with "On the Old Violin My Great Granddaddy Played." She was in good voice and, with that Billie Seaton brand of personality in the best of humor, was a pleasant hit. She looked clean and pretty in a white gown.

Winfried and Martin, (colored) comedians, had great going, with the character of the Chinaman well done to work up the fun material of the other.

Lawrence and Heri Falls, the comedy tumblers, did their usual good show closing the bill. This week (21-26) Manager Matthews has called for two "Mammoth Yuletide Vaudeville Shows." *Ted.*

DALE'S 116th STREET.

(JOE MAGLIN, MGR.)

Saturday night, Dec. 19, being Country Store night, it was especially billed as "Furniture Night," and the only thing not included in giving away necessary home furnishings to the lucky coupon holders were wives and husbands, but Supervisor Jack Horn is liable to pull that trick some future week end. The house was pretty well filled up by nine o'clock, considering that it was the final pay day preceding Santa Claus' birthday, and Miss Willo and company, in a chair and table balancing act, opened the show in good style. Miss Willo works in a riding habit costume that appears to encumber her when working. The man is a clever chap at the balancing on hind legs of chairs himself, and is due more than "& Co." if such is their steady billing.

Billie and May Long, "nut" comedian and blonde haired young woman, are a fair small time act. The girl makes good appearance in a beaded black and purple gown, and does a fairly good bit of clogging, changed to a blue accordion plaited dress, but there is no cause for her leaving her partner by drop and strolling down to the footlights now and then during their opening talk. The man has an eccentric dance that shows nothing new in steps, but his facial contortions during it helps it ever.

Harris and Randall's skit, with characters of a general utility rube constable-grocer all in one, and the woman as an advance agent for a theatrical troupe, did well. There is a Will M. Cressy vein of humor in their material, but the "only fair" rube dialect of the man fails to get it out. The woman does better work, and the final beating him out of twenty dollars with a salve story finishes the turn up strong.

Mary Pickford, on the illuminated stage rack, brought on a reel of pictures, "Mary's Patients," in which Miss Pickford acted the role of a female dentist. The work of King Baggot, Owen Moore and George Tucker, the patients, is the "life" of the reel.

Cunningham and Bennett (New Acts) did nicely with well worked up songs and Florence Bennett's good wardrobe.

Major Lewis had them doffing their hats to him with his xylophone playing. As good as any of them on this particular instrument is Lewis.

Gilson and De Mott ran into a nice hit with their talk on "matrimony," etc., and a finale descriptive double song, "Happy, Joyful Married Life."

The Vander Koors closed with their comic magic act, finishing big "in one," with the "duck" bit. *Ted.*

AUDUBON.

(HARRY THOMS, MGR.)

Friday night, Dec. 18, saw a crowded house and a corking good show. Bill Becker's orchestra of fourteen first class musicians makes the show look like "two dollars."

Helen Carlos Trio (two men and woman), in a novelty skating act, did every almost impossible feat known on rollers. Miss Carlos makes a good appearance and in her toe dancing bit she stands out. The two men are good assistants, and also did the latest dances. The act works fast.

Harmony Trio (three men), piano and singing act, in one, went over big and sang seven songs. (New Acts.)

Byron and Langdon, in "The Dude Detective," were the laughing hit of the night. Byron's droll, effeminate character stands out. It is not overdone, and his comedy is clean. Miss Langdon is a good foil and looks class in beautiful black gown.

"Everybody" (eight men and two women), the "moral" act, with "Everybody," "Advice," "Honesty," "Work," "Shirk," "Pleasure," "Luck," "Friends" and "Fortune," with a good acting cast, and at finish took three curtains.

Annie Kent sang her own original songs except for the closing number. She wore some beautiful gowns and got the audience from the start, and took four bows. She "cleaned up."

Victor's Musical Melange (fifteen men and one woman), music act, in brass. The woman has a good voice. The act starts off good, but slows down at finish. They pull the usual by bringing on three Continental fife and drummer, American flag and "Star Spangled Banner."

Manager Thoms sprung a surprise on the audience before the Famous Players feature was shown. He threw a spotlight on Walter Russell the lead in the picture, who sat in an upper box. He was compelled to say a few words from the box. The picture was well applauded whenever Mr. Russell did something exciting. *Sam.*

Murray Hill (Fred Waldmann, mgr.)—*Mischief Makers* this week.

PALACE.

(ELMER F. ROGERS, MGR.)

This house, with a reputation of presenting nothing but supreme vaudeville, surely outdid itself this week when one of the most wonderful programs of the season was shown.

Topping was Ethel Barrymore, assisted by Charles Dalton, in her most recent successful one act playlet, entitled "Drifted Apart." It was recently reviewed in this paper at an uptown house. Its reception here was very cordial, the audience giving Miss Barrymore a loyal welcome.

Jack Wilson and Franklyn Batie, always entertaining, scored the comedy hit of the bill. Jack has added plenty of new material and songs since his last appearance here, and seemed to go better than ever.

Toby Claude and William Smythe, assisted by a well balanced little company, gave their "La Petite Reonette of Successes Past and Present," and scored heavily. Miss Claude is, without exception, one of the most talented young women appearing on the vaudeville stage to-day. Possessed of a remarkably fine personality and the knack of knowing how to render her song right has brought her up among the foremost in vaudeville.

"A Night in a Monkey Music Hall," presented by Maude Rochez, consisting of a troupe of some twenty monks, closed the intermission, and but for the humorous work of one of the monkeys and the orchestra leader, would have had a hard time of it. It may have been on account of the opening performance, but it fell short.

Quiroga, a violinist *par excellence*, made his first appearance in vaudeville, and received tremendous applause (New Acts.).

W. H. Murphy and Blanche Nichols, in their latest offering, called "A Quiet Room," couldn't get started. As a handicap a long wait just before the opening of their act put the audience in a restless way, and in consequence they suffered accordingly.

The Kaufman Bros., after an absence of some months, returned and were big favorites. "Mississippi Barbecue" and "Aba Daba" were their best songs.

Earle Reynolds and Nellie Donegan, the "Skatorial King and Queen," opened and pleased.

The Magley's, in their own creation of fancy dancing, held the closing position and proved capable.

The Hearst-Selig Weekly showed their interesting views. *Jack.*

COLONIAL.

(WM. WOOD, MGR.)

It looked as though there was going to be no one on hand when Julius Lenzberg tapped his violin bow as a signal to his men to start "From Soup to Nuts," the one-step overture, Monday night, but by the time Hartman and Varady began dancing after the Hearst-Selig Weekly was shown, the house was remarkably well filled up in a scattering way.

Emma Carus, assisted by Carl Randall, and encumbered by a heavy cold, splits the headline spot with George Whiting and Sadie Burt, and Little Billy for Christmas week. The audience was rather off color on treating Miss Carus in a considerate way for the handicap she was laboring under, and it was not until she got dancing with that wonder boy, who dances as though he were a part of the atmosphere, that she landed them by her side. And then they made up for all their slightiness and gave them a wonderful big applause finish that Emma did not have to "fool with" to work up to the "Pavlowa" exit bit.

George Whiting, in the cream colored suit, and Sadie Burt, looking more temptingly sweeter and prettier than ever, sang their "Questions" song to open, and Miss Burt followed it with "I'm Just a Little Bit Afraid of You, Broadway." "All Had a Finger In the Pie" was George's solo, and then they doubled "I'm Going to Make You Love Me" for a finish. Just the same, convincing, captivating two.

Little Billy, on just ahead of Whiting and Burt, lived up to his being vaudeville's tiniest headliner, and with his songs, a "kid" recitation, and especially his dancing, held his own with any hit of the evening.

In the opening spot of the bill, Hartman and Varady are due a bunch of praise for the hit they aroused. As European society dancers they are a sensation of grace and agility, and are a treat to see work, for they begin where all the other ballroom couples gone before left off. They have a world's record of sixteen hours continuous dancing registered among their scrapbooks, and from the appearance of their going Monday night the Colonialites could have stood for at least half that time of them.

Fritz Bruch and sister Lecy scored in their high class way with solos and duets on 'cello and violin.

Ed. Flanagan and Neely Edwards duplicated one of their usual hits with their novel comedy, "Off and On."

Bert Errol and his array of costly gowns and feminine endowment of voice, sang a routine of numbers and, after an applause that spelled "more" subsided, sang the Jewell song from "Faust," and finished with "My Hero."

Hoey and Lee opened the second half of the bill with a dozen new parodies, branded with "H. and L." cleverness.

Brandon Hurst, assisted capably by Frank Dekum and William H. Conley, presented the interesting comedy, "The Girl," to big results, and the Fridkowsky Troupe of Russian singers and whirlwind dancers closed up the show, as thorough a leading act of its kind that the variety stage can gloat about. *Tod.*

HAMMERSTEIN'S.

(ARTHUR HAMMERSTEIN, MGR.)

Monday afternoon, Dec. 21, a crowded house at the corner and a corking good vaudeville show. Lots of comedy and well known names. Every vaudeville agent who is anybody, and every actor who could get around to see Sully act.

Keystone comedy picture, "Wild West Love," a good comedy picture, plenty of laughs, started the bill.

Pesce and Termini (two men), street urchins, playing violin and harp, in one, played classic and popular music and got a hand at finish.

Jack McLallen and May Carson, in a spectacular fancy and trick skating act. McLallen can dance on the rollers. This act, which has been reviewed from time to time in these columns, at finish they took two bows.

Moore and Yates (two men), in one. Yates, in female make-up, fooled the audience, and in the opening number they put over "Don't Go Away." Then Yates sang "Down Among the Sheltering Palms," which went over big. Moore then made up as a girl and Yates as man. The comedy is good and clean, and this act will fit on any bill. They took six bows and had to make a speech.

The "Edge of the World," the scenic novelty held over from last week, made the audience sit up and take notice. The gorgeous colors mingling in riotous profusion made a big hit, and went over good.

Harry Fox and Yancsi Dolly, in original talk and new songs, were a young riot. Fox is a natural comedian and works easy. Miss Dolly is a good foil. They sang "There Was a Time," "He's a Remarkable Boy" and "You're the Someone for Me," and, at finish, his original stage hand effeminate bit was the laugh getter, and Harry had to make a speech.

Valerie Bergere and company showed her melodramatic comedy, "The Locks at Panama." Miss Bergere is assisted by one lady and four men. The corner paid attention, and at finish she took four curtains, closing the first half.

Solly Lee (Hammerstein's doorkeeper) opened after intermission. He sang "Cheer Up," "Long, Long Ways from Home," "Rufus Johnson's Harmony Band," with cake walk and dance at finish. Solly took four bows.

Conroy and Lemaire were the laughing hit of the bill. They just know how to put their talk over.

Ruth Roye, on next to closing, held her spot and surprised them all. She opened with "It's a Long, Long Way to Tipperary," and followed with "Too High," "My Wife's in Europe" and closed with "Mississippi Cabaret," taking five bows.

"Sully's Cabaret Barber Shop." The plot: Sully's Barber Shop is situated in the Putnam Building (no charge for this ad.), is patronized by actors, managers, booking agents, authors and peddlers. Sully is the butt of the gang. All day long they get his goat. He thinks he is an actor. The management of this theatre is giving him a chance to prove whether he is a bad actor or a good barber. Every performance different stars will introduce specialties. We hope you will find this harmless and amusing, and hope Sully does not lose any customers.

Cast: The Boss, Sully (Himself); Bootblack, Anarchist, Dave Genaro; A Fresh Customer, Buster Keaton; Barber Shop Quartette, Ressak's Harmonists; A Con Merchant, A Prospective Buyer, Burglars, George Lemaire, Frank Conroy; An Actor, Harry Fox; An Author, Tommy Gray; Manicurist, Rosie Dugan; Shadow, A Paul Swan Disciple, Dave Ferguson; Eva Tankway, by Grace Drum.

Everybody in this sketch worked hard, and Sully the hardest. Dave Genaro got even on him. Tommy Gray did a bit with Rose Dugan which got a big hand. Dave Ferguson doubled Buster. Joe Keaton spoke a few lines. Harry Fox did one minute. Conroy and Lemaire worked all through sketch, and Sully can thank Lemaire for working with him. Loney Haskell did a bit, bringing Diamond Jim Brady's shaving cup (a fire-pail). Well, it was funny! And the regulars and the customers liked it. *Sam.*

AMERICAN.

(CHAS. POTSDAM, MGR.)

This week has a good show which could stand a little more comedy.

Hal Merritt, cartoonist, told stories, drew cartoons and whistled. His last drawing of a model in colors, got him a good hand.

Reba and Inez Kaufman sang original songs, and their dancing stood out. Their Dutch number and change of costume from basket of flowers got them plenty of applause. The girls have an act that will fit on any bill. Took two bows.

With the Shlovanni Troupe (five men and woman) of acrobats. The woman holds two men on one shoulder, standing, and two men in each arm raised above her head. The boys in act work fast, and at finish took two bows.

Bert Hanlon, in original talk and song, got them started with laughs. His impressions of Broadway stars got him a good round of applause, and at finish, three bows.

"Between Trains," a comedy sketch of domestic strife (two women and man). A good story. The finish has a punch. It took two curtains. Closed the first half.

Keystone comedy pictures filled in the intermission with "The Plumber," a corking good comedy picture, full of laughs.

Emil Subers and Matt Keefe opened the intermission. Their talk got them laughs. For Keefe's yodling the audience would not let him go until he encored. This is a corking good two-man act, and they were the laughing hit of the bill.

"Jasper," the thinking dog, is an English brindle terrier, and a marvel. He was told to go from the stage to balcony, drop letter over railing into audience. He did it. He picked up objects on the stage, such as broom, bottle, bell, and did several seemingly impossible tricks, and at finish took three bows.

Jeanette Adair, on next to closing, was the hit of the night. She has a good routine of songs, and knows how to put a number over through being a very clever comedienne.

The Four Windemeers (three men and woman), in a bicycle act, do trick and fancy riding, while two of the men do comedy. The quartette go through regular routine of cycle acts, closing the show. *Sam.*

Harris (Jos. R. Bickerton Jr., mgr.)—Margaret Illington will open here in "The Lie," Thursday evening, Dec. 24.

Astor (Cohan & Harris, mgrs.)—"Hello, Broadway," with George M. Cohan and William Collier, will open here Christmas night.

Columbia (J. Herbert Mack, mgr.)—*Million Dollar Dolls* this week.

Olympic (Dave Kraus, mgr.)—*The Bohemians* this week.

Miner's (Bronx) (E. D. Miner, mgr.)—*Dave Marion's Own Co.* this week.

Hurtig & Seamon's (Louis Hurtig, mgr.)—*The Ginger Girls* this week.

Keith's Bronx.—The stock company offer "The Little Lost Sister" this week.

Prospect (Bronx) (Frank Gersten, mgr.)—Burlesque stock is drawing satisfactory business here.

Metropolitan Opera House.—Bills week ending Dec. 19 were: *Der Rosenkavalier*, Monday, 14; *Tristan und Isolde*, 16; *Tosca*, 17; *Cavalleria Rusticana* and *I Pagliacci*, 18; *Euryanthe* (first time at this house in twenty-six years), 19 (matinee).

Playhouse (William A. Brady, mgr.)—Lydia Lopokova will open here Wednesday evening, Dec. 23, in "Just Herself."

Thirty-ninth Street (Lee & J. J. Shubert, mgrs.)—Marie Dressler will open here Monday evening, Dec. 28, in "A Mix-Up."

Shubert (Lee & J. J. Shubert, mgrs.)—"Suzi" closed Saturday night, Dec. 19. "To-night's the Night" will open here Thursday evening, Dec. 24.

Casino (Sam S. & Lee Shubert, Inc., mgrs.)—"Lady Luxury," with Ina Claire, will open here Christmas Night.

"DRIVEN."

Empire (Chas. Frohman, mgr.)—*Driven*, a play in four acts, by E. Temple Thurston. Produced on Monday night, Dec. 14, by Charles Frohman, with this cast:

J. H. Staffurth, M. P. .... Charles Bryant
Captain Furness .... Leslie Faber
Sir William Medlicott, M. D. .... Lumsden Hare
A. F. Mandsiay, M. D. .... T. W. Percyval
Passby-Evans, M. S. .... Arthur Greenaway
Usher .... Fred Goodwins
Diana Staffurth .... Alexandra Carlisle
Barbara Staffurth .... Haidee Wright
Holton .... Rita Otway

TIME—The Present.
PLACE—London.

SYNOPSIS: Act I.—The Drawing Room in Staffarth's House, Lowndes Square. Act II.—The Same. A little more than six months later. Act III.—Captain Furness' Room in St. James. Same Day—11.30 P. M. Scene 2—The Same. The next morning. Act IV.—The Same as Act I. The Same Morning.
Stage direction of William Seymour.

After seeing "Driven" is is difficult to believe that it was a great success in London. It is, for the most part, dreary, with one act—the third—intensely interesting. It is programmed at the Empire as a comedy, but it is in reality a serious work, although here and there a clever line is spoken. The acting, however, is excellent. The theme is not new.

Mr. Staffurth, Member of Parliament, is informed by physicians that his wife is suffering from a disease which will cause her death in two years. The wife overhears the medical verdict and resolves that she will enjoy life to the utmost until that time. The husband, although deeply in love with his wife, is so busy with politics and business that he can give little time to his wife, and so she turns for recreation to her husband's friend, Captain Philip Furness. The Captain is madly in love with her, and is, of course, ignorant of the wife's disease. (It may be mentioned that the nature of the woman's disease was carefully kept a secret from the audience.)

The husband is informed by his sister that the relations of his wife and the Captain is rapidly developing into a serious love affair, and the husband thereupon visits the Captain and tells him of his wife's trouble and the verdict of the doctors. The Captain decides to discontinue his intentions, as he can see no use in giving up his army and social connections for a woman who, according to the best medical authorities, can only live eighteen months. So he returns the woman's letters to the husband.

The husband returns home to find that the doctors were mistaken and that his wife can be cured. He forgives her, and the play ends.

Just why the play was named "Driven," is a mystery, for the heroine was not driven to do anything. She was perfectly free to do anything.

Alexandra Carlisle, who played the role of the wife in London, was selected by Charles Frohman to play the part here, and her performance was excellent throughout. She gave the role the suggestion of sadness that it demanded.

Charles Bryant, as the husband, was very good. His strong scene with Leslie Faber, as Captain Furness, was admirably done. Mr. Faber scored heavily. (Miss) Haidee Wright gave a big human touch to the role of the sister-in-law.

Fred Goodwins, as the valet, furnished whatever little comedy the piece contained.

The rest of the players handled their roles well.

Mr. Thurston, the author, is well known as a novelist, and among his works are: "Richard Furlong," "Achievemet," "The Antagonists" and "The Open Window," but "Driven" is the first of his plays to reach America.

The play was handsomely mounted by Charles Frohman. *Kelcey.*

Casino (Sam S. & Lee Shubert, Inc., mgrs.)—*Your Girl and Mine* (six reels) World Film Corporation.

CAST.

Rosalind Fairlie .... Olive Wyndham
Aunt Jane .... Clara Smith
Kate Price .... Katherine Henry
Eleanor Holbrook .... Katherine Kaelred
Ben Austin .... John Charles
Richard Barbank .... Sydney Booth
Herself .... Dr. Anna Howard Shaw

Compared to Western cities the suffrage question has taken only a light hold on our New York women. Principally, I suppose, on account of lack of interest shown in this city.

The World Film Corporation, one of the latest to enter the field in producing feature photoplays some time ago, conceived an idea of producing a photoplay on this world wide question of women's rights, and with the aid of the National American Woman's Suffrage Association, produced at the Casino Theatre, New York, Monday matinee, Dec. 14, "Your Girl and Mine."

The story, quite naturally, was written to order, and, in brief, tells of a young woman, an heiress, who has married a son of wealthy parents, but who have partially disowned him on account of his spendthrift ways. It seems that in the State where they reside there exists a law that makes a wife responsible for her husband's debts. She is therefore compelled to pay all his past obligations and many new ones.

Married life proves unhappy for both, on account of the husband's fondness for whisky and his greed for money. Before his marriage he maintained a mistress, with whom he had an issue.

He continues visiting the woman after his marriage, and during one of these visits they quarrel and he is fatally stabbed. On his death bed he signs a paper giving his two children into the care of his father, under another law in the State.

After many legal fights, the wife finally gains control of them again, the last reel flickering out with her in the embrace of her benefactor.

Whether there is such a law in any State in this country that gives the husband control of his wife's money and their children is a minor question compared with the wonderful amount of interest in the suffrage cause that this remarkable photoplay will create in the different cities where it is shown.

As regards "screen technique," it only remains to say that with the exception of several fadeaways which are not quite up to the mark, the entire picture is photographically perfect.

But that matters not. The sole purpose of the entertainment is for the suffrage cause, and that it will interest the spectator was evident by the unusual amount of applause at the opening performance. *Fran.*

Standard (Harry L. Cort, mgr.)—Jolly May Irwin began a week's engagement here on Monday, appearing in her successful play, "Widow By Proxy," aided by a good company. She is Manager Cort's Christmas treat for his patrons. Next week, "The Midnight Girl," with George MacFarlane, will be the attraction.

Grand Opera House (Richard Dorney, mgr.)—This house is closed until Thursday evening, when it opens for the remainder of the week with "Sari." Week of Dec. 28, "Papa's Darling."

Bronx Opera House (Richard Madden, mgr.)—This popular house re-opens on Christmas Day, with "The Miracle Man," and it will be followed on Monday, Dec. 28, with "Sari," which remains for a week's engagement.

MERRY XMAS AND A HAPPY NEW YEAR

FAREWELL TO VAUDEVILLE

HARRY FOX AND YANCSI DOLLY

This Week, Hammerstein's

Feature in New Winter Garden Show, New York

McKINLEY SQUARE.

(A. S. RICHMOND, MGR.)

There was not the usual crowd here Monday night, Dec. 21, possibly because no special inducement was offered.

Nevarre did some stunts on a tight rope and was applauded.

Al. Grossman, after a song, blackened his face on stage and then gave some Bert Fitzgibbons "stuff." He finished with a song, "Let's Help Each Other Along," and got a good hand.

"The Throw Back" was billed as a comedy drama sketch. The quarrelling between husband and wife at the opening may have been comedy, but the rest of the playlet was a most tense melodrama, from the begrimed villain to the smooth-faced hero.

Weston and Young, in songs, dance and talk, got plenty of laughs, and their long, lasting laugh was very infectious.

Conrad and Mareena, Italian comedians, in songs and talk, went over big. They sing "Shores of Italy," and then one of the boys gives his own conception of an Italian boy and his Hebrew sweetheart singing "You Made Me Love You," with changes of hat to represent each one. This was well received, and he gave (also his own conception) an imitation of David Warfield singing the same song. They close with "The Rag Picker."

The Two Dwights were possible acrobats, but they talk too much.

The pictures included: "Other People's Business" (Keystone), "The Moccasin Point" (Frontier Film), "The Dog Raffles" (Universal), and "When Fate Was Kind" (Eclectic). *Emil.*

Irving Place (Rudolf Christians, mgr.)—The latest production at the German theatre, *Die Spanische Fliege* (the German original of Lew Fields' "High Cost of Loving"), proved a tremendous laughing hit. The plot is clever and full of complications, though somewhat too spicy at times. The entire cast, especially Herr Matthaes, as Ludwig Klinke; Lotte Fraedrichs, as his wife; Hertha Schonfeld, as their daughter; Christian Rub, as Alois Wimmer (in an indescribably funny make-up); Richard Feist, as Dr. Gerlach, and Gustav Paul Schnetz, as Heinrich Meisel, the innocent and much mis-judged cause of all the anxiety and fuss, deserves much praise for their clever acting, though fault must be found with Frauleins Schoenfeld and Eben, who did not go to the trouble of changing their costumes once throughout the entire performance, though twenty-four hours are supposed to have elapsed between the first and the last two acts. It is these little things that count with the audience. *Berolina.*

Comedy (E. E. Long, bus. mgr.)—For her third offering Marie Tempest revived her great success *The Marriage of Kitty* on Friday night, Dec. 18, and once more were we permitted to see the brilliant performance that Miss Tempest gives in the role of Kate Silverton. Her fun making is infectious. W. Graham Browne gave a fine performance as Sir Reginald Belsize, and the work of Katherine Kaelred, as the Peruvian widow, won her sincere applause. Herbert Ross, as John Travers, Kate Sergeantson, as Rosalie, a serving maid, and Guy Newell, as the butler, did well. The comedy was preceded by a one-act drama, *The Dumb and the Blind*, by Harold Chapin, who wrote "The Marriage of Columbine," recently seen at the Punch and Judy Theatre (New York). It is a story of Cockney life, which only held the interest of the audience because of the excellent acting of Mr. Browne and Nellie Moore, who played the role of a mud-barge worker and his wife, respectively. Miss Tempest does not appear in the playlet.

Brooklyn, N. Y.—Academy of Music (F. O. Edsall, mgr.) concerts, musical entertainments, lectures, etc. "Thirty Leagues Under the Sea," motion pictures, week of Dec. 28. Burton Holmes Series of Travelogues starts in January.

MONTAUK (Edward Trail, mgr.)—The Indian motion pictures, "In the Land of the Head Hunters," this week. John Drew, in "The Prodigal Husband," next week.

BROADWAY (Herbert Ascher, mgr.)—"The Belgian Battlefield" (motion pctures) continue this week. "The Yellow Ticket" next week.

MAJESTIC (J. R. Pierce, mgr.)—Stella Mayhew, in "High Jinks," Christmas week. Sam Bernard, in "The Belle of Bond Street," next week.

DE KALB (I. Fluegelman, mgr.)—Lew Fields, in "High Cost of Loving," opens 25, continuing week of 28.

GRAND (William Tiernan, mgr.)—This house is dark until 24, when it re-opens under new management. The theatre will be renovated and a radical change will be made in the *personnel* of the staff. Noel Travers will be retained as leading man.

GAYETY (Wm. Woolfolk, mgr.)—Gay Widows this week. Zallah's Own Show week of 28.

STAR (M. J. Joyce, mgr.)—Girls of the Follies this week. The Mischief Makers week of 28.

EMPIRE (J. H. Curtin, mgr.)—Behman Show this week. Sam Howe's Lovemakers next week.

CASINO (Chas. Daniels, mgr.) — Gayety Girls this week. Robinson's Carnation Beauties week of 28.

ORPHEUM (Frank A. Girard, mgr.)—Bill week of 21: Irene Franklin and Burton Green, Clark and Bergman, Matthews, Shayne and company, Chick Sale, Marion Murray and company, Seven Bracks, the Cansinos, Chretienne and Louisette, and Burns, Kilmer and Grady.

BUSHWICK (Benedict Blatt, mgr.)—Bill week of 21: Clark and Hamilton, E. F. Hawley and company, Courtney Sisters, Chick Sale, Adelaide Herrmann, Von Tilser and Nord, "Telephone Tangle," Ed. Morton, and Mario and Duffy.

PROSPECT (Wm. Masaud, mgr.)—Bill week of 21: Kitty Gordon and company, Lambert and Ball, Mrs. Gene Hughes and company, Anthony and Mack, Doc O'Neill, Dan Burke and company, Rayno's Bull Terriers, Lancton, Lucier and company, and Stuart and Keeley.

GREENPOINT (H. W. Crull, mgr.)—Keith's junior vaudeville.

CRESCENT (Edward F. Reilly, mgr.)—The Crescent Stock Co. present "The Blindness of Virtue" this week. "Maggie Pepper" week of 28.

GOTHAM (Paulino Boyle, mgr.)—The Gotham Players present "The Charity Ball" this week. "Ready Money" next week.

FLATBUSH (Geo. McDermit, mgr.)—Vaudeville and photoplays. Bill 21-23: Billy Barron, Gwynn and Gossett, Ben and Hazel Mann, Dora Deane's Fantoma, Madge Maitland, Willard Hutchinson and company, Harry Cutler, Schreck and Percival. For 24-26: Mareena, Nevarro and Mareena, Rube Strickland, Northlane and Ward, Mr. and Mrs. Hugh Emmett, Aveling and Lloyd, "The Understudy," Harvey-De Vora Trio, and Morey's "Titanic Disaster."

MADISON (Lew Parker, mgr.)—This Keith theatre is drawing well.

WARWICK (Marcus Loew, mgr.)—Vaudeville. Bill 21-23: Fletcher, Libby and McCabe, Mack and Pingree, Edith Clifford, three to fill. For 24-26: Ethel Mae Barker, Cliff Bailey, four to fill.

BIJOU (Geo. Schenck, mgr.)—Loew's vaudeville and photoplays. Bill 21-23: Will Morris, Boyce and Castor, "The Spider and the Fly," Ethel Mae Barker, Stage Struck Kids, and Gobert-Billings' Circus. For 24-26: Lew Fitzgibbon, Weston and Keith, Coleman Goetz, Dancing Maids, Subers and Keefe, one to fill.

HALSEY (M. H. Saxe, mgr.) — Vaudeville and the latest photoplays.

BEDFORD (Wm. Fox, mgr.) — Vaudeville and photoplays.

CUMBERLAND (Francis Mangan, mgr.)—Photoplays.

FULTON (I. Kuhn, mgr.)—Vaudeville and pictures. Bill 21-23: Jeanette Childs, Force and Williams, Joe Welch, Lonzo Cox, two to fill. For 24-26: De Von Sisters, Joe Welch, "The Tangle," Hallen and Hayes, Florenzi, one to fill.

SHUBERT (Wm. Sheehy, mgr.)—Loew's vaudeville and pictures. Bill 21-23: O'Neil and Dixon, Barnold's dogs, Virginia Warren, "The Criminal," Harvey-De Vora Trio, Cliff Bailey, one to fill. Bill 24-26: Boyce and Castor, Tom Davis company, "On the Riviera," Manny and Roberts, Lonzo Cox, two to fill.

OLYMPIC (H. A. Traub, mgr.)—Continuous vaudeville and pictures.

LINDEN (A. H. Schwartz, mgr.)—The latest photoplays and vaudeville.

COLUMBIA (A. Sichel, mgr.)—Vaudeville and pictures. Bill 21-23: Rube Strickland, Two Bohemians, Lady Lou, Marathon Four, Capt. Stalding, one to fill. Bill 24-26: Bauer and Saunders, Edward O'Rell, Barnold's dogs, Johnson and Dean, two to fill.

COMEDY (Wm. Fox, mgr.)—Pictures and vaudeville.

FOLLY (Wm. Fox, mgr.)—Pictures and vaudeville.

ROYAL (Marcus Loew, mgr.)—Photoplays and vaudeville.

FIFTH AVENUE (M. H. Saxe, mgr.)—Motion pictures and vaudeville.

JONES (M. T. Jones, mgr.)—Vaudeville and pictures.

OXFORD (Geo. J. Weiss, mgr.)—The latest photoplays and vaudeville.

LIBERTY (John A. Zero, mgr.)—The latest photoplays and vaudeville.

DUFFIELD (Warren S. Bland, mgr.)—The latest photoplays.

Deaths.

RALPH C. MERCHANT, Dec. 17.
CARRIE MASSONEY, Dec. 10.
TOMMY MERRICK, Dec. 10.
JOHN W. BLAUVELT, Dec. 17.
OSCAR HANDLER, Dec. 13.
CHARLES SHERMAN, Dec. 16.
CAPTAIN H. L. BRUOB, —.
PADDY SHEA, Dec. 18.
JOHN KURKAMP (see London Letter).

(See page 4.)

BREEZY BITS.

BY SID.

LOUISE AND GRETE BRUNELLE AND HARRY STEPHENS have put on a new act, similar to their old act, "From Yesterday to To-day," and are booked solid on the big time to June 6.

LOUIE FRANK, agent at the Grand, Hartford, is most certainly burning the town up with billing of the Grand. Louie is out early in the morning until late in the afternoon, billing for two shows.

HARRY JOLSON finished the Pantages Circuit six weeks ago, and is now playing the Loew time.

JIM GAMMON, for many years advertising agent of Waldron's Casino and the Palace, Boston, is now advertising agent of the Cort, Boston. James is getting a great showing for his house in the Hub, as well as the outside towns.

THE Aloha Twins, who are featured with the Mischief Makers this season, have had many offers from burlesque managers and vaudeville agents for next season. They are a big hit all over.

MARK LEA is a hit in the Passing Review of 1914. His impersonation of Joe Welch is very good.

LE ROY AND CAHILL doing fine on the Western Vaudeville Circuit.

HARRY ABBOTT, ahead of the Theatrical Operating Company's Prize Winners, has been longer in active show business than any other agent or manager in burlesque. What say you, Richard Patton and Jack Faust?

MAE ROEDER, of the Two Roeders, is rehearsing a new act with two men, which will be known as Mae Roeder and the Apollos. Mae Roeder and her husband, Joe, have separated. The papers were signed Dec. 15.

MANAGER BEN KAHN, of the Union Square, will give a dinner at one of the nearby hotels on New Year's Eve to his employees and performers who are on the bill at his house that half of the week.

IRA MILLER, manager of the Million Dollar Dolls, is a member of the Billposters' Union. He joined when his company played St. Paul.

JAMES RHODES, late manager of the Gayety, Detroit, is in New York.

EDITH GRAHAM is doing a singing and talking act with Al. Warren. They are known as Warren and Graham, booked by Rush Jermon.

IT is reported that Billy Grady left the Polyclinic Hospital, in New York, last week and is now at his home in Boston.

POLLY PRIM is doing fine around New York with her well known single.

THE Million Dollar Dolls is at the Columbia this week, and going over big.

BILL NAUGHTON, who was ahead of Sam Rice's show this season, was taken to the Kings County Hospital, Dec. 18.

THE convicts of the Huntsville Prison, Huntsville, Tex., will give their usual Christmas show this week, to both the inmates and outsiders. The boys claim the show will be bigger and better than ever before.

ARTHUR LEIGHTON, formerly manager of the Fulton, Brooklyn, is now at the Century, New York.

FRANK WARD is now with the Million Dollar Dolls, in place of Cliff. Worman.

CHARLIE DANIELS, manager of the Casino, Brooklyn, is giving something new to his patrons all the time. His latest is United Cigar Store coupons, which he starts with the Million Dollar Dolls, which will play his house week of Jan. 4. Manager Daniels will give a twenty-five cent coupon with a twenty-five cent ticket, and a fifty cent coupon with a fifty cent or higher price ticket, on Tuesday and Friday night. Manager Daniels is the first of theatre managers to try this novel way of advertising.

WE HEARD about it, James Curtin, and see that you are still there. If you can't handle them diplomatically there is only one way left. You have it.

DON BARCLAY is making some "rep" this season with the Prize Winners.

I USE this medium in wishing my many friends in and out of the profession a most joyous Christmas and a better New Year.

JOHN E. CAIN writes from Dayton, O.: "'Bringing Up Father' a big hit everywhere, and business big."

TENNEY SAYS "Start 1915 right! Get an up-to-date, sure-fire, original and exclusive Act from my pen and you will not be left behind in the running." Wishing a prosperous New Year to all.
ALLEN SPENCER TENNEY, 1402 Broadway, New York.

NEW VAUDEVILLE ACTS AND REAPPEARANCES

Charlie Diamond and Beatrice and Company (Music and Dances).

18 MIN., INTERIOR.

Proctor's 23d St.—Some seasons have come and gone since the New York vaudeville stage last saw Charlie Diamond, noted not as much today as in ye olden ones as an expert harp player. The Twenty-thirders were in waiting to give him a great big welcome last Thursday. They started it with the stage boy's placing of the card announcing him and increased it with "the favorite harpist's" entrance to a near deafening demonstration. Mr. Diamond has a musical turn of big lime calibre at his disposal, and is not alone. He is assisted by a tall, fine looking blonde woman of classy appearance, who is a clever musician on the soprano saxaphone. And then there is a youthful and pretty girl, of the brunette type, who scores her share of applause with a solo specialty on a harp. Mr. Diamond opens the act hard-shoe jigging to his own accompaniment on the Irish harp, neatly attired in a white full dress knickerbocker costume. The young woman follows with her harp solo, in kilts, and Miss Beatrice, in a pretty blue gown, is next, with two selections on the high toned saxaphone. The final number finds Mr. Diamond, in black dress suit knickers, playing the small harp; Miss Beatrice, in a showy gold spangled gown, on the soprano saxaphone, and the dark haired girl playing the harp, in a white knee-length "kiddie" dress. At the conclusion of the number they were forced to take a cluster of bows and left their audience wanting, amid a wild demonstration of applause and whistling. The act is artistic enough for the two a day houses without it being carried on the strength of Charlie Diamond's reputation alone. *Tod.*

Cunningham and Bennett (Songs).

13 MIN., ONE.

Dale's 116th St.—With Cunningham in the nattiest sort of a dress suit and English cut silk hat, and plump and pretty Florence Bennett in a purple gown, they open with a double number with business that leads up to his getting a slap in the jaw as an exit cue, to leave her alone to solo "If You Say You Want Me Here I Am." Minus the cane Cunningham follows with "Long, Long Way From Home." In his good baritone voice, while Miss Bennett makes a change to a showy lavender gown and a neat, small plumed hat. Seated at opposite sides of a table they put "If It Wasn't For You" over in great style, with a final kidding and comedy bit of his plucking some "green-backs" from her bag for the last "Wasn't for You." For their last number he starts "Tulip and Rose," and is joined by her, changed to a black gown (that "didn't cost much" above the waist line) for duet repeat of chorus. They make a spic and span looking couple for vaudeville, with one equal to the other in ability to wear good clothes in the "at home" way, while good personality is written over each. They should keep going steadily. *Tod.*

Winthrop and Company (Comedy Sketch).

14 MIN., INTERIOR.

Dale's 116th St.—(Two men and a woman) an audience act, started by the woman dropping her scarf from a balcony box and one of the men, seated in orchestra, crying "my wife." Then the "wife," with an "affinity" escort, get to interior, she claiming her husband saw her. Escort is concealed upon husband's arrival, the latter in a raspy voiced, brutal sort of mood, seeking "the man." Wife lies him into believing he was mistaken. There is comedy in pieces, such as the shifting of "escort's" hiding places her husband searches room until he is finally stuck in the fireplace. Then hubby locates him, but wifey "perishes the thought" by claiming escort as her brother, and a theatre party "for three" is the climax. Good looking woman does the best of the three. It's similar to a three act seen in the "pop" houses recently billed Louise Alchell and company. *Tod.*

Harmony Trio (Songs).

16 MIN., IN ONE.

Audubon.—Harmony Trio (Smith, Volk and Pfeifer) three men; a corking good piano act, in one. The boys know how to put a ballad or rag number over, and their only fault is they do too many numbers. The audience at the Audubon could have stood for ten numbers. Their opening number, "He's a Rag Picker," started them off well, Pfeifer at piano, is blind. A good pianist and singer, a rich tenor voice. His number, "If I Had My Way," went big. Then one of the boys sang "Spark of Love," which has earmarks of a hit; "Dancing the Blues Away," "The Land of My Best Girl," "Buy a Bale of Cotton," "When You Wore a Tulip" and "Tennessee, I Hear You Calling Me." This act will fit on any bill, and gets applause on its merits. *Sam.*

Dreno and Goodwin (Songs and Talk).

20 MIN., ONE AND A HALF (SPECIAL DROP).

Dale's 116th St.—Man and woman, the former a comedian in grotesque dress suit, and the girl "feed," first in blue dress, with a change to green after the man's bit of monologue and good eccentric dance. What stretches the act to twenty minutes is the girl's rapid-fire "bawling out" of her partner, in a chirpy sharp voice, that runs fully three, and then five minutes. Entirely too much of it, even if she is "saying something" all the time. They make their entrance from a "wine store" vent in a "house" drop, and the three minute "bawl" is on his deportment in a restaurant. Each sings a song. Material is "sure-fire" for the most part, with the man getting the punches over big. About five minutes could be clipped off. *Tod.*

Mildred and Ruth (Songs).

13 MIN., ONE.

Harlem O. H.—A couple of pretty girls who sing as well as play piano. After opening, doubling "Michigan" in neat gowns and bonnets, Ruth sings a number that allows Mildred time to change to "a dandy looking boy," white flannel suit, straw, and with her own hair "fixed up," in a way that has a bit on a wig. For this, "California and You" is sung by her, while Ruth accompanies it on the piano. Then they change places, and Ruth changed to a pretty yellow-beaded gown, sings and the "boy" does the piano accompaniment. "Can't Stop Loving You Now" makes a well-rendered double closing number for these two clever girls. *Tod.*

John Cutty and Company (Musician).

13 MIN., INTERIOR.

Harlem O. H.—John Cutty, assisted by a young man who attends to handing him instruments, etc., offered his new single musical turn here. Cutty is up with the best as a musician, and in his single he plays concertina, xylophone, fife, a number on horns concealed about an automobile coat worn by the assistant; a piano specialty, playing "Old Kentucky Home" with one hand and then syncopated; follows with a selection on saxaphone, and finishes with medley on cornet. For an encore he gives the "can't get him up" call and the "salute to the dead soldier," on bugle. All good to listen to, but a partner seems to be needed to complete the act. *Tod.*

Quiroga (Violinist).

10 MIN., IN ONE.

Palace.—Appearing for the first time in vaudeville, Quiroga, programmed as the "Wizard of the Violin," gave a remarkably fine exhibition on this instrument. He plays with skill and possesses the requirements necessary to make him a feature of any bill.

At the Monday matinee the audience gave him a tremendous amount of applause.

He rendered in rotation, "Variations Sur un Theme de Corelli," "Humoreski," "Der Zephler" and "Ronde des Lutins." *Jack.*

O'Connor and Orben (Songs and Dances).

12 MIN., ONE.

Harlem O. H.—Man and woman. The man is above the ordinary type of clog dancer, and carries his own dance mat. The woman sings "Loving Dancing, Man," and gets it over well in a coon shouting way. For an encore she plays a harmonica for a lively bit of stepping by him. A good "pop" time turn. *Tod.*

JOE MACK AT ELSMERE.

By way of a holiday surprise to the many thousands of Elsmere Theatre patrons, Manager Joseph P. Mack, the well-known and popular chairman of the house committee of the White Rats Club changed the policy of the house last Sunday night, Dec. 20, from pictures to straight vaudeville.

The Elsmere, seats 1,600, and last Sunday evening there was fully 1,800 people inside by eight o'clock, and no doubt that number turned away. Selma Smith is treasurer.

Not content with feature pictures the management decided to extend and advance their offerings, and have vaudeville reign supreme, giving continuous performances daily, with an entire change of program on Monday and Thursday.

Last Sunday night was made a notable one for the Bronx, in that the audience was well sprinkled with members of the White Rats, among those seen including: Mr. and Mrs. Max Reynolds, Musical Thor, Wina Douglas, Charlie Black, Mrs. Joe. P. Mack, Phil Doyle, Wm. Keough, Victor Vass, Phil Cook, William Cale, Alex Brown, Al. Warner, Dick Lynch, Ed. Castano, Charles Merritt, George Quigley, Jack Appdale, Jack Bell, Jack Simons, Harry Hewitt, James A. Timony, Dixon Peters, James McDonald and a dozen time that many more.

The manner in which each act of the special show was received vouched future "success."

The Boler Brothers, banjoists and dancers, were first to show, and their "going" indicated that the whole bill is booked for life.

Lloyd and Adams, straight and German comedians, were next, and every move and gag was "ate up."

Al. Wohlman and Maurice Abrahams followed, and were as grand a riot as many others I have seen 'em cut away with. Al. sang "Ruben Johnson's Harmony Band," "Great Big Bashful Doll," "When Grown-Up Ladies Act Like Babies," and for a finale offered a brand new song, "Cheer Up," and the audience when they went out of their seats applauding it before Al. had finished the last line.

Sam Curtis, the same plump, jovial funster, assisted by a company of three, was a barrel of laughs in his rube character, and the material written around him, with a "marrying" idea as the foundation, "went like wildfire." The quartette numbers were welcome, well placed, to interrupt the skit.

Mitchell and Lightner, "The Guy and the Scout," and the nifty straight man, were sound favorites.

Ramano, a male violinist, in Italian make-up, is a fine musician, with a dandy lock of black hair to keep out of his right eye. He earned the great big hand he was tendered.

Walsh and Lewis, two young men, straight and "simp" comedian, went fairly well, though the dialect of the comedian slumped his character muchly, and the straight used "Mother Machree" for a solo, just as the straight man of Lloyd and Adams had ahead of him. He sang it well, and "here's credit" for his scoring as strongly as it did, even though it was one of Ernie Ball's best ones.

George Richards, assisted by that clever juvenile feller, Fenimore Cooper Towne, and Gertrude Cary sent "Easy Money" over with the usual success. Fenimore Towne is a corking "juve," and Miss Cary right next to him in what is allotted her part, besides looking a picture in any sort of gown.

Lawrence and Edwards were next to closing, with their "Pension Office" comedy turn. From where we seen them, Lawrence and Edwards have all the right in the world to be playing big time, fifty-two weeks each year.

Margaret Sawtell Duffy and her "Big Surprise" audience act closed up the bill.

The house staff is: Joseph P. Mack, general manager; T. Irving Ochs, resident manager; Selma Smith, treasurer; Joseph Hollander, publicity agent; John P. Hanson, orchestra leader; Harry D. Mack, stage manager; Jack Patton, electrician; Al. Lavan, "props," and Fred Shagger, doorman. *Tod.*

COLUMBIA CONCERT.

The bill 20 included: Maziro, a clever acrobat and juggler, with novel tricks; O'Connor and Olsen, the man scoring exceptionally heavy with his dancing steps, and the lady a good singer; Capt. Spaulding, fire king; Tierney Four, singers and guitarists, in clever quartette work; Terico, a male dancer in female garb; Pearl Brothers and Burns, in burlesque opera, for a good laugh; Robert Kelly and company, in a travesty on picture making; Rackett, Hoover and Markey, the capable trio, and the International Sextette of instrumentalists, in pleasing selections.

WHO IS ELAINE?

A peculiar line of advertising now running in the daily papers almost makes it appear as if we were to have a series of film views on the "Exploits of Elaine." Watch and see.

BYNUM BACK IN AKRON.

Will Bynum, formerly treasurer of the Colonial Theatre, Akron, O., has returned to that city after an absence of two years, to again take up his duties as treasurer of the same house.

Clipper Post Office.

In order to avoid mistakes and to insure the prompt delivery of the letters advertised in this list, an envelope plainly addressed must be sent for each letter, and a written order for the letter, signed with the full name and address and the line of business followed by the sender, must also be enclosed.

Please mention the date (or number) of the CLIPPER in which the letters sent for were advertised.

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Albert, Marie
Alasley, Rita
Arnold, Lida G
Armand, Grace
Adams, Edna
Booth, Alma
Bergere Jeanette
Baker, Olive
Barlean Annette
Boesch Elizabeth
Bowers, Blanche
Bonsicle, Jessie
Barclay, Nan
Benton Margot
Bridges, June
Bond, Bunny
Barton, Edith
Berlin, Lola
Baum, "Jacq"
Coale, Charlotte
Courtney, Pauline
Oreason, Audra
Corbett MrsJack
Chestik, Chervon
Cooper, Mamie
Cameron, Ella
Carew, Mabel
Courtney, Pauline
Devere, Elsie
DeVere, Leslie
Darley, Flo
Duval, Betty
Dane, Eldora
Delmore Dorothy
Donnelly Ella
Dunfee, Josephine
Day, Myrtle
Dempsey Grace
Desilloches, Gertrude
Dorres, Marie
DuVal, Dolly
Emerson, Ida
Emery Katie P.
Ellison Margaret
Ferris, Fannie
Farwell, Lucille
Fuller, Nora
Fremsted, Olive
Francis, Mae
Gillette, Elsie
Gibney, Marion
Goodale, Eva
Grant, Mrs. C.
Hall, Helena
Hart, Diamond
Huxley, Dorcas E.
Harris, Claudia Lucas
Hart, Josephine
Hall, Emma S.
Hall, Pauline
Harford Dorothy
Hart, Mary
Isla, Mrs. Frank
Jarome, Mabel
Jewel, Camille
Isaachsen, Rosalie
Knapp, Leona
Kaseneli Lucille
Keiffer, Grace
Lockhart, Mae
Leahy, Nora
Lloyd, Anita
Laitlanche, Flossie
Leonard, Susan
LaBergere Elsie
Lenard, Jennie
Leigh, Mabel
Landee, Elsie
Myers, Belle
McCusker, Inez
Mitchell, Isabel
McFarlane, Theresa
Mellee, Sally
May, Jessie
Nelson, Nan
Osmund, Mazie
Gillies, Marguerite
Peters, Yetta
Prevost, Rose
Paige, Avis
Powell, Virginia
Rinehart, Goldie
Reett, Daisy
Redgate Mrs Geo
Raymond, Mrs. Maurice P
Russell, Mae Lindsay
Reela, Marie
Riker, Jessie
Ramsey, Emma
Roberts, June
Richardson, Edna
Shadrick, Mrs. James
Sherron, Rose
Smith, Viola
Stuart, Ea
Spencer, Marguerite
Shaw, Amy
Shattuck, Lillian
Sage, Florence
Stanley, Mae
Shields, Mrs. Frank
Stempel, Dertrie
Sherman, Mabel
Stafford, Bessie
Spissell, Mrs. John
Toy, Mrs. Ben
Vanders, Jo
Vedder, Mae
Walters Leonore
Ward, Alice
Windom, Constance
Weeks, Floyd
Wallace, Hope
Wilson Jeanette
Wilson, Juwella
Welty, Estee
Wells, Mae
Weston, MrsWm
Whitcher, Grace
Wilson, Miss A.
Yoler, Lynne

GENTLEMEN'S LIST.

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Archy, J. H.
Ainsworth G. R.
Atkins, R.
Aubrey, B. A.
Ables, Ed.
Brown, Kirk
Bell, Ricardo
Barry, Frank
Bantsler, Jack
Barbeau, Fred
Burke, Dan
Boes, Oscar
Barnes, G. Edw
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Burke, John
Brown, A. E.
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Barnes, G. Edw
Billing, H. H.
Browning, Arth.
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Dyer, Willard
Daly, John T.
DeMar, Paul
Duffy, Worthy
Downs, W. O.
Dawson, S. B.
Damaci, Frank
Davis, Mark
Davis, Geo. W.
DeBrink, Frank
Dahl-Teller Ivan
Diamond & Beatrice
Drew, Herbt. A
Day, Blaine
Ernest, J. S.
Elting, Harry
Elliott, Max C.
Eckhardt C. W.
Emery, Wm.
Evans, Chas. E.
Ferry, Clinton
Farnum, Ted E.
Farnum, Milton
Faust, Chas. H.
Farrell, J. J.
Fitzpatrick, D.
Flint, Sam
Fischer, J. O.
Friedland & Clark
Fielder, F. R.
Fowlee, Jack
France LaVarnie
Gold, John
Girard, G.
Gilmore, Barny
Gillis, Robert
Gould, Lloyd T.
Gold, Prof. John
Gerard & West
Graham, Fred
Gordon-Hays Stock Co.
Harrison, D.&M.
Golden, Joe
Gray, Robt.
Garside, Mr. & Mrs. J. D.
Gray, Julian
Goucley & Keenan
Gibson & LaRue
Huber, Alvin M.
Hoy, H. Harry
Hittner, Otto
Holliday, H. V.
Hyslop, Jim
Hallett, H. A.
Hanna, Albert
Hurd, Magician
Higgins, Jas. R.
Higley, Karl
Harrington, E.D
Huber, Alvin M
Harvey Trio
Hayes, Geo. F.
Haviland Butler
Hohenadt's Circus
Horner Com Co
Hunter Ed.
Halsey, Seth G.
Hammond, Chas
Henderson, B B
Hatch, A. L.
Harder, W. F.
Harper, Nell
Hammond, Chas. (Hoops)
Irvin, H. J.
Irving, B. F.
Jackson H&Kate
Jones, Tom, Co.
Jones, Sher. L
Jarvis, Fred
Keller, Wm.
Kennedy, Tony
Kall, Geo.
Korthals, Carl
Killmire, R. H.
Konedy, C. B.
Kelly, Jamie
Kohler, Geo. M.
Kent, Willard
Lashwood, H. B
Lewis, Edgar
Lang & Coulter
Lynch, Mart C.
Lindsay, Roy
Lashlay, Hugh
Lang, Kash
La Rue, Eugene
Lewis, Henry
Logrenia, Chas.
Lewis, H. O.
Losham Players
Long, Dc. Jim
Loomis, Doc
Lawrence, R. E.
LaVaniun, Theo.
Lavarnie & Lavarnie
Lithgow, Stuart
Lahr, Mr.
La Vollier, Jos.
Lloyd, Richard
McAnallan, Joe
Munsen, Herbert
Mathews, Treat
Miller, Fred P.
Moore, John P.
McShane, Jack
McPhillips, S.
Moore, Frank W
Million Trio
Mills, Jos. R.
Mimpiny, Ralph
McCabe, James
Morgan, Jack
Malette, W. A.
Marion, Dal
Murphy, Eug. J.
McLean, F. W.
Murphy, Horace
McKenna, E. P.
McNutta, Cyel.
McEnroe, Joe
Morris, Leon
Morris & Parka
Moore, Lionel
Milton, G. R.
Martin, John
Mansfield, W.J.
Mack, Bobby
Manville, Chas.
Moran & Gonzales
Moore, Jimmie
McGowan, Jas.
Malloy, J. F.
Marshall, Jack
Mason, Harry
Millar, Jack
Nellert, Fred
Norton, B.
Nankeville, B.
Newkirk, B., & Evans Sisters
Newcomb, Ollie
Nelson, Walt
Nelson, J. E.
Norton, R.
Os-Ko-Mon
Orr, H. D.
Oakes, Thos.
Prince, Harry
Paylon, Robt.
Percival, O. M.
Peters, W. A.
Phillips, Jas. B
Powers, E. L.
Queen, Prof. Geo
Reynolds, Max.
Ross, Arthur
Ragland, J. O.
Ruffin, Gordon
Raymond, Billie
Richards, Harry
Reid, Chas. S.
Richard, John
Rosenberger, B.
Ruckee, Dr. HD
Ransom, Casey
Rolers, Two
Rosenthal, D.
Ross, John G.
Steel, Claire
Smith, E. M.
Stewart, Wm.
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Shrader, Fred
Sylvester Frank
Stevens Jolly B.
Sis, Harry
Sullivan, Ed. J.
Sabine, Chas.
Snyder, Fred H.
Sternard, J.
See, Wm. I.
Sutherland, Mr.
Spencer, Billy
Sharpe, Harry O
Tale & Tale
Tronsdale, H. B.
Todd, Wm.
Trevoll
Tivash, Henry
Verse, Al.
Volk, Herman
Voget, Ed.
Wilson, Jewells
Wright, Earl
Whalen & Blake
Williams, Gus
Wittrock, C. A.
Waples, Chas
Whittaker, Geo.
Wachsmann, Wm.
Warner, Al.
Westlake Capt.
Warner, Al.
Wray's Manikin
Williams, Jack
Walker, Bert
Yates, Harold
Yates, Robt.
Yard, Geo.
Young, Carl
Zwalle, H. J.

SEE NOTICE AT HEAD OF LIST.

THE NEW YORK CLIPPER

Founded in 1853.

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ALBERT J. BORIE
EDITORIAL AND BUSINESS MANAGER.

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ANSWERS TO CORRESPONDENTS.

DRAMATIC.

M. W. B., Nantucket Island.—We do not know where you could get any papers such as you mention.

E. L.—We believe he followed Robinson and opened Robinson Hall as the Bijou, Feb. 26, 1872, with "Le Mentrier do Theodore," and with Mlle. Marie de Le Couras, a feature dancer.

F. and B.—We never undertake to answer legal questions. Consult a lawyer.

V. C., Hudson Falls.—He is playing in vaudeville.

H. E. R., Rochester.—The only place in which it appeared was in the columns of THE CLIPPER.

W. J. M., New Orleans.—If the dealer gives himself or either of the other players more or less than five cards, and the player receiving such a number of cards announces the fact before he raises the cards from the table, it is a misdeal. Or, if the dealer deals without having the pack properly cut, or if, *before the draw* a card is faced in the pack, it is a misdeal.

THE EARLY BIRDS.

A large sign in the Loew booking offices in New York states the following:

REHEARSALS.

Orpheum, Eighty-sixth Street and Third Avenue, New York........10 A. M.
Greeley Square, Thirtieth Street and Sixth Avenue, New York......9.30 A. M.
Delancey Street, New York.........9.30 A. M.
Orpheum, Boston...................9 A. M.
Globe, Boston.....................9 A. M.

STAGE KIDDIES' CHRISTMAS FESTIVAL.

On Sunday, Dec. 27, at 8 o'clock, the Stage Children's Fund will give their Annual Christmas Tree Festival. Lee Shubert, honorary president of the Fund, will donate the Maxine Elliott Theatre, as is his usual generous custom.

The program will consist of a vaudeville entertainment and several sketches given by the children of the Fund, after which a huge Christmas tree, beautifully decorated, will be displayed on the stage, bearing gifts for each child and including a box of candy.

This organization has a membership of over three hundred, many of whom are managers, producers, playwrights, leading men and women, and others interested in the stage. The Fund was inaugurated Jan. 11, 1911, its object being to help the little ones of the stage to procure engagements without charging them commissions as agents.

The children are sent to the country for a vacation in the Summer, and in the month of June a large garden party is held for them in Central Park, where refreshments of all kinds are served. The children are also well looked after in case of illness or distress.

Admission to the Christmas entertainment is only for members and their guests, and no contributions are solicited, as all expenses are taken from the treasury.

P. W. L. NOTES.

The Professional Woman's League, of which Malda Craigen is president, will hold its regular monthly social on Monday, Dec. 28, at 3 P. M., in the clubrooms, 1999 Broadway. The guest of honor will be the well known translator, Grace Isabel Colbrun, who will speak on "The New Morality." The program, under the direction of the chairman of music, Mme. Elsa Gregori, will be most interesting. 'Prominent on the list is Miss Fowler, the celebrated phrenologist.

A large card party was held in the League room on Monday, Dec. 21, at 2 P. M.

The League has begun an innovation by opening their clubrooms on Sundays from 3 to 6 o'clock for members and their friends, with tea and refreshments served. The opening date was Dec. 20, and Mrs. Frank Coohs was the hostess.

BIGGERS' PLAY TO BE STAGED.

A new comedy drama, as yet un-named, by Earl Derr Biggers, will soon be produced by J. Fred Zimmerman Jr., Gilbert Miller, Felix Isman and others. Mr. Biggers is a well known novelist and the author of the novel, "Seven Keys to Baldpate," which George M. Cohan dramatized. The players already engaged are: Louise Randolph, (Miss) Carroll McComas, Norman Trevor, David Glassford and J. H. Bradley.

HILDRETH OPERA HOUSE CHANGES HANDS.

The Hildreth Opera House has passed into new hands and becomes a motion picture house playing road attractions to the extent of two or three a month. This theatre is being entirely remodelled and re-decorated, and fitted with a $10,000 Choralcolo instrument. These features will make the new Hildreth by far the most attractive theatre in Northeastern Iowa.

LEW HAWKINS VERY ILL.

Lew Hawkins, the well known black faced comedian, billed to play the Orpheum, Peoria, Ill., last week, was taken sick Dec. 11 with a severe attack of bronchitis and pneumonia. He was taken to the Proctor Hospital in that city, and the doctors had given up all hope for his recovery at last report.

"PROFESSIONAL TRY-OUTS."

Dale's 116th Street.

"Professional Try-outs Day" was inaugurated with much success at Dale's One Hundred and Sixteenth Street Theatre Tuesday afternoon and evening, Dec. 15.

Showing after the night show that date were seven acts. Twelve appeared after the second matinee show, but five of them were not repeated in the evening.

BROWN AND THOMAS (colored), two men, were first "on." They scored well enough with their single and double songs and the dancing of the smaller, the comedian. With the "straight" dressed up with new wardrobe the turn will do nicely for the small time.

HASTINGS AND COMPANY was how a man and woman were announced. Man has a rich tenor voice and some personality, and plays piano well. The woman is good looking, and she sang with him and alone in a pleasant soprano voice, but appeared scarce on personality. The "talk," written around a "quarreling, two-years-married couple," got wearisome because of its mushiness, and the audience were inclined towards coughing when they conversed between numbers. Their songs will not do.

BABY ANN, a plump little singing comedienne, about eight years of age, was an honest-to-goodness knockout hit. The kiddie sang "When Grown-Up Ladies Act Like Babies" and "Zis for You," with good Frenchy business; "Dear Little Old Fashioned Girl," in Colonial dress, and a medley of "pop" songs woven into "I Love Him, Oh, Oh, Oh." She is fit for immediate booking, but her third song would get better results by the cutting of much mugging and "illustrating" business, as it draws away from the character.

FONER AND COMPANY, two young men, had a "kind applause" sketch, with the action passing within an office set. An office boy broke a leg and that necessitated the hiring of another boy by the employer. The latter gives the "posish" to a "real" Irish bootblack "from the Bowery," then leaves the lad in charge of the cash box and office while he goes for eats. To test the honesty of the boy the boss makes two return trips, first as Hebrew "cash-clothes" man, then as a roughneck racetrack tout. But the bootblack swore "by the 'Gungedin' Gods that made him" that "honesty was the best policy," and sandbagged the idea of digging out and away with some four dollars and a half that was in a desk. He also sang "My Gal Sal" in a sharp, draggy way, but "Mississippi Cabaret" a bit better.

CASTLE, a colored ventriloquist, had a poor routine of work along to display what ability there is in him to "chuck his voice." With a blackface dummy, a telephone and a cornet, he amused in song, music and talk enough to give evidence he is worth getting proper material to show again later.

WILLIAMS AND WELCH, two young chaps, one as Hebrew comedian, in dress suits, silk hats and with canes, looked well coming "on." The boys' shout-singing of "Follow the Crowd" to begin started them wrong. The comedian warbled a parody on "River Shannon," and after the "straight" finished "Stay Down Below," he "threw up his hands" and they came again—not.

THE GINGER KIDS, a school act that started a bit different and progressed along the same lines as others of its style, inasmuch as having three girls and three boys (straight, "wop" and Hebrew comedian) pupils, didn't last long, for when the comedian started a song Stage Manager Sam Shirk and Charlie Jarboe, Frank Peters, George Reno and Frank O'Mallen got busy with "slow descending curtain" and "dousing of lights," not that Manager Joe Maglin desired an "amateur night" effect to the occasion, but the teacher probably would have kept the Ginger Kids working "after school," and as it was after eleven whistles, Jack Horn, Blanche Colvin and Georgie Elliott, who had "cleaned up" on the regular bill with his partner, Charlie Weber, sanctioned the move.

"PROFESSIONAL TRY-OUTS" will continue at every Tuesday matinee and evening performance here in future. The initial one was most successful, and the new scheme should continue to be a regular Tuesday drawing card. *Tod.*

PITTSBURGH NEWS.

"HANDSOME" SAM DASH, of the Miles Theatre, rated as one of the best amateur dancers in this section, is now being managed by Mark Lewis, who predicts a great future for his protege. He is perfecting a live dancing act, and shortly after the first of the year is expected to take to the road, having been assured of considerable booking by a number of local agents.

JOE WEIRAUCH, of the Miles, now has a regular office, where he can receive friends in a businesslike manner. Joe is ever congenial, and THE CLIPPER'S Pittsburgh correspondent acknowledges with thanks his offer to tender the use of said office for any business desired.

THE boys of T. M. A. Local No. 37 are doing some heavy advertising in an effort to create interest and make a grand success of their coming benefit performance, which will be held New Year's Eve, at midnight, in the Miles Theatre. A number of classy acts have volunteered their services, among them being Eddie Foy and the Seven Little Foys, who are to play at the Grand. A bill of features is expected.

EDDIE DONOVAN, of the Academy, was slightly indisposed last week, but is back.

JON FLYNN is now at the Miles, where things go swimming along as merrily as ever, under the direction of popular Manager Harry Woods.

FRANK POULSON, one of the biggest boosters in the T. M. A. of this city, is hot after acts to assist in the big benefit. A large sum is expected, as seats are selling fast, and as in the past, it is expected that standing room will be at a premium. The boys are a dandy lot, and are deserving of unlimited success.

"DOC" SNYDER, Jim Hooper, Adam Kilmeyer and Stage Manager Charles Meutther are loud in their praise of the merits due their new manager, J. P. Dempsey, who is now at the Sheridan Square.

THE usual capacity crowds continue at the Harris. Manager Buchelt is now arranging a bill of high class international acts to celebrate the fourth anniversary of this theatre, which opened Christmas Day, 1910.

MANAGER THOMS ON THE JOB.

Manager Harry Thoms, of the Audubon, One Hundred and Sixty-fifth Street and Broadway, New York, has a prominent star of feature pictures appear each Saturday. Last Saturday, Dec. 19, Dorothy Donnelly, leading woman with Box Office Attractions, the feature of "The Thief," appeared and made a few remarks.

NIX ON WAR STUFF.

Owing to a recent animated discussion, in which the act call was not heard, a notice, tacked to the call board of the Little Theatre, forbidding war talk in the green-room, has been signed by every member of the "Pair of Silk Stockings" company.

FATHER CREIGHTON DEAD.

Members of the Three Creighton Sisters, and Creighton Brothers and Billy Reed, mourn the loss of their father, James R. Creighton, a former minstrel, who died at the home of his children, in New Brunswick, N. J., Dec. 11.

NOTES FROM THE SOUTH.

BY FLETCHER SMITH.

SALISBURY, Dec. 14.

It has been just two weeks and two days since we have seen Old Sol, and if we were living in the days of Noah we would begin to get worried. However, we are optimistic—you are expected to be optimistic down here—and we hope for two things, a market for our cotton and a spell of decent weather. "The Prodigal Judge" company met with a cold reception on its Southern tour, and finally, at Greensboro, decided to quit this section. The company went to New York and will play over the Northern circuits. The Greater New York Minstrels played to a little over $200 in Salisbury, but fared poorly in Greensboro, showing to a handful of people. They followed two weeks behind Primrose & Wilson. The show is working North, and will play the Middle West. The show is well equipped, gives a pleasing and showy street parade with a good band, and a bass drummer that was the talk of the city. It is a strong singing show, and presents a good olio. The hits of the program were Rose and Hally, dancing wonders, and the male quartette, Messrs. Perry, Willfelt, Davis and Rex. Jas. Bonelli and Joe Bennett were the principal comedians. The Aviation Girl Co. occupied a box as the guests of the management.

A big theatrical deal is being consummated throughout the South that will embrace all of the principal theatres in Georgia, Alabama, North and South Carolina and West Virginia. Chas. A. Koeble, manager of the Grenwood Theatrical Agency, of Atlanta, Ga., is the promoter, and he was in this city for several days in the interests of the Southern Production Co. It is his intention to organize a dozen or more tabloid shows and play them over his new circuit, making week stands. Barney Tassell is to be the producer, with headquarters in Philadelphia, where the shows will be rehearsed under his direction. One of their shows, the Southern Beauties, is already on the road, and he has in rehearsal the Southern Daisies, the Peerless Musical Girls, the Show Dream Girls and the Southern Girls. Manager Welsh, of the Colonial Theatre, has joined the circuit, and will play all girl shows for the remainder of the season. Each company will carry twelve people, including a piano player, and play at popular prices, "ten, twent and thirt." This week Harry Parker's Cabaret Girls are holding forth. Last week the Aviation Girls, with Consul, the educated monkey, was the attraction, and did good business in the rain.

Fritz Brunner, lion tamer with the Sparks Show, is broken-hearted. Last Friday afternoon, when he went to feed his pets, he found Texas, his special pet, dead in his cage. Texas was about fifteen years old, and Fritz had handled him for the past seven years. Blood-poisoning was the probable cause of death. Fritz will start at once breaking in a new animal act for a concert feature.

That bill poster that can put up a 24-sheet in a cyclone, if necessary, Charlie Morgan, late of the Sells-Floto and Sparks' Shows, is Wintering in Salisbury, and in order to make living expenses, has opened a fish market. He is doing a good business. He can tell the weight of a fish by its scales.

Mose Trendle, late of the Sparks Shows, is playing in the orchestra at the new Colonial Theatre, at Laconia, N. H., and will troupe no more.

De Funiac, comedy juggler of the Sparks' side show, with his dog, Friend, is spending the Winter with an uncle 'way up in the North woods of Nova Scotia, where he is shooting big game and talking French with the natives.

Pete Ulmann, who had the privileges with the Santelle Show, is again located for the Winter at Syracuse, N. Y. He works the "market" on Fridays, the big day there for the farmers. The Simpsons, who were also with the show, closed the tenting season with the Rentz Bros.' Show, Nov. 28, and are at home at Fulton, N. Y.

F. Alex Robertson, cornet player with Park Prentiss with his band at Venice last Winter, and who has been with the Sells-Floto and Sparks Show, is now playing B. and O. with De Rue Bros.' Minstrels. The show is now in its twenty-first week, and will come as far South as Cape Charles, Va. It is at present in Pennsylvania and Southern New York.

Lewis Reed, superintendent of the elephants, found a new use for his pachyderms last week. James Jacobs dumped about twenty loads of cinders from the entrance to the fair grounds to the animal building. As no steam or hand-roller was available, Reed lined up his five bulls, walked them up and down the cinder pile for an hour, and the result was a walk as solid as concrete.

Levi A. Dwyer, *chef*, for two seasons with the Sparks Shows, and for a time last season with the La Tena Show, is putting in the Winter at Hot Springs, Ark.

J. O. Tracey, the hustling contracting agent of the Sparks Show, will be on the job again in the Spring; in fact, the entire executive force has been retained.

Guy Cohn, trap drummer, with Jack Phillips' band, is playing in a picture theatre at Birmingham, Ala.

The La Tou Sisters, with the Sparks' Show last season, are playing vaudeville in and around New York.

Dick Williams, who was with the Cole Bros.' Show, and later the Rentz Bros. and the Robinson Show, is preparing a big five people act for next season. He is at present in Chicago. He will use three men and two women, putting on two big numbers, wire walking and an acrobatic stunt.

The William Todd Vaudeville Show, under canvas, is one of the few shows that are still out and doing business. He intends to make the entire Winter in the South. He is carrying twenty people, a fine band and orchestra, and lives in his private car, said to be one of the most luxuriously fitted up ones on the road. Himself an all 'round performer, he knows the business from A to Z, and gives the people what they want.

"Jess" Bullock, calliope player and auditor of the Wheeler Bros. Show last season, is Wintering at his home at Canton, Pa. "Jess" is some calliope player, and is there handling the big show broads as well.

The Sun Bros. Shows are in quarters at Macon, Ga., and were the last of the shows Wintering in the South to pull off the road. Their season was a profitable one, but was shortened considerably.

Louie La Clede, producing clown with the Jones & Wilson Show last season, is playing the black face comedy role with Claude Reeds' "Texas Cattle King" Co., and making good. Louie writes that Claude has a real show, a real band, real shape, and is getting real money up in Michigan. He is done, he avers, with the white tops, a "legit." from now on.

N. O. Roberts, a trouper from up around Boston way, blew into Salisbury last week, and after hustling around for a while, landed the position of reporter and advertising manager of the Spencer Crescent. That his heart is in the right place is evident from the fact that he gave the four theatres here a page write-up in the last issue of his paper. Roberts says his home is in Salem, Mass.

J. K. Mulford and J. Dan Johnson, who had the picture privilege with the Sparks Show, Downie & Wheeler, and others, are now out of the game and located at Red Springs, S. C. Mulford has a general store and is doing well. Dan is his partner in the poultry business, and they are conducting a big chicken-farm, with a dozen incubators working for them. They expect to supply the Atlanta hotels with broilers and eggs from now on. Dan writes that he don't even dare to read THE CLIPPER any more. I love my hens and chickens, but oh you Sparks Show.

Mr. and Mrs. Clifton Sparks have returned from their honeymoon trip to New York and Chicago, and are located until the season opens at the Yadkin Hotel here. Clifton is looking after the quarters and the show during the absence of his uncle, Charles. John H. Sparks Jr. and Lester Wall, auditor of the show, are expected back from East Brady, Pa., early in the new year.

A person who knows writes me that of all the shows that played the New England States last season, the La Tena Show did the biggest business and gave the best satisfaction. "Andy" Downie never did know when to stop when it came to throwing paper, and he was always strong for a good show even in his repertoire and "Uncle Tom" days. He has a capable assistant in Bert Rutherford.

I met Lottie Dwyer here a few days ago, looking as young as ever, and just as full of ginger as in days of yore, when she and Eddie danced their way to the top, over the New England vaudeville circuit. She is in vaudeville now, over the Southern circuit, and, of course, cleaning up.

Speaking of old timers, Jim Jacobs used to be boss hostler with the Sells Bros. Show. The feature of the concert was the team of McIntyre and Heath. Jim used to drive them over the road every morning in an old stage coach, and when the Sparks Show was on Long Island Jim had a great re-union with the team. McIntyre recognized him on sight, and they had a great time recounting old times.

Everybody 'round the quarters is digging up a boiled shirt and getting their clothes pressed to take in "Folly of the Circus" when it plays here at the Colonial.

I hear that elongated Tom Aiton, last season contracting agent with the Jones & Wilson Show, has gone and done it again, this time wedding the leading lady of one of his many Winter attractions. Well, here's to your good health, old Top.

THE EMPIRE, SAN ANTONIO.

The opening of the Empire Theatre, in San Antonio, Tex., Monday evening, Dec. 14, with Wm. J. Lytle as manager, marked a new epoch in the theatre and especially moving picture life in San Antonio. The doors were thrown open promptly at 7 o'clock, and dedication speeches were made by Mayor Brown, Judge J. R. Davis, J. H. Kirkpatrick and Rabbi S. Marks. The county and city officials and several prominent people were guests of honor for the evening. The entire theatre was sold out, and the splendid pictures of Annette Kellermann, in "Neptune's Daughter," were presented to one of the largest audiences assembled in a theatre in that city this season.

The theatre, besides being beautifully equipped, is installed with one of the Hope-Jones Unit Orchestras, Rudolph Wurlitzer Company. The orchestra is presided over by J. Arthur Geis. Mr. Lytle and his associates deserve much credit for the successful opening of what should become one of the most popular pleasure resorts of San Antonio.

CHANGE OF MANAGEMENT.

(Special to THE CLIPPER.)

CORRY, Pa., Dec. 16.—The management of the Library Theatre, here, changed yesterday. Harry Sallan retired and Harry Yurd, of Erie, took possession. Mr. Sallan's other interests compelled him to relieve himself of this house. His policy of nothing but the best one-night shows will be continued by the new manager, and doubtless will be appreciated by theatregoers.

FIREMEN'S PENSION FUND.

The first annual benefit of the Firemen's Pension Fund took place at the Evanston Theatre, Evanston, Ill., Dec. 17-19, when a program was offered, including: Breakaway Barlows, Three Graham Boys, West and Van Sielen, Chas. W. Bowser and company, Jordan and Doherty, Ching Yuen Lee and company, Bowman Brothers, Hermando's Circus. The performance was furnished by and given under the direction of the Robinson Amusement Corporation.

SHEA BOOKING ORPHEUM, JERSEY CITY.

The Orpheum Theatre, in Jersey City, N. J., will re-open Thursday, Dec. 24, and continue for the rest of the season under the direction of Harry Shea, of New York City.

THEATRES and OPERA HOUSES

We insert advertisements in this column at a special rate of $1.75 per agate line for 3 months (or 13 times). This will enable local managers to keep their houses prominently and continually before the managers of companies. During the time the ad. is running we will send each advertiser a copy of THE CLIPPER free.

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FOR SALE—SOMERSAULT HIGH Diving, Boxing, All kinds of Trick Dogs and Doves, 60 Reels of Good Films, $90. Working World, two Merry-Go-Rounds for rent. Johnstown Flood Electrical Show. PROF. HARRY SMITH, Gratz, Pa.

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WANT
A Good Young Leading Man

and all other who double stage and hand; good wardrobe on and off; dynamiters save stamps. Merry Xmas and a Happy New Year to all friends.
Address **FRANK J. YOUNG**,
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People in All Lines for Rep.

Ingenue, Leading Woman, Character and Second Woman, Heavy Man, Character Man, Comedian and Gen. Bus. Man to Manage Stage; Agent and Piano Player. Tickets if we know you. Join on wire. COAN & BOHR, 703 Myrtle St., Scranton, Pa.

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A few more capable musicians to complete Cowgirl Band. A long season, beginning March, 1915, at Denver. Address FRANK T. GRIFFITH, Bandmaster, Box 523, Longview, Tex.

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As well known as Santa Claus or Harry Smith, of Gratz, Pa. **THE KING, Waldo, Ohio.** Business is good.

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Mr. and Mrs. Harry Hastings
WISH YOU ALL
A MERRY CHRISTMAS
AND
A HAPPY NEW YEAR

BURLESQUE NEWS

CARNATION BEAUTIES

RATING.

Book	Chorus	Costumes	Scenery
95	95	100	100
Numbers	**Principals**	**Comedy**	**Olio**
100	100	95	100

Charles Robinson, whether with the Crusoe Girls or with the Carnation Beauties, is always there with his own individual line of comedy, which seldom fails to get over. In "The Prize Beauty" he appears in his familiar tramp character with the new surroundings of a Chinese joint, and in the second act in the carnival scene as His Hebrew, with which burlesue patrons have become familiar, in a Pasha arrangement.

Gladys Wilbur, a tall brunette, of striking appearance, serves well as the leading lady and prima donna, playing the Parisian Modiste in clever fashion, and taking good care of her vocal assignments.

Then there was Frank Mackey, as the Baron, in Teutonic make-up and lingo, who helped the fun along; James X. Francis, a real looking manager, and Jack Feeney and Gus Knoll, in a series of funny character make-up and eccentric dances and dashes on and off.

May Bernhardt, as the soubrette, has a style of her own, with pert ways, attractive features and form, and action, and Mabel Lee was a willing little worker in the ingenue division.

Bob Raymond, Irving Blackman and Edth Marcel completed the cast.

The numbers were helped along nicely by the slick working chorus, and included: "Harmony Bay," "Back to the Carolina You Love," "Want to Linger Longer," and a duet, "If It Wasn't For You;" "Military Maids," "Since You Give These Kisses to Me," a "Nightie" number.

The olio had Feeney and Knoll, in eccentric dances that showed great action; Gladys Wilbur, in her popular song selections; the Famous Beauty Comedy Four, in comedy work and vocal harmonizing.

Charles Robinson gave his monologue about the trip up the Hudson.

Joe Feeney and Little Jerry Fleming, a choruser, did the "Passion Dance," to good applause.

"The Husking Bee" number was well done in the last act. "The Fox Trot," led by Miss Lee, and "The Garbage Gentleman's Ball."

The chorus: Ponies — Jerry Fleming, Ruth Lamb, Marie Nugent, Mabel Heldt, Patsy Symonds, Lou Marlowe, Nan Russell, Irene Heldt, Babe Powers.

Show Girls—Elsie Davis, Anna Kent, Buster Jericho, Lillian Lawrence, Dolly Edwards, Cora Rogers, Vivian Madore, Mercedes Desmordant.

The staff: Sam Robinson, manager; Joe E. Fine, business manager; Lew Spooler, musical director; Joe Mullen, carpenter; Fred La Varge, electrician; Polly Aaronson, properties; Dolly Edwards, wardrobe mistress; Harry Link, auditor.

Mill.

MANAGER SHOWS NERVE.

Manager Frank Gersten is attempting something that has never been done in the history of burlesque. He is the only manager that has had nerve enough to run burlesque stock during the mid-Winter season. Manager Gersten thought that the Bronx patrons would appreciate good stock if it was offered to them in a clean way, free from objectionable material. He proceeded to figure out how he could master the situation and decided that he would take the reins himself. He has done it nobly and has won the support of the large neighborhood trade. He also has been drawing patrons from Harlem. He has chosen first class people and first class producers. This is half the game. The company includes: Mabel Baker prima donna; Meyer Harris Hebrew comedian; Dewy Campbell characters; Jack Martin, straight man; Bily Nawton eccentric comedian; Henry Simons juvenile, and Helen McArdle, soubrette and Anna Rose. Max Armstrong coaches the principals and puts on the book, and Hal Lane attends to the staging of the numbers. He has introduced a number of novelties, including a wheel with streamers, which, in revolving, allows the working out a number of intricate figures with the girls.

BURLESQUERS TO AMUSE MOOSE.

Walt. M. Leslie, business manager, Bert Baker and Bon Tons Co., and Billy Vail, manager, Casino Theatre, Philadelphia, have put over possibly the largest theatre party ever known, in Philadelphia, the four days before Xmas, Dec. 21, 22, 23, 24, the Loyal Order of Moose will have a four days' herding. They have 20,250 members, each member is to take four seats for Bert Baker's show, making 81,000 tickets for the four days. In order to accommodate the crowds two midnight shows will be given Dec. 22 and 24. This is going some for business just before Xmas, but when two live wires like Walt Leslie and Billy Vail go after business it is sure to come. THE CLIPPER will announce the exact attendance in a letter issue.

MABEL BAKER AT PROSPECT.

The Gersten Stock Co., playing at the Prospect Theatre, Bronx, has secured the services of Mabel Baker as prima donna. Miss Baker is a prime favorite on the Coast having been prima donna for Kolb & Dill for four seasons.

HARRY DUTCH WANN is going to pose for the movies.

HARRY LE CLAIR
FEATURED FAY FOSTER SHOW

WARNING!
TO ALL WHOM IT MAY CONCERN,
I caution you for the last time to refrain from using my name or I will be forced to take legal proceedings to protect same.
MLLE. LA NETA
(The Original Girl in Red)

THE BIG SENSATION.

RATING.

Book	Chorus	Scenery	Costumes
80	90	90	90
Principals	**Numbers**	**Comedy**	**Olio**
90	95	80	100

Larry Smith and Mamie Champion visited New York again as burlesuers last week, at the Olympic, and Miss Champion's bright smile helped much to get the troupe over in conjunction with Larry's comedy work along the familiar lines.

These lines were at times rather broad, and the action coarse.

Lydia Jespy shone mainly in a vocal way, the acting opportunities being somewhat limited.

Charles W. Douglas had an Irish character with plenty of facial contortion work and a pronounced brogue, and was funny.

Frank Montrose did fair work as the straight, and Chas. Hoback, R. Brianza had minor male roles.

Pauline Russell was a nifty Mille Ha Ha, and Jeanette Montrose good as Pearl. Alice Blair, Sadie Nosworthy and Ina Butler were also honored with parts in the cast of "Palm Beach Girls."

The chorus girls' list included:

Ponies—Pauline Russell, Sadie Narworthy, Ina Butler, Lillian Evans, Velma Addison, Jeannette Montrose, Estelle Gordon, Virginia Sear, Louise Walton, Bonnie Armstrong, Myrtle Young, Pauline Muhlbauer, Alice Gerard, Helen Borger, Alice Blair, Mae Evans.

The numbers worthy of mention were: "La Parisian," by Pauline Russell; "Michigan," by Charles Hoback; "I'll Do It All Over Again," by Miss Champion, for several encores; "Sing Again, Nightingale," by Miss Jospy; "Do It With Me," by Miss Champion; Harmony Bay," a fine bit of harmonizing, by Miss Jospy; "Ragpicker," by Miss Russell; "By the Seaside," by Miss Jospy.

The Brianza Trio (Miss Jospy and Messrs. Brianza and Trucchi) scored a hit in their Italian trios.

"Hotel Upside Down" showed a lot of funny episodes in the hotel office. "All Aboard for Dixie Land" was Miss Champion's hit offering. "Rose of My Heart" was another hit for Miss Jospy, and the tough number was also well put on.

Zumura entertained in conclusion with a line of Oriental movements on most approved lines, and proved herself equal to any of her predecessors.

The staff: I. H. Herk, proprietor; M. Wainstock, manager; Harry Finberg, business manager; Otto Muhlbauer, musical director; Joe Woodman, carpenter; Charles Tull, electrician; James Waltham, property man; Myrtle Young, wardrobe.

Mill.

THE TRANS-ATLANTICS.

This show, which opened at Evansville, Ind., Sunday, Nov. 29, under the title of Blue Ribbon Belles, playing Indianapolis week Nov. 30, and Louisville week Dec. 6, changing the title to Cabaret Girls at Cincinnati for week of 13, as the old Trans-Atlantics had played all said towns. The show took the Trans-Atlantic title from that town on. It is entirely new from start to finish, featuring Harry Fields, the Hebrew comedian. Jack Sutter considers this show as one of the best that has been on the added circuit this season. The show is owned by the Burlesque Producing Co.

"The Flying Dutchman" cast includes: Jack Witts, Chas. Lipson, Lee Hickman, Frank Hughes, Sam Winrow, Harry Brown, Casper Zarnes, M. Puglia, J. Harris, Ruby Gray, Pearl Reed, Norma Brown, Vivian Perry and Harry Fields.

The musical numbers include: "A Wonderful Time," "Maid from Madrid," "When the Grown Up Ladies Act Like Babies," "Yiddle On His Fiddle," "Mississippi Cabaret," "Tipperary," "I Want to Linger," "Chinatown," Standard Trio (Winrow, Hughes and Witt), "Oh, What a Beautiful Baby," Popular Parodies, by Harry Fields; "Tennessee," "Dancing the Blues Away," "If I Had Some One Like You At Home," "The Midnight Mooch."

The chorus: Misses Perry, Cromwell, Spears, Morton, Byrnes, Blair, Holmes, Stanley, Kelly and Nelson, Burnette, Baker, Mason, Baker, Hoffman, Grant, Halliday, Francis and Burt.

PAT WHITE JUBILEE NOTES.

Kathleen Marghetie, of Pat White's Big Jubilee company is back with the "show girls" after a serious sick spell.

James McInerny, the comic Dutch tenor of the company has lost his voice entirely, and the versatile straight man of the show, Marty Pudig, is furnishing the comedy for the troupe. He chipped into the show with a "rube" bit recently, and scored some real bit.

"Pat" is going to give his company a Christmas dinner.

"McGirk," "the mascot" dog of the troupe, has refused to sleep at the foot of Gladys Greening and Hazelle Montague's crib. Pat himself is to blame for "McGirk's" job. He wished the dog on the company about three or four weeks ago when he found him looking over the billing in front of the theatre en route. "Mc" got a sterilizing, fed up strong, and even got in on a group picture of the company. Now he's a thoroughbred Jubilee spaniel and refuses to sleep at the "foot" of any cots.

Red Feather is still on the sick list, but working steadily.

THE "ORIENTAL" DANCER.

These are the Golden Days for the "Muscle Agitators" in New York. At the Olympic, a show without a "cooch" number would be a curiosity, and even up as far as Forty-second Street to the Murray Hill, has the "little movement" made itself quietly but insistently observable. Whether it will travel in a Northwesterly direction and hit the other Columbia houses remains to be seen. At any rate, the classic in various guises seems to be in great demand.

THE RIGHT SPIRIT.

Johnnie Weber, principal comedian with Rose Sydell's Show, has joined the Actors' Fund as a life member, and paid his fifty. John says: "All burlesque people should join and help a good cause."

GOOD-BYE TO THE SLAPSTICK IN BURLESQUE.

BY WILLIAM ROCHE.

Burlesque is yielding to the uplift movement. Now that drama leagues, playgoing societies, and other bodies have started the cry of purifying the legitimate stage, burlesque has taken this purification and elevating process on its own account.

Of late the censors of burlesque have been extremely busy individuals. They have repeatedly put the ban on bare legs; they have trimmed the rough edges off from the rough jokes, and they have generally proved the human laundries through which burlesque has been given a thorough cleaning, until now it stands for just what it should—travesty and fun—instead of a questionable entertainment for questionable persons.

And all of this has brought about a wonderful change for burlesque. The audiences have been more representative of the amusement-loving public in general and the box-office receipts have been more satisfactory to the management.

But now burlesque aims even higher. It has taken it upon itself to do away with the slapstick the seltzer bottle and other old and wornout methods of obtaining laughs and has come to realize that the fun in burlesque must depend upon the wit of the lines the humor of the situations and the ability of the actor to put them over.

The book of a modern burlesque show must be a book and not a foolish series of absurd and funny situations hurriedly brought forth from some actor's memory, in which the slapstick, the seltzer bottle and other things of this sort played an important part. Audiences will no longer laugh at such humor no more than you or I care to utter loud guffaws when a joke is repeated to us for the twelfth time.

A recent study of the burlesque productions that have proved successes distinctly show that burlesque is becoming more legitimate every season. Why, only last week one producer had the courage to burlesque Gilbert and Sullivan's "The Mikado," and throughout the burlesque much of the wit, the lyrics and practically all of the music was retained from the original opera. It was highly appreciated—much more than the slapstick efforts of some of the low comedians who are still struggling to make fun by the slapstick-Seltzer bottle route.

The burlesque audience of to-day is totally unlike the burlesque audience of yesterday. And so the burlesque productions are rapidly changing to meet the requirements and the favor of these new audiences.

During the present season I have seen several of the older comedians, who in their day were looked upon as some of the most successful funmakers of which the burlesque stage could boast, come into the Chicago Columbia, and die a slow death. Their methods and material were a beautiful, but pathetic, border of crepe, and the audience refused to accept them. On the other hand, I have seen three or four of the younger generation of comedians—young men, who depend solely and only on brains and ability for their success—prove a genuine riot in every sense of the word.

I don't believe many of those interested in burlesque realize the tremendous change that has taken place in this form of amusement endeavor, but those who have not yet awakened to what is happening will do well to keep pace with the times, for the bell has tolled and the day of the old slapstick, seltzer bottle methods has passed. The audience of to-day has already sung the funeral march.

LIKE KELLEY, DIDN'T.

During the first part of a very clever show given by the Frolicsome Lambs at the Academy, Pittsburgh, last week, a well-worked up "scrap" between Kelley, Damsel and Williams, put the audience on edge, and held them in expectation of seeing the "real" thing. During the argument, Kelley makes the crack that he could lick the entire show, together with the stage crew, and up till Wednesday night all went well. But the Academy boys, headed by Art Snead, decided to have a little act of their own, so without tipping anyone off, appeared on the stage at the proper moment, and when Mike made the above-mentioned statement, they called his turn, and in short told him where to head in.

They finally decided to throw him out in the alley, and amid great applause, and much laughter, picked him up bodily, and carried him off the stage. The "hit" went great, and was greatly appreciated by Kelley, who was surprised to find himself surrounded by a supposedly crowd of angry stage boys. In the scramble he lost his shirt, but says it was worth the fun.

"DIAMOND" JACK COMES BACK.

With reference to the recent statement made in these columns, that the best dressed mechanic on the road was "Curley" McGowan, property man with the City Sports company, exception is taken to this by popular "Diamond" Jack Frees, of the Uncle Sam's Belles company.

Jack says he does not wish to appear conceited, but he has yet to find anyone who can pass him, and is willing to enter into competition in the display of up-to-date fashion. Just to top off his claim, he appeared at the Academy, Pittsburgh, each day last week in a different suit, hat to match, classy kicks and overcoats, to say nothing of "rocks," with each set of the scenery stuff.

To top it off he nearly "knocked the eyes out" of the Academy bunch on Saturday, when he appeared in tuxedo and high hat, and dared them to say a word.

GOOD WISHES FOR CHENET.

On the day George A. Chenet took the management of the Gayety, Detroit, a line of messenger boys was in front of the box office. For several hours there was a constant stream of them. Actual count, Chenet received just one hundred and twenty-two messages, all wishing him success in his new position.

A CIRCUS performer returning from South America recently, reported that he had played in a province where they had a new president every week. Just like some theatrical papers.

BURLESQUE ROUTES.

Columbia Wheel.

Al. Reeves Show (Irving Engle, mgr.)—Star, Cleveland, 21-26, Olympic, Cincinnati, 28-Jan. 2.
American Beauties (Lou Epstein, mgr.)—Empire, Phila., 21-26, Palace, Baltimore, 28-Jan. 2.
Behman Show (Jack Singer, mgr.)—Empire, Brooklyn, 21-26, lay off 28-Jan. 2, Providence 4-9.
Bon Tons (Frank McAleer, mgr.)—Casino, Phila., 21-26, Empire, Hoboken, 28-Jan. 2.
Big Jubilee (Maurice Jacobs, mgr.)—Columbia, Chicago, 21-26, Englewood, Chicago, 28-Jan. 2.
Ben Welch's Own Co. (Harry Shapiro, mgr.)—Gaiety, Detroit, 21-26, Gaiety, Toronto, 28-Jan. 2.
Beauty Parade (Ed. Schaefer, mgr.)—Empire, Toledo, 21-26, Chicago 28-Jan. 2.
Bowery Burlesquers (Bob Cohen, mgr.)—Englewood, Chicago, 21-26, Gaiety, Detroit, 28-Jan. 2.
Billy Watson's Big Show (Billy Watson, mgr.)—Empire, Newark, 21-26, Phila. 28-Jan. 2.
Carnation Beauties (Sam Robinson, mgr.)—Orpheum, Paterson, 21-26, Casino, Brooklyn, 28-Jan. 2.
College Girls (Max Spiegel, mgr.)—Casino, Boston, 21-26, Hartford and Albany 28-Jan. 2.
Dreamland Burlesquers (Bob Travers, mgr.)—Gayety, Milwaukee, 21-26, Chicago 28-Jan. 2.
Dave Marion's Own (Izzy Grodz, mgr.)—Bronx, New York, 21-26, lay off 28-Jan. 2, Empire, Newark, 4-9.
Follies of the Day (Jack McNamara, mgr.)—Gaiety, Toronto, 21-26, Gaiety, Buffalo, 28-Jan. 2.
Golden Crooks (James C. Fulton, mgr.)—Olympic, Cincinnati, 21-26, Toledo, O., 28-Jan. 2.
Gaiety Girls (Jacobs & Jermon, mgrs.)—Casino, Brooklyn, 21-26, Hurtig & Seamon's, New York, 28-Jan. 2.
Ginger Girls (E. W. Chipman, mgr.)—Hurtig & Seamon's 21-26, Phila. 28-Jan. 2.
Girls of the Gay White Way (Dave Gordon, mgr.)—Lay off 21-26, Westminster, Providence, 28-Jan. 2.
Globe Trotters (Wash Martin, mgr.) — Gaiety, Pittsburgh, 21-26, Cleveland 28-Jan. 2.
Gypsy Maids (Wm. V. Jennings mgr.)—Gaiety, Kansas City, 21-26, Gaiety, Omaha, 28-Jan. 2.
Girls of the Moulin Rouge (Hurtig & Seamon, mgrs.)—Gaiety, Buffalo, 21-26, Syracuse and Utica 28-Jan. 2.
Gay New Yorkers (Jake Goldenberg, mgr.)—Gaiety, Washington, 21-26, Gaiety, Pittsburg, 28-Jan. 2.
Girls from Happyland (Geo. H. Harris, mgr.)—Albany and Hartford 21-26, Casino, Boston, 28-Jan. 2.
Happy Widows (Fennessy & Herk, mgrs.)—Lay off 21-26, Minneapolis 28-Jan. 2.
Honeymoon Girls — Syracuse and Utica 21-26, Gayety, Montreal, 28-Jan. 2.
Hastings' Big Show (Harry Hastings, mgr.)—Gaiety, Montreal, 21-26, Albany and Hartford 28-Jan. 2.
Liberty Girls (Alex. D. Gorman, mgr.)—Gaiety, Omaha, 21-26, lay off 28-Jan. 2, Minneapolis 4-9.
Lovemakers (Sam Howe, mgr.)—Empire, Hoboken, 21-26, Empire, Brooklyn, 28-Jan. 2.
Million Dollar Dolls (Ira Miller, mgr.)—Columbia, New York, 21-26, Orpheum, Paterson, 28-Jan. 2.
Prize Winners (A. Pearson, mgr.)—Hartford and Albany 21-26, Bronx, New York, 28-Jan. 2.
Roseland Girls (Walter Greaves, mgr.)—Star, St. Paul, 21-26, Gaiety, Milwaukee 28-Jan. 2.
Rose Sydell's (Harry Thompson, mgr.)—Providence 21-26, Gaiety, Boston, 28-Jan. 2.
Rosey Posey Girls (P. S. Clark, mgr.)—Lay off 14-19, Gaiety, Minneapolis, 21-26.
Social Maids (J. J. Liebermann, mgr.)—Gaiety, Boston, 21-26, Columbia, New York, 28-Jan. 2.
Star and Garter (Frank Weisberg, mgr.)—Palace, Baltimore, 21-26, Gaiety, Washington, 28-Jan. 2.
Trocaderos (Frank S. Pierce, mgr.)—Lay off 21-26, Empire, Newark, 28-Jan. 2.
Winning Widows (Louis Gilbert, mgr.)—Princess, St. Louis, 21-26, Gaiety, Kansas City, 28-Jan 2.
Watson Sisters' Co. (Max Spiegel, mgr.)—Chicago 21-26, Princess, St. Louis, 28-Jan. 2.

Columbia Wheel—Added.

Auto Girls (Teddy Simonds, mgr.)—Garden, Buffalo, 21-26, Star, Toronto, 28-Jan. 2.
Broadway Girls (Bob Gordon, mgr.)—Standard, St. Louis, 21-26, Century, Kansas City, 28-Jan. 2.
Bohemians (Tom Miner, mgr.)—Olympic, New York, 21-26, Academy, Jersey City, 28-Jan. 2.
Big Review (Henry P. Dixon, mgr.)—Star, Toronto, 21-26, Savoy, Hamilton, 28-Jan. 2.
Beauty, Youth and Folly (Louis Stark, mgr.)—Academy, Norfolk, 21-26, Grand, Trenton, 31-Jan. 2.
Big Sensation (Morris Wainstock, mgr.)—Academy, Jersey City, 21-26, Perth Amboy, N. J., and Chester, Pa., 28-Jan 2.
Cabaret Girls (Jack Glines, mgr.)—Grand Opera House, Boston, 21-26, Worcester and Holyoke 28-Jan. 2.
City Belles—Lay off 21-26, Academy, Norfolk, 28-Jan. 2.
City Sports (R. E. Patton, mgr.)—Binghamton and Schenectady 21-26, Corinthian, Rochester, 28-Jan. 2.
Charming Widows—Gayety, Philadelphia, 21-26.
Cracker Jacks (Charles Falke, mgr.)—Savoy, Hamilton, 21-26, Cadillac, Detroit, Mich., 28-Jan. 2.
Cherry Blossoms (Maurice Jacobs, mgr.)—Nixon, Atlantic City, 21-26, Binghamton and Schenectady 28-Jan. 2.
Eva Mull's Show (Lew Talbot, mgr.)—Howard, Boston, 21-26, Grand, Boston, 28-Jan. 2.
Follies of Pleasure—Standard, Cincinnati, 21-26, Cleveland 28-Jan. 2.
Fay Foster Co. (Joe Oppenheimer, mgr.)—Haymarket, Chicago, 21-26, Standard, St. Louis, 28-Jan. 2.
French Models (Dick Geisler, mgr.)—Buckingham, Louisville, Ky., 21-26, Standard, Cincinnati, 28-Jan. 2.
Girls of the Follies (H. M. Strouse, mgr.)—Star, Bkln., 21-26, Phila. 28-Jan. 2.
Gay Widows (Louis J. Oberworth, mgr.)—Gayety, Brooklyn, 21-26, Grand, New Haven, 28-30, Park, Bridgeport, 31-Jan. 2.
Girls from Joyland (Sim Williams, mgr.)—Park, Bridgeport, Conn., 24-26, Waterbury and Springfield 28-Jan 2.
Garden of Girls (Louis Gerard, mgr.)—Gaiety, Baltimore, 21-26, Atlantic City 28-31.
Hello Paris (Wm. Roehm, mgr.)—Cadillac, Detroit, 21-26, Haymarket, Chicago, 28-Jan. 2.
High Life Girls (Frank Calder, mgr.)—Victoria, Pittsburgh, 21-26, Penn Circuit 28-Jan 2.
High Rollers—Century, Kansas City, 21-26, lay off 28-Jan. 2, Gaiety, Chicago, 4-9.
Heart Charmers (Dave Goudron, mgr.)—Lay off 21-26, Gaiety, Chicago, 28-Jan. 2.
Mischief Makers (F. W. Gerhardy, mgr.)—Murray Hill, New York, 21-26, Star, Bkln., 28-Jan. 2.
Monte Carlo Girls (T. Sullivan, mgr.)—Waterbury and Springfield, 21-26, Howard, Boston, 28-Jan. 2.
Orientals (Billy Watson, mgr.)—Perth Amboy and Chester 21-26, Gaiety, Baltimore, 28-Jan. 2.
Passing Review of 1914 (Joe Levitt, mgr.)—Worcester and Holyoke 21-26, Murray Hill, New York, 28-Jan. 2.
September Morning Glories—Gaiety, Chicago, 21-26, Columbia, Indianapolis, 28-Jan. 2.
Tango Girls (Chas. E. Taylor, mgr.)—Penn Circuit 21-26, Olympic, New York, 28-Jan. 2.
Tango Queens (E. B. Daley, mgr.)—Corinthian, Rochester, 21-26, Garden, Buffalo, 28-Jan. 2.
Taxi Girls (Jack Levy, mgr.)—Columbia, Indianapolis, 21-26, Buckingham, Louisville, 28-Jan. 2.
Transatlantics (Chas. Donoghue, mgr.)—Empire, Cleveland, 21-26, Victoria, Pittsburgh, 28-Jan. 2.
Tempters (Gus Kahn, mgr.)—Trocadero, Phila., 21-26.
Zallah's Own Show (John Eckhardt, mgr.)—Grand, Trenton, 21-26, Gayety, Bkln., 28-Jan. 2.

PENN CIRCUIT.

Beaver Falls, Pa.—Monday.
Greensburg, Pa.—Tuesday.
Cambria, Johnstown, Pa.—Wednesday.
Mishler, Altoona, Pa.—Thursday.
Majestic, York, Pa.—Friday.
Academy, Reading, Pa.—Saturday.

Barton Circuit.

Merry—Star, Scranton, 21-26.
Trip to Paris—Star, Scranton, 28-Jan. 2.
Uncle Sam's Belles—Odeon, Newark, 21-26.

THEY LIKE IT!

Ben W. Harris, musical director of the Casino, Brooklyn, writes us:

"DEAR CLIPPER: The pictures of the burlesque leaders in this week's issue of THE CLIPPER could not be better. The idea of THE CLIPPER in putting the pictures of the burlesque house leaders in its paper proves that it is the one paper of the profession that absolutely recognizes in a proper manner this form of amusement. All the pictures of the men are good.

"In 'The Leader,' 'B-Flat' has written a very nice article. He knows what's what, for the very thing that he mentions in his article about house leaders having to play the show in the absence of the company leader, fell to myself during the engagement of the Sam Howe Show at the Casino. The leader of the show, failed to show up the latter part of the week and your humble servant did his work as Sam Howe said 'like a regular leader.'"

IRWIN'S ONCE MORE!

Fred Irwin is in town. He may take back one of his franchises himself in the near future.

MIDNIGHT shows for New Year's eve are the presents that will be handed to some burlesquers.

JOE WEST goes with the Big Sensation.

TOYLAND VAUDEVILLE was put on as an orchestra entracte by Leader Ed. Mohrbach, at the Columbia, New York, Monday, last week. The mechanical toys were manipulated by Wm. Pecan. Although some of the stunts flopped, the dancing bear and the tight-rope walker went over, also the moving picture caricatures. The idea was all right.

FRANK WILLIAMSON had to retire again from the cast of the Ginger Girls, at Paterson, where he is again convalescing.

AS THE CLIPPER presses were whirling Tuesday night, the theatre party at the Casino, Brooklyn, and dinner and dance to follow at the Saengerbund Hall were in progress, and prospects promised a huge success for the occasion in honor of Mae Holden.

COLUMBUS, O., will have burlesque of the Columbia-Added type at the Empress, commencing next week, between Cincinnati and Cleveland.

SPENCER AND DE HAAFF, those clever hard-shoe dancers, with the Frolicsome Lambs, are making good with interest. Their specialty in the first part is cleverly extended and neat dressing gives the act a clean appearance.

KELLY, DAMSEL AND WILLIAMS are doing well in the Barton wheel with Uncle Sam's Belles. They have one or two other shows in preparation which, according to that little big agent, Jimmie Morris, are sure to bring home the bacon.

HARRY HEALY is arranging several theatre parties for Jessie Estabrook, who is now with Uncle Sam's Belles, in Newark, N. J.

MAE WILLS, with Follies of Pleasure Co., is doing one number with the show, and she gets writeups galore.

LOUIS DOLL joined the Sam Howe Company as musical director, taking the place of George Rodgate.

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Five Minutes Snappy Cross-Fire (Male and Female), 50c.
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RATING.

Book	Chorus	Scenery	Costumes
90	100	100	100

Numbers	Principals	Comedy
100	100	95

Sam Dody and Sam Lewis are at the head of this company, at the Colonial, New York, this week. As the two phoney detectives in search of the doll, they start in as two Dutchmen, change to two French waiters with a lot of *table d'hote* French, then to two Italians and to two Egyptians, all to no apparent purpose except to show the different characters, and for a few moments also appear in female disguise, in order to enter the Pasha's harem. They do a lot of funny things, but near the finish the fun lets up somewhat, and the numbers are the dominant features.

Eddie Nelson, who is one of the song experts with the troupe, had a part of various angles as the eccentric tramp with fetching methods, and with his "Come Back to the Carolina You Love," he made a big hit. He was a funny-looking, red-headed Pasha in the burlesque.

Talbot Kenny, the tenor straight and nimble dancer, made his work tell in every detail, and was a valuable asset in several of the numbers.

Frank Ward did a variation of eccentric dashes across the stage, and finished in full dress, getting several encores for his finger dance, in imitation of a song and dance team and of a pair of tango steppers.

The ladies are there all three ways, in Florence Belmont, Florence Talbot and May Mack. Miss Belmont, as Mlle. Mosells, sported a number of pretty gowns, and shone in a vocal way in several solos. She is a classy performer, of fine figure and pretty features. A number of floral offerings were handed her over the footlights. In blue tights, O. K.!

Miss Talbot, another striking figure and clever performer, was in evidence throughout the show in looks and action, and put over several of the strong number offerings. The red tights were filled to perfection.

Then little May Mack, fine figure, of the *petite* type, and with a world of dash and vigor, had everybody admiring her for her rule way, and her nifty style of stepping, in a variety of attire.

The chorus of eighteen was of the 100 per cent. class, and a chubby little end pony was there with the energy and smile from start to finish.

"Linger Longer," by Miss Talbot and Mr. Kenney, was the first hit, followed by Miss Belmont's "Looking for a Boy Like You;" Lewis and Dody's "My Wife's Gone to Europe," with a great laughing chorus; "Dancing the Blues Away," a good selection for Miss Mack and Mr. Ward; "Grown Up Ladies," by Miss Belmont and Dody and Lewis.

The Carolina song, by Mr. Nelson, went over great, and he and Miss Talbot followed it up with "I Can't Stop from Loving You Now," for several encores. "Moonlight" served well for Miss Mack and the chorus. Lewis and Dody had a funny French song; the "Tulip and Rose," by Miss Belmont and Miss Kenny, got her the bouquets all in a bunch, and the "Dancing Doll" song again had Miss Mack busy with Mr. Kenny. The "Smile" finale was O. K. The French waiters did a number of funny stunts in taking the orders. The second act opened with an Oriental ensamble by the girls.

Miss Belmont scored with "When You're a Long Way from Home," and was assisted in the encore effectively by Lewis and Dody. "The Abadaba Honeymoon" gave Miss Mack a chance to cut up with Mr. Kenny. Sam Dody did the "Look at the Hat" song, and with Mr. Dody sang the Isidore number in soldier make-up.

"The Rag Picker" number had Miss Talbot working well. Then Lewis and Dody did their medley of parodies, also a burlesque ventriloquial bit. The "Million Dollar Doll" number was done by Misses Mack and Talbot, and a fine operatic sextette, o *la Lucia*, concluded the exercises to good applause, as song by Misses Belmont, Mack, Talbot and Nelson, Kenny and Ward. A burlesque mind reading bit got some laughs.

The chorus: Mildred Doyle, Buddie La Mae, Bertha Knox, Rita Loraine, Lottie May, May Keone, Anna Hills, Beulah Kennedy, Stella Gibson, Harriet Murray, Bessie De Mar, Jacqueline Burke, Mae Carlin, Eveleen Rith, Florence Georges, Pearl Burns, Gladys Newell, Helen Patton.

The staff: Theatrical Operating Company, owners; Ira A. Miller, manager; Sid Rankin, business manager; Harold Nieman, musical director; Clyde Aderson, carpenter; Joe Regan, property man; Murray Simonds, electrician; La Bellett Parkette, wardrobe mistress. *Mill.*

BURLESQUE IN CHICAGO.

Columbia (Col. Wm. Roche, mgr.) — Pet White is offering good all round show. Cast includes: James McInerney, Marty Pudig, Tommie O'Neil, Carl Minch, Mikey Finn, Anna Grant, Lanier De Wolf and Red Feather, and a chorus of hard workers.

Star and Garter (Paul Roberts, mgr.)—Watson Sisters, with own company, are offering "West siders" good entertainment with "Morocco Bound." They "cleaned up" Sunday matinee. Fanny and Kittie Watson are hard workers. Others in cast are: Jack McGowan, Lew Williams, Ben Pierce, Fay Darling, Charles H. Hinton, A. Hillier and Mabel Mahlum. Chorus excellent.

Haymarket (Izzy Herk, mgr.)—Joe Oppenheimer's Fay Foster Company, featuring Harry Le Clair, is a pleasing show. "Cleopatra's Isle" is spicy and full of ginger. Olio: Boyd and Veola, Harry Le Clair, Fields and Allen. Cast includes: Mlle. Veola, Flo Gould, Martha Horton, Edward Boyd and Clare Gould.

PARTNER WANTED—Professional preferred, for big Feature Dramatic Act. Investment of $ 00 required. C. H. Gerrard, 5642 Race, Phila., Pa.

AT LIBERTY—On Account of Co. Closing. For engagement with reliable Managers only. THE ESPY'S—Margaret Espy—Soubrettes, Ingenues and Juveniles. Ht. 5-2, wt. 125, age 26. Chester Esp—Trombone B. & O. and capable to manage the business end with any show. Have had lots of experience in all lines. Ht. 5-9, age 32, wt 160. Wardrobe A1. Always sober and reliable, as we have been on the same Co. as long as three years at one time. Joint engagement only. Can join on wire. Write or wire. CHESTER ESPY, Newton, Ia.

WANTED AT ONCE
For Permanent Stock
Leading Man and Women, Comedian, People in All Lines, Scenic Artist that can play Parts. State lowest in first letter. Fred Seward and Al. C. Wilson, if at liberty, write. OSCAR MASON, Grand Theatre, Chicopee Falls, Mass.

WANTED—LEADER
PIANO PLAYER
For Road Stock Company
Address R. W. MARKS, St. Thomas, Ontario.

AT LIBERTY
HARRY DORRITY
Characters, Comedy, General Business, Specialties
260 California Ave., Pittsburgh, Pa.

"THE GAY WIDOWS."

Patti's Diving Girls are the added holiday feature at the Gayety, Brooklyn, this week. James E. Dailey, Bill Armstrong, J. G. Taylor, Marie Beaugarde, May Abbott, Eddie Lovett, Rose Alarcon and Five Alarcons are the principals. Country Store will be held Thursday evening.

EATS IN THE BRONX.

On Tuesday night, Dec. 22, fifty turkeys were given away during the Country Store at Miner's Bronx, New York. On Next Tuesday the "Dinner Basket" feature which was inaugurated on Thanksgiving by George Miner, will be repealed, and one hundred and fifty full sized dinners will be distributed.

BURLESQUE FOR NEW HAVEN.

Announcement has just been made that the Columbia Amusement Co., of New York, will do the booking for the Grand Opera House, New Haven, Conn., the first three days of each week, begining with "The Gay Widows" Dec. 28-30.

SID RANKIN put over a good one last week by flooding the financial district with advertising matter for the Million Dollar Dolls. Not alone was he satisfied with going after the bankers and other men of power, but on Saturday morning the "floor" of the Stock Exchange found blotters of the Million Dollar Dolls at every available place. It is said that this is the first time an advertisement of any theatre or company ever appeared on the 'change.

THE GIRL IN BLUE is the extra attraction at the Prospect, New York, this week.

THE TROCADEROS will fill in the last three days of this week at Pittsfield, Mass.

THE CITY BELLES are billed at the Nixon, Atlantic City, N. J., 21-24, with Mlle. Masie, dancing feature.

STOCK

TEXAS TALK.

ART GRANDI and wife, Ethel Snyder, and little son, Artie, have closed with the Harrison Theatre Co., to join his brother's show—the Grandi Stock Co., in Laredo, Tex.

W. J. LISTER closed his Chase-Lister Theatre Co., under canvas, at Cleburn, Tex., Dec. 5. It will be bigger and better than ever next season, eh, Billie? Mr. and Mrs. Lister expect to spend the Winter in and around Kansas City.

WE HEAR that Hank Crabill and several of the boys, lately with the Chase-Lister Co., intend going down to the coast on a hunting trip, pending the opening of the Chase-Lister attraction, early this Spring. Let's hear about it, boys. If this be true, woe unto the luckless game that meanders across said party, as they are all mighty nimrods of the Roosevelt variety.

CHARLIE JONES, main trombonist with the Chase-Lister Co., will spend his vacation at the Navy Yards, his home. Don't know where the Navy Yards are? Such ignorance. Dunlap, Ia., of course.

FRANK AND BESSIE NEVILLE have closed with E. Forest Taylor's Rotation Stock in Idaho, as their young son could not stand that strenuous life, but will go back should the Taylor people go into permanent stock, which is a strong possibility. They are planning on Twin Falls, Idaho, as a location. The stock company is very clever, and consists of Stanley Jonasson, Waltia Roberts, Frank Neville, A. J. Cole, E. Forest Tayloe, Lloyd Harwood, Ethel Tucker, Ada Daniels, Miss Peggy Norman and Verla Fordyce.

THE Harrison Theatre Co. closed its tent season of one hundred and thirty-seven weeks, under canvas, without a layoff, and will open Christmas matinee at Sherman, Tex., an opera house town, North, fully prepared to break the many house records they established in the better houses some four years ago, their last appearance in Northern territory. The band and orchestra, under the direction of Joseph Bullinger, will be featured.

CLAY REYNOLDS, for four years master of properties with the Harrison Theatre Co., has closed and gone to his home in McKinney, Tex.

GUY AND MATTIE McDONALD have severed their engagement of several years standing with the Harrison Theatre Co., owing to Guy, on account of urgent business, not being able to leave Texas this Winter.

BAIRD-WILSON NOTES.

Just a line to say that the Baird-Wilson Comedians have stored their outfit and are now playing houses, to good business. We opened our house season at the New Lyric, Brownwood, Tex., remained three weeks. Opened at Brady Dec. 14, to splendid opening, and played the week there, then go to San Angelo for Christmas week.

Mr. and Mrs. Bert Potter recently joined, Bert to lead orchestra and play tuba in band, Etta to do charnriers, Mrs. Stein having closed and gone to her home in St. Joseph, Mo., for a rest.

Some of our friends will be sorry to learn of the death of our little trouper pal, John Bull Burton, the clever little French bulldog, who always carried a pipe. He had many friends in the profession, and had played a number of dog parts

CHANGES NAME.

The Car-Rob Stock Co., formerly known as the North Stock Co., returned to Muskogee, Okla., Dec. 21, and began an indefinite engagement at the Hinton. The company is well liked there, having played Muskogee for the past three years. New faces appear in the cast in Frank Bond and Jack Connelly. High class royalty bills will be produced, under the personal direction of Frank Bond, opening with "Widow By Proxy." The roster: Ruth Robinson and Ralph Moody, leads; Marion Anderson, Marbelle Ralph, Kate Sheperd, Mary Johnson, Paul Charlton, Dick Elliott, Frank Carter, J. Jack Connelly, Will Hull, Frank Bond and Ben Roberts.

STOCK IN BROOKLYN.

The Central Theatre Co. has been organized to run stock at the Grand Opera House, Brooklyn. Noll Travers and Mary Hall will open Christmas Day, in the leads, with "Within the Law." A new drop curtain will be shown. Wm. Tiernan is the manager.

Other stock productions this week are: "The Chastity Ball," at the Gotham; "The Blindness of Virtue," at the Crescent.

JULIE HERNE IN STOCK.

Julie Herne, the daughter of the late James A. Herne, and a sister of Crystal Herne, joined the stock company at Keith's Bronx Theatre on Monday night, Dec. 21, in the capacity of leading woman.

WHERE IS CHAS. STODDARD?

Anyone knowing his whereabouts please communicate with this office. Something of interest to him.

FIEBER & SHEA CO. CLOSE.

The Feiber & Shea Stock Co. has closed its season, at the Grand, Akron, O.

W. B. CORNELL reports that the Cornell-Price Co., by some effective hustling, were able to save nearly all their effects from the Pottsville, Pa., Opera House fire.

KARL SIMPSON, who joined the Wanda Ludlow Players for stock at Fargo, Dak., sends Christmas greetings.

LIVINGSTONE STOCK CO. opened an indefinite engagement at the Hippodrome, in Peoria, Ill., Dec. 20. "Officer 666" was the initial production. The bill will be changed every Sunday, with ten performances a week. Blossom Baird is leading lady, Irving Dillon, leading man, Jay O. Collins, heavy man; Colletta Power, heavy woman; Hazel Wood, juvenile; Rose Watson, character woman; Maurice Jenkins, character man; Warren Hoffman, juvenile; George B. Tripp, light comedy; Ed. Reginer, utility, and Frank M. Livingstone, manager.

TOD'S TIPS

Do You Know That—

I WISH YOU ALL A *MERRY CHRISTMAS*—JUST LIKE LAST YEAR.

JOE HOLLENDER, a member of Billy Matthews' Bug Club, and one of the grandest little hustlers on *The North Side News*, is publicity man of the Elsmere, which inaugurated a straight vaudeville policy last Sunday night.

AL. WARREN AND EDITH GRAHAM broke in a new singing and talking sketch, "Snowbird Phil," "in one," in New York recently, and were the hit on a bill of sixteen acts. Mr. Warren's "dope fiend" characterization is a most clever bit of work, while Miss Graham's singing of a descriptive comedy song and capable delivery of her part, besides the showing of very handsome wardrobe, makes Warren and Graham a well teamed combination for vaudeville purposes.

EDYTHE GIBBONS, the popular prima donna, formerly with Sam Rice's Daffydils, is now singing the leading part with the Frolicsome Lambs with success.

CARRIE LILIE returned to New York after a week's tour out West, and Harlem now has Irwin David smiling all over its thoroughfares again.

CHARLOTTE STARBUCK, one of the mermaids who helped Annette Kellermann make "Neptune's Daughter" a gold mine, has an offer to appear in a big vaudeville act.

ALICE HANSON, "The Laugh Girl," had about a thousand dollars worth of special Xmas greeting cards made up—but then U. B. O. salaries for a thousand years couldn't buy enough cards for all of Alice's friends. (Gee, that's nice of you, Tod.)

PAULINE SAXON is showing between the acts at Keith's Bronx this week as a special attraction.

"MY DEAR TOD: Xmas Number of THE CLIPPER great. Gottahandit to you for your own display. Our 'ad' was immense. Hal Kiter, Billy Allen M. C. Co."

MAE WEST must have a real wonderful trunkful of gowns coming for Christmas, because she's only showing one, to open, on the Loew time.

ALMA HOWELL came very near framing a "single" recently when she and sister "Bunny" were hustled from their cots in a hotel about 3 A. M. by the alarm of "Fire!" up in a New England town recently.

BILLY MATTHEWS' next managerial berth is liable to be Elizabeth, N. J., where F. F. Proctor believes the box office of his house needs a little Matthews push behind it.

Charlie Inness Claims $20,000.

About a year ago Charlie Inness, of Inness and Ryan, had eye trouble enough to succumb to the treatment of a physician. He was under the doc's care for some time, but instead of improvement the orbs of Charlie took on a dark hue and bothered him more than ever.

Later aid from other specialists developed in the discovery that the discolorment was caused by the breaking of some tissue, and now Mr. Inness is suing Dr. Alexander Lavigne for $20,000 through his lawyers, O'Brien, Driscoll and Malvinsky.

Jim and Adelaide Hook Up.

James Dean Prondlove, musical director of Billy Allen's Musical Comedy Company, and a member of the B. P. O. Elks, has won his scrap against "all comers" who had scrambled for the hand of Adelaide Melnotte, the victory being consumeted at Bridgeton, N. J., last week, at the First Baptist Church, by the Rev. D. E. Lewis. Mrs. Charles W. Van Buskirk, of Trenton, acted as a "second" for both bride and groom.

After an evening performance the Allen company gave Mr. and Mrs. Prondlove an informal reception on the stage of the Criterion, in Bridgeton. The men of the company presented the proud-loved James with a complete set of Persian ivory, and the ladies of the show swept in with a huge, beautiful bouquet, the presentation speech being made by Business Manager Fred Carmelo. The groom "countered" with an appropriate response.

The bride is also a member of the profession, having been engaged in dramatic work with a permanent stock company at Fort Wayne, Ind.

The Ruthedna Clique.

From a recent Olean *Prattle:*

"The ladies' card club, formerly known as the '1914 Ladies,' was re-organized at the home of Mrs. M. E. White, at White's Glen (Olean, N. Y.), Tuesday afternoon. The club was re-named the 'Ruthedna,' in honor of Ruthe Edna, who recently closed a very successful season on the big time Western vaudeville circuits, and is spending the Winter with her parents, Mr. and Mrs. Wm. J. Voorhies, of South Union Street."

Ruth Hoyt Called Home.

Ruth Hoyt, who was in the "movies" for the past year as character woman of the Crystal Film Co., was suddenly called to her home in Provincetown, Mass., recently, owing to the illness of her mother.

WILL H. HALL, who is in his tenth week at the Majestic Theatre, South Bend, Ind., with the Lorraine Musical Comedy Co., writes: "We are doing an enormous business. Cast includes: Will H. Hall, manager and producer; Lora Lorraine, prima donna; Fred H. Stansfield and Eddie Wright, comedians; George Teats, Eddie Burns and Walter Barshaw, juveniles, and solo specialties. Chorus: Lottie Delmar, Babe Hudson, "Chick" Patterson, Ida Valdore, Jeannetta March, Nellie De Yoe and Billy Glynn."

THE Sarah Gibney Stock Co. opened 21, at Sarnia, Ont., Can.

F. P. HILLMAN writes us: "I regret to say that I will be unable to answer the correspondence my ad. brought me. Extending my best wishes and a Merry Xmas to the entire force, I am, yours truly, F. P. Hillman."

MACY HALL will open with the New Grand Opera House Stock Co., Brooklyn, Dec. 28, in "Within the Law."

AL. TRAHERN, who has resigned as manager of B. F. Keith's Bronx Theatre, last week, and has devoted his entire time to the organization of the great home-coming week for Kansas City actors who appeared at Convention Hall, Kansas City Dec. 22, for the benefit of the Kansas City Chapter of the Red Cross.

THE Grand Opera House, Brooklyn, N. Y., opens Christmas Day with "Within the Law." Mary Hall will be leading woman.

ROBERT JANETTE has succeeded Al. Trahern as manager of Keith's Bronx.

POLI'S, Hartford, Conn., will shortly install a dramatic stock.

NEW MANAGER AT POLI'S HOUSE.

Henry B. Menges has been appointed manager of Poli's Hyperion, New Haven, Conn. Mr. Menges has been connected with the Poli forces since 1904, when he was appointed musical director at Poli's Waterbury house. He has also been leader at Springfield, Mass.; Bijou, New Haven, and after Poli's new house was erected in New Haven he was leader there. He is big-hearted and conscientious, and always kind and courteous to all. He will make good, is the hope of THE CLIPPER.

NEXT WEEK'S BILLS

U. B. O. TIME.
Dec. 28-Jan. 2.

ATLANTA, GA.—FORSYTH: Sorretti & Antoinette—Rouch & McCurdy—John & Emma Ray—Spiegel & Jones—Cardinal's Animals.

BROOKLYN, N. Y.—ORPHEUM: Brandon Hurst & Co.—Clark & Verdi—Cheebert's Manchurians—Bert Fitzgibbon—Annette Kellermann—Fridowsky Troupe—Derkin's Dogs—Orr & De Costa—Gould & Ashlyn.

BROOKLYN, N. Y.—BUSHWICK: Sally Fields—Carus & Randall—Flanagan & Edwards—Frank Keenan & Co.—Jack Wilson & Co.—Rose Valera Sextette—Moore & Yates—Bert Erroll.

BROOKLYN, N. Y.—PROSPECT: "A Telephone Tangle"—Harry B. Lester—Geo. Felix & Barry Girls—Bickel & Watson—Adelaide Herman.

BUFFALO—SHEA'S: Trixie Friganza—Gardiner Trio—Roxy La Rocca—George N. Brown & Co.—Fisher & Green—Hawthorne & Inglis—Alpine Troupe—Milton Pollock & Co.

BALTIMORE—MARYLAND: Roches's Monkeys—Harry Breen — Comfort & King — Lohse & Sterling—Brunelle Girls & Stephens—Turelli—Bianche Ring & Co.

BOSTON—KEITH'S: Juliet—Great Howard—Hopkins Sisters—Lupita Perea—Henry Dixey—Lew Dockstader—Four Entertainers—"The Lawn Party"—Mario & Duffy—Crossman & Stewart.

BIRMINGHAM—ORPHEUM: Gordon & Rica—Ward Baker—"School Play Ground"—Trans-Atlantic Trio—Leonard & Russell—Eddie Howard—Ed. Vinton & Buster—Kramer & Morton.

CLEVELAND—KEITH'S: Arthur Prince—Nat Wills—Little Nap—Lee & Cranston—"The Green Beetle"—Claire Rochester—Bounding Pattersons—Coakley, Hanvey & Dunlevy.

COLUMBUS, O.—KEITH'S: Moran & Wiser—Dooley & Rugel—Bill Pruett—McDevitt, Kelly & Lucey—Sylvester Schaeffer.

CINCINNATI—KEITH'S: Mr. & Mrs. Jack McGreevey—The Kramers—Primrose Four—Toney & Norman—Alf. Holt—Ford & Hewitt—Pekin Mysteries.

CHARLESTON, S. C.—VICTORIA. First half: La Crandall—Chain & Templeton—Abou Hamid Arabs. Last half: Inness & Ryan—The Berrens.

DETROIT—TEMPLE: W. C. Fields—Britt Wood—Edwards' "Song Revue"—Jack Kennedy & Co.—McCloud & Carp—Harriet Burt—Ioleen Sisters.

ERIE, PA.—COLONIAL: Harry Beresford & Co.—Van Hovan — Nardini—Pederson Bros.—Cooper & Smith.

GRAND RAPIDS, MICH.—COLUMBIA: Wallace Weston & Co.—Marie Dorr—Six Berlin Madcaps—Eva Taylor Co.—Three Johns—Mack & Orth.

HARTFORD, CONN.—POLI'S: Brooks & Bowen—Baraban & Grohs.

INDIANAPOLIS—KEITH'S: Marx Bros. & Co.—Trevitt's Dogs—Herman Timberg—Flying Henrys—Joe Jackson—Jane Connelly & Co.

JACKSONVILLE, FLA.—ORPHEUM: Spiegel's Band—Albert Rouget & Partner—Jacob's Dogs—Mr. Quick—Howard & Symon—Annie Abbott.

LOUISVILLE—KEITH'S: Two Pucks—Vandinoff & Louie—Claude & Fannie Usher—Stuart Barnes—Ray Dooley Trio—The Brads—Nora Bayes—Mullen & Coogan.

LONDON—Moore & Jenkins.

MONTREAL—ORPHEUM: Baby Helen—Three Leightons—Okabe Japs—Connolly & Wenrich—La Hoen & Dupree—Hanlon Bros.—Flo Irwin & Co.

N. Y. CITY—HAMMERSTEIN'S: Chas. & Fannie Van—Grace De Mar—Flanagan & Edwards—Kajiyama—Laddie Cliff—Five Indians—"The Sacrifice"—Bixley & Fink—Helen Trix—Lambert & Ball—Burns & Fulton—Chas. Case.

N. Y. CITY—COLONIAL: The Cansinos—Hazel Cox—Ryan & Lee—Mrs. Leslie Carter.

N. Y. CITY—ALHAMBRA: Fannie Brice—Eddie Ross—Haveman's Animals—Clark & Hamilton—"Scenes from Grand Opera"—Fletcher & Fantelle—Frank Gregory Troupe.

N. Y. CITY—ROYAL: Ed. Morton—Chip & Marble—Lyons & Yosco—Rayno's Dogs—McMahon, Diamond & Chaplow—Franklin & Green—Roberta & Verera—Hazel Kirke Trio.

NORFOLK, VA.—COLONIAL. First half: Hanlon Bros.—Kelso Boys—Nonette. Second half: The Gleesons & Houlihan—Prince Charles.

OTTAWA, CAN.—DOMINION: Loretta Twins—Three Lyres—J. C. Nugent & Co.—Samoya—Frank Mullane.

PITTSBURGH—GRAND O. H.: "The Girl from Milwaukee"—Eddie Foy & Co.—The Langdons—Burton Holmes' Pictures.

PROVIDENCE—KEITH'S: Meykos Trio—Joe Cook—Moore & Young—Conroy & Le Maire—Howard & Syman—The Gaudsmidts—Five Annapolis Boys—Toby Claude & Co.

PHILADELPHIA—KEITH'S: Nellie V. Nichols—Hartman & Varady—"Lonesome Lassies"—Whiting & Burt—Shannon & Annis—Rice, Sully & Scott—Toyo Troupe—Ford & Truly—Robins.

ROCHESTER—TEMPLE: Mr. & Mrs. Gordon Wilde—Arnant Bros—Bagonghi Riding Act—Edward Marshall—Schooler & Dickinson—Stewart & Donahue—Le Roy Lytton & Co.—Bessie Clayton & Co.

RICHMOND, VA.—LYRIC. First half: Prince Charles. Last half: Hanlon Bros.—Kelso Boys—Nonette.

SYRACUSE—GRAND: John Conroy & Models—The Volunteers—Cameron Girls—Val Trainor—Lucille & "Cockie"—Twisto—La Toy Bros.

SCRANTON—POLI'S: Rosie Lloyd—Novelty Clintons—Ball & West—Chick Sale—Kimberly & Mohr.

SAVANAH, GA.—BIJOU. First half: Inness & Ryan—The Berrens. Last half: La Crandall—Chain & Templeton—Abou Hamid Arabs.

TOLEDO—KEITH'S: Frank Fogarty—Bruce Duffett & Co.—Grace Wilson—Max & Mabel Ford—Maxine Bros. & Bobby—Flying Martins.

TORONTO, CAN.—SHEA'S: Willie Bros.—Julia Curtis—Adelaide & Hughes—Misses Campbell—Dooley & Sales—Farrel-Taylor Trio—Sid Baxter—Australian Woodchoppers—Tom Lewis & Co.

TAMPA, FLA.—KEITH'S: Gilmore & Castle—Rosella & Rozella—Ed. & Minnie Foster—Mallia & Bart—Granto & Maude.

UNION HILL, N. J.—HUDSON: E. F. Hawley & Co.—Five Martells—"Society Buds"—La Graciosa—Mario MacFarland.

WASHINGTON—KEITH'S: Hymack—Doyle & Dixon—Mr. & Mrs. Carter De Haven—John & Winnie Hennings—Valerie Bergere & Co.—Fred & Adele Astair—Walter C. Kelly—Salon Singers.

WILMINGTON—KEITH'S: Irene & Bobby Smith.

ORPHEUM CIRCUIT.
Dec. 28-Jan. 2.

CHICAGO—PALACE: Houdini—Blossom Seeley—Miss Fleming & Sister—Bert Leslie & Co.—Bowers, Walters & Crooker—Marie Fenton—Leo Carillo—Kramer & Pattison—Edwin George.

CHICAGO—MAJESTIC: Alexander & Scott—Ethel Green—Marshall Montgomery—Homer Miles & Co.—Two Carletons—Muller & Stanley—Finn & Finn—Marcelle & Bell.

DENVER—ORPHEUM: Swor & Mack—Bert Merbett—Ann Tasker & Co.—Jack & Foris—Gertrude Hoffman & Co.

DES MOINES—ORPHEUM: "The Beauties"—Chief Caupolican—Bertish—Libby & Barton—Cleo Gascoigne—Cervo—Eadie & Ramsden.

DULUTH—ORPHEUM: Reisner & Gores—Harry Tsuda—Stan Stanley Trio—Merrill & Otto—Chas. Ahearn & Co.—Ismed.

KANSAS CITY, MO.—ORPHEUM: Hermine Shone & Co.—Kingston & Ebner—White & Jason—Rube Dickinson—Frank North & Co.—"Bride Shop"—Alco Trio.

LOS ANGELES, CAL.—ORPHEUM: Dorothy Toye—Genevieve Warner & Co.—Asahi Quintette—El Rey Sisters—"The Red Heads"—Chas. Howard & Co.—Trovato.

LINCOLN—ORPHEUM: Claude Golden—Meehan's Dogs—Eugene Trio—Morris Cronin & Co.—Jos. Jefferson & Co.—Miller & Vincent—Ward & Cullen.

MINNEAPOLIS—ORPHEUM: Six American Dancers—Alexander & Scott—Weston & Clare—Chas. Kellogg—Mijares—Fredrikn Slemons & Co.—Harry De Coe—The Grazers.

MEMPHIS—ORPHEUM: Hyams & McIntyre—Edwards' "Matinee Girls"—Clara Inge—Diamond & Brennan—Billy Swede Hall & Co.—Ryan & Tierney—Gormley & Caffery.

NEW ORLEANS—ORPHEUM: Frank Wilson—Weston & Leon—Waldemer, Young & Jacobs—Billy McDermott—Henrietta Crosman & Co.—Rooney & Bent—Kremolina & Darras Bros.

OMAHA—ORPHEUM: Martin Van Bergen—Mack & Walker—Claude Gillingwater & Co.—Ray Samuels—Preile's Dogs—Adair & Adair—Cross & Josephine.

OAKLAND, CAL.—ORPHEUM: Montgomery & Moore—Sebastian & Bentley—A Monkey Circus—Williams & Wolfus—Cantwell & Walker—Alfred Bergen—Barry & Wolford—Dainty English Trio.

PORTLAND, ORE.—ORPHEUM: Rebla—Mr. & Mrs. Jimmie Barry—Costa Troupe—Fred. V. Bowers—Charles F. Semon—Australian McLeans—Wallenstein & Freeby.

SIOUX CITY—ORPHEUM: Lockett & Waldron—Joe & Lew Cooper—Five Metzettis—Loughlin's Dogs—Ashley & Canfield—Kalmar & Brown—Cressy & Dayne.

SACRAMENTO, STOCKTON & SAN JOSE, CAL.—(Split week): Princess Rajah—Johnny Johnston & Co.—Spinette Quintette—Minnie Allen—Grover & Richards—Brown & Rochelle.

SALT LAKE CITY—ORPHEUM: Burnham & Irwin—Hunting & Francis—Hubert Dyer & Co.—Al. Rover & Sister—Will Oakland & Co.—Ben Deeley & Co.—John Geiger.

SAN FRANCISCO, CAL.—ORPHEUM: Alice Lloyd—Nine White Hussars—La France & Bruce—Pierre Pelletier & Co.—Billy B. Van & Co.—Imhoff, Conn & Coreene—Violinsky—De Haven & Nice.

ST. LOUIS—COLUMBIA: Grace La Rue—Natalie & Ferrari—Dolan & Lenharr—Willa Holt Wakefield—Marie & Billy Hart—Burkhart & White—Miller & Lyles.

ST. PAUL—ORPHEUM: Horelick Troupe—Wharry Lewis Quintette—Edwin Stevens & Co.—Haviland & Thornton—Hines & Fox—Ida Divinoff—Act Beautiful.

SEATTLE, WASH.—ORPHEUM: Eis & French—Lew Hawkins—Four Danubes—Anna Chandler—Eleanor Haber & Co.—Elsa Ruegger—McRae & Clegg.

WINNIPEG, CAN.—ORPHEUM: Chas. Grapewin & Co.—Newhouse, Snydee & Co.—Rae Eleanor Ball—Reynolds & Donegan—Brenner & Wheeler—Mr. & Mrs. Douglas Crane—Milt Collins.

PANTAGES' CIRCUIT.
Dec. 28-Jan. 2.

CALGARY, CAN.—PANTAGES': "Justice of the Peace"—Whitney's Operatic Dolls—Argo—Neins & Erwood—Cummins and Seaham.

EDMONTON, CAN.—PANTAGES': Golden Russian Troupe—Tong Wae Sketch—Bertie Fowler—Dunlap & Virdin—Gordon Bros.

LOS ANGELES, CAL.—PANTAGES': Staley-Birbeck Co.—Edgar Atchison Ely & Co.—Quinn & Mitchell—Joe Lanigan—Three Kratons.

OAKLAND, CAL.—PANTAGES' (Opens Sunday mat.): Maurice Samuels & Co.—Nadell & Kane—Oxford Trio—Dunlay & Merrill—Agnes Von Brachdt—Reed's Dogs.

PORTLAND, ORE.—PANTAGES': Imperial Opera Co.—Haley & Haley—Sherr & Herman—Four De Kocks—Sherbourne & Montgomery.

SPOKANE, WASH.—PANTAGES' (Opens Sunday mat.): Vivian Marshall & Water Lilies—Harry Girard & Co.—Hamilton & Barnes—Quinn Bros. & Marion—Hilliae.

SEATTLE, WASH.—PANTAGES': Taipen Chinese Troupe—Fred Duprez—Guy Woodward & Co.—Paine & Nesbitt—Guadaloupe.

SAN DIEGO, CAL.—PANTAGES': Clare, Rawson & Co.—Creole Orchestra—Arthur Whitlaw—McConnell & Niemeyer—Great Harrahs.

SAN FRANCISCO, Cal.—PANTAGES' (Opens Sunday mat.): Lottie Mayer & Diving Girls—"Strenuous Daisy"—Laurie Ordway—Davis & Walker—De Witt Young & Sister.

TACOMA, WASH—PANTAGES': Five De Luxe Girls—James J. Corbett—Skipper, Kennedy & Reeves—Transfield Sisters—Three Baltus Bros.

VANCOUVER, CAN.—PANTAGES': Jiu Jitsu Troupe—Wright & Lane—Danny Simmons—Ted & Uno Bradley—Jules Marceau & Co.

VICTORIA, CAN.—PANTAGES': Whirlwind Beauties—Cora Simpson & Co.—Remi & Ballengeri—O'Neal & Warmsley—Baker Troupe.

WINNIPEG, CAN.—PANTAGES': Lander Stevens Co.—Cheyenne Minstrels—Knapp & Cornalla—Leona Guerney—Gilmore & Raminoff—Orr Thomas Trio.

LOEW CIRCUIT.
(WESTERN).
Dec. 28-Jan. 2.

BILLINGS, MONT.—BABCOCK: Roy and Arthur—Ogden Quartette—Tower & Darrell—J. K. Emmett & Co.—Clark & Rose—Three Donalds.

BUTTE, MONT.—EMPRESS: Parise—Trevolle—Moore & Elliott—Bell Boy Trio—Gasch Sisters—Andrew Mack.

DENVER—EMPRESS: Ethel & Lucy Baker—Leighton & Robinson—Grace De Wintres—Ryan, Richfield & Co.—Harry Thomson—Cycling McNutts

KANSAS CITY, MO.—EMPRESS: Geo. & Lilly Garden—Bogart & Nelson—Hippodrome Four—Eugene Emmett & Co.—The Stantons—Wormwood's Animals—Rose Troupe.

LOS ANGELES, CAL.—EMPRESS: Golden & West—Sallie Stembler & Bro.—Holmes & Riley—Cameron, DeVitt & Co.—Wilson Bros.—Slayman Ali's Arabs.

MINNEAPOLIS—UNIQUE: David Kalikoa—Hartley & Pecan—Marshall P. Wilder—"Grey of Dawn"—Reckless Trio.

OGDEN, U.—ORPHEUM: Davis & Matthews—Hoyt & Wardell—McIntosh & Maids—Bernard & Harrington—Fred Hillebrand—Nichols, Nelson Troupe.

PORTLAND, ORE.—EMPRESS: Warner & Corbett—Nip & Tuck—"Bower of Melody"—Princeton & Yale—Melnotte Twins—Aerial La Valls.

SPOKANE, WASH.—ORPHEUM: Purcells Bros.—Holmes & Holliston—Joe Kelsey—LaVier—Brown & Jackson—"Love in a Sanitarium."

SEATTLE, WASH.—EMPRESS: Les Casados—Ward Sisters—El Cleve—James Grady & Co.—Sampson & Douglas—Russell's Minstrels.

ST. PAUL—EMPRESS: Juggling DeLisle—Stuart Black & Co.—Crawford & Broderick—"Ye Olde Time Halloween"—Tom Mahoney—Ergotti & Lilliputians.

SAN FRANCISCO, CAL.—EMPRESS: Dixon & Dixon—Mellor & De Paula—Chas. Leonard Fletcher—"Wife"—Nichols Sisters—Wanda.

SACRAMENTO, CAL.—EMPRESS: Amoros & Mulvey—Meredith & Snoozer—Pisano & Bingham—"Sidelights"—Cabaret Trio—Alvin & Kenny.

SALT LAKE CITY, U.—EMPRESS: Canaris & Cleo—Bill Robinson—Bobbe & Dale—Swengall—Haydn, Burton & Haydn—Black & White.

VANCOUVER, CAN.—LOEW'S: Joyce & West—Valentine Vox—Bush & Shapiro—"When It Strikes Home"—Sophie Tucker—Six Olivers.

NEW THEATRE FOR WILMINGTON.

Mrs. Lulu Jackson Baldt, owner of the Avenue Theatre, of Wilmington, Del., which was destroyed by fire Dec. 14, has awarded a contract to Architect Wallace E. Hance to complete plans as soon as possible for the erection of a new theatre, the new structure, erected at a cost of $60,000, to stand upon the site of the ruined one.

MELODY LANE.

BY JACK EDWARDS.

THE PROFESSIONAL COPY EVIL.

The fight against the professional copy grafter that THE CLIPPER has been waging for the past year or more is rapidly gaining ground.

We have called the attention of the publisher himself to the greatness of the evil, also the boys connected with the many publishing houses, and now solicit the aid of every vaudevillian.

We put it up to you, Mr. and Mrs. Vaudeville Performer, for your assistance in eliminating one of the biggest evils known in the music industry.

You want good songs; you want new ones; then do your share in driving out this pest.

A professional copy is issued as a courtesy to professional artists, and is not intended for use by others. At the low prices at which music is retailed, the general public is willing to pay for their copies. No publisher can continue business with profit if professionals co indiscriminately distribute professional copies to their friends and relatives.

We ask all fair-minded professionals to help us maintain this policy for the benefit of the publisher, who invests time and money to keep the singer supplied with up-to-date songs without charge.

You can do a lot towards stopping this wholesale distributing of professional copies if you will act at once.

REMICK'S NEW SONGS FOR THE COMING SEASON.

The J. H. Remick Company, who have been one of the leaders in the music industry for the past ten years, have just announced their new songs for the coming year. In the list will be found every kind of a song suitable for every kind of a voice.

Mose Gumble, professional manager, who has been responsible for nearly all the "Remick Hits" during his connection with the firm, predicts that the coming year will be the banner of them all.

THEODORE MORSE JOINS WITMARK.

Theodore Morse, the well known song writer and composer of many hits, has joined the house of Witmark. Theodore's hits haven't been confined to any one class of song, and he is known as a prolific writer. His "Dear Old Girl" is known the world over, and such songs as "Blue Bell," "Down In Jungletown," "Good Night Nurse," "Uncle Joe," "Bobbin' Up and Down," etc., have had enormous sales. He has placed three new numbers with his publishers, "Somebody Came and Kissed Me" (lyric by D. A. Emmett), a novelty dirting song; "Spookville Chimes," a fox trot, featured this month by the Victor Talking Machine Co., and a new monkey oddity, with lyric by Arthur Fields, writer of "Aba Daba," entitled "Doodle-oodle Dee." Teddy will be glad to hear from and see his many friends at Witmark's, 144 West Thirty-seventh Street.

SENSATIONAL SONG OF SONGS.

A new song written the past week by Al. Plantadosi and Al. Bryan, entitled "I Didn't Raise My Boy to Be a Soldier," promises to be an overnight sensation. In only three days old, and already is the talk of the town. It was introduced by Ed. Morton at the Lincolnshamra Theatre last Sunday and it was a sensational hit, so much so that Mr. Morton had to respond to several more encores. The lyric by Al. Bryan is positively the best effort pa should live forever. The melody by Al. Plantadosi is one of his simple march tunes which only has to be heard once and you find yourself whistling it. The song was responsible for putting Jack Glogau, of the Feist staff, very much in the limelight. He introduced this song at fifteen of the leading theatres this past week, and stopped the show each time. As this is the first time that has sung alone on the stage, much credit must be given him in connection with the sudden popularity of the song. Don't fail to get this song. It will be an overnight sensation and deserves the title of "Sensational Song of Songs."

PETE WENDLING RECORD MAKING.

Pete Wendling, who is said to be Melody Lane's best piano expert, has been kept busy lately playing for music rolls. In a booklet just issued by the Rythmodik Music Roll Company, Pete's photo appears as a frontispiece, with the following caption: "Mr. Wendling's playing has delighted thousands of users of Rythmodik Records. Its splendid vigor and rhythm, coupled with the musicianship, has won for this favorite artist an enduring popularity.

KOCH MUSIC CO. GOSSIP.

Those clever entertainers, the Ulis brothers, who are at present topping an exceptionally strong cabaret bill at Fischscheer's, in the Bronx, are considering a flattering offer for vaudeville. These boys are strictly up-to-date in their selections, and seem to have the natural instinct for picking prospective hits. Their two biggest numbers just now are Galvin and Vincent's "The Minstrels On Parade" and "It's Nobody But You." Both of these numbers are published by George W. Koch, 1451 Broadway.

WILL ROSSITER'S "GOOD LUCK" SONG "TIPS."

The Dolce Sisters, who as usual, have been "cleaning up" all along the line, open next Monday, at the Hippodrome, N. Y. This is one of the best sister singing acts in vaudeville, and three better girls never lived. It's a "treat" to hear them sing "Just for To-night," "Down at the Barbecue" and "I'm a Long Way Away from Tipperary."

Sophie Tucker has been featuring "Just for To-night" for six months. Nuff said. When the greatest exponent of ragtime in show business keeps a song "in" for that length of time, what more can be added? "Why ain't no more"—Sufficiency!

Marie Boucher, at the Congress, now, is certainly the "original kid." When Marie gets up to do her "turn" even the waiters pay attention. She is also featuring "Down the Barbecue," "Dance That Dengoso With Me," "I'm a Long Way From Tipperary," "Lonesome for You" and four or five other Will Rossiter numbers now, but promises to put in a couple more next week. "More power to her."

THE BUSY DALY OFFICE.

Stanley Daly and Stanley, at Green's and Wilson's cabaret are found every evening featuring Daly's song successes, and the Garbage Gentlemen's Ball" is one of their biggest numbers.

George Driscoll, one of our boys in Boston, won the cup singing "At the Garbage Gentlemen's Ball," at the Globe Theatre, last Monday night. It was so popular that he sang the song being a riot.

Arthur Harris, singing "To-night's My Last Night Single," is a riot with this song wherever he sings it. He was one of the hits of the bill at the Academy of Music, last week.

The following Boston staff wishes their many friends in the profession a Merry Christmas and a Happy New Year: George Scanlon, Chas. Donovan, George Driscoll, Jack Sheridan, John Daly and Miss Hurley, and also the following New York staff: Harry Collins, Frank Davis, George Gray, Moe Bernstein, Jack McCloy, Freda Applebaum and May Marrom.

TEDDY MORSE'S MUSINGS.

Did you do your Christmas shopping early?

Twice a year they wake 'em up,
Just at the first frost.
"Your song was quite a fizzer, sir!"
They'll tell you, light and airy!

As my old friend, Caspar Nathan, would say, Irving Berlin has "bumped another one over" in his "Watch Your Step" show. So, in addition to removing the Lyceum from our esteemed President Wilson, draw up in full formation and salute the man who made the capital of Germany famous.

We had the extreme pleasure of "sitting" one regular fellow last week, F. J. A. Forster, of Chicago. "F. J." can write you as sweet an order, and with a kindlier eye, than any jobber we know.

GUSS LEAP has removed from Room 606, 145 West Forty-fifth Street, to 640 West One Hundred and Thirty-ninth Street. Yumping yiminy, what a yump!

Two popular comedy numbers:

Dec. 25, Roast Turkey "Trot."
Dec. 26, Turkey Hash "Medley."

"Ivowne Lawrence" may sound like a Norwegian sardine packer, or a Svensk wrestler, but you're wrong. Ivowne is a gentleman who is a credit to the colored race, a fine pianist, the writer of several songs, and one exceptional vocalist. Remember "If I Can January, and Can February, I Can March Straight On Through."

SOMEBODY ELSE'S got it! What will it be? What's it going to be about? Who shall do it? Where is the publisher? It's coming! It's on the way! Who's the bugaboo? It'll be the "bear" of the year! Here's hoping!

It's a wise publisher knows his own writers.

Words of delicious meaning: "Sign your name here."

AN ACT in the piano room is worth two in the theatre.

THE land of promise: Any music house.

WHEN knocking be careful of the dents you leave.

JOE GOODWIN'S NEW SONG.

By a peculiar coincidence, Joe Goodwin, who recently joined the writing staff of Shapiro-Bernstein & Co., has given to each publisher that he has been connected with a hit song in his first chance. Showing that time has not changed this routine, Joe sang over "in the Window of the House Upon the Hill" for Louis Bernstein, and Louis promptly pronounced it a hit song. The number will be ready for you soon, so get in line with a letter to the firm and a copy will be sent you. The chorus follows:

There's a light burning in the window
Of a little house upon a hill,
And the light will have
And a heart will yearn,
And it always will, till I return,
For there's only one mother,
I know she's waiting still,
And she'll always keep the light aburning
In the window of the house upon the hill.

BROADWAY'S NEW INSTRUMENTAL NUMBER.

Jimmy Monaco writes "You Made Me Love You" and several others nearly as prominent, and "The Pigeon Walk" is first endeavor in the instrumental line, should attain more popularity than any song he ever wrote.

Will Von Tilzer thinks so much of the number that he has engaged Herbert Walters, a boy who has made bits of several of this kind of material.

Dancing acts and leaders are all high in praise of it, and, with the new dance craze on, "Pigeon Walk" is likely to prove the season's best dance number.

WHAT BOB RUSSAK THINKS OF OUR CHRISTMAS NUMBERS.

Mr. JACK EDWARDS, Melody Lane, N. Y.

DEAR JACK: I just got through reading your Christmas number, and I want to congratulate you. I think that this is the best number that I have ever seen. It is not filled with jokes, but full of good timely stuff that appeals to the theatrical profession. I think you deserve all the success in the world for producing a number of this kind.

Hoping that the folks in the profession look at this number the same way that I do, and again congratulating you and your corn, I beg to remain, as ever, your friend,

BOB RUSSAK, Asst. Mgr.

BUCK AND DOWEY DODGE.

Mary Gray writes us that "Safety First" is a general clean-up for her at Great Northern Burlesque, Chicago.

Eddie Hill, of the Three Claney Twins, sends in fine reports on "Locomotor Roll."

Felix and Girard put over "Skylark Love" in the composer's home town, Kansas City, last week, to big applause.

Stowell and Scott say "Safety First" is one of the best ever.

Andy Lewis writes that our new novelty song, "Boo White," was an overnight hit for him. He also reports the Alpine Quartette, also with the Dreamland Burlesquers, are featuring "Skylark Love" and "Locomotor Roll" with great success.

Jimmie Hodges, with "A Night On a New York Roof Garden," is knocked them off their seats with "Safety First," and the famous true blue song, "Laddie."

The Three Mills scream by "Safety First."

Herbert and Richards also put over "Skylark Love" in the composer's home town, Kansas City, at the Empress last week.

Le Roy, McDonald, Mitchell, "A Night in Loveland" company, report big success on "Laddie," "Skylark Love" and "Locomotor Roll" in New Orleans.

Jack Reid writes that Zella Clayton is a big hit at the Grand Opera House Theatre Stock, St. Louis, singing "Safety First."

Smith and Fanchon, that inimitable Duo, are using every day, "Laddie," "Skylark Love," "Locomotor Roll" and "Safety First."

Carl Mason with Metropolitan Opera Quartette, sends in great reports on "Locomotor Roll."

The Three Keatons are knocked them off their seats with "Safety First," and the famous true blue song, "Laddie."

Hopkins and Mills rear by "Safety First."

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LEN SPENCER PASSES AWAY.

The music industry lost one of its most able supporters last week, in the death of Len Spencer, who was, perhaps, better known as one of the first men to produce the illustrated song singer. Mr. Spencer had been identified with the popularizing of music for almost a quarter of a century.

Len. Spencer's Lyceum was one of the most noted theatrical bureaus in New York, and it is said many of the present day vaudeville headliners had their first start with Len.

His memory will long linger in the minds of his thousands of friends. A full account of his death appears in this issue in the death column.

"DOODLE-OODLE DEE."

It's a "cool thing." It's downright nonsense: in fact, it's almost silly, but the dogzone thing has got 'em by the ears at Witmark's, and the funny thing you know you'll find it running through your head. Can you imagine a monkey sang to a chimpanzee, "Doodle-oodle De?" Well, he does, and he says it in such a way that it makes you smile and wonder why you let it with him. It's that new song by Theodore Morse and Arthur Fields, and it's as smooth as silk. We print the chorus here, but until you hear Teddy Morse's melody you won't fully appreciate it. Better drop in and see Teddy and Arthur and hear it right:

CHORUS.

All day long they'd sit and chatter,
"Doodle-oodle dee," "doodle-oodle dee,"
How her heart would pitter-patter,
"Doodle-oodle dee," "doodle-oodle dee."
"I'm the precious little monk that they all
Here's hoping!
I jumped upon the elephant's trunk a year ago, dear,
"Doodle-oodle dee," "doodle-oodle dee"
Mesne "Won't you marry me?"

HAPPY BIRTHDAY TO THREE TWO.

Happy Benway, of minstrel fame, has just placed two numbers with the Buckeye Music Company, "Alice and the Moon," a ballad, and "Louisiana, I'm Lonely," a rag.

NEW YORK'S FEATURE SONGS.

"When You Wore a Tulip and I Wore a Big Red Rose" ..... (LEO FEIST.)
"Tip Top Tipperary Mary" (SHAPIRO-BERNSTEIN Co.)
"When the Grown-up Ladies Act Like Babies" ..... (MAURICE ABRAHAMS Co.)
"When You're a Long, Long Way From Home" ..... (BROADWAY MUSIC Co.)
"Michigan" (WATERSON, BERLIN & SNYDER.)
"The Pick of the Parade" ..... (JOE MORRIS Co.)
"Ballin' the Jack" (JOS. W. STERN & Co.)
"Mississippi Cabaret" (J. H. REMICK & Co.)
"Here I Am". (HARRY VON TILZER Co.)
"Tennessee, I Hear You Calling Me" (EMPIRE MUSIC Co.)

JACK WELLS VACATIONING.

Although rather early for rest, Jack Wells, who recently gave the J. H. Remick Company "Hello Mr. Moon, I'm Mary," is spending several weeks in Canada. Jack promises to return with several hits?

LEWIS F. MUIR'S NEW IDEAS.

Following close to Fain's new "Father Time," "the music master of Melody Lane" last week released as cording an idea in originality as has been conceived in some time. You remember his "Hitchy Koo:" it isn't quite as original as that. Well, "The Dab-Dey" is another of this kind, only it is bound to far exceed in popularity.

"Do Ja Know" was a big hit that new find, Dick Howard.

A NEW LYRIC WRITER.

The following was sent to one of our leading publishers last week. As he has an Irish number, he asked me to publish the lyrics and let the composer have a chance to buy a hit. The writer's name on application.

I NEVER SEEN OR NEVER HEARD.

I never seen or never heard
Of old Erin being free,
They took away the old Irish schools and books,
Why didn't the King leave them alone.
For they'll know they'll get home Rule
If it takes years and years to go.
I never seen or never heard
Of the Titanic sunk in the Ocean,
With the people that left old Irland,
To go across to make a big fortune.
I like to see the boys and Girl of old Erin,
Wherever the shamrock is there cotes,
I never seen or never heard
Of old Erin being free.

WITMARK IN CHICAGO.

Gene Green is creating a riot this week at McVicker's Theatre, singing no less than eleven songs at every performance. One of his big hits is "To-morrow Morn," a Witmark publication.

Ollie Callaway, the Ragtime Girl, wen a beautiful diamond lavaliere singing two of during the past two years, is now in Chicago, and is using an almost exclusive Witmark repertoire, including "Roll Out Beautiful World," "Rivers of Love," "In the Garden of the Gods," "When Irish Eyes Are Smiling," "Who Knows" "Can't You Hear Me Calling, Caroline," "Mother Machree," etc.

Ben Welch is a big hit with "Mother Machree."

The Volunteers, a cracker jack quartette, who surprised all the vaudeville people with their singing act, have added "Can't You Hear Me Callin' Caroline," "Irish Eyes Are Smiling," "Roll On, Beautiful World, Roll On," "Garden of the Gods," "Sweet Kentucky Lady," etc.

Beatie Kaplan, Chicago's favorite prima donna, who has just finished a tour of the Jones, Linick & Schaefer houses, reports big success with "In the Garden of the Gods" and "Roll On, Beautiful World."

A MYSTERIOUS SOCIETY.

The past week has brought to light a mysterious order which has been organized by several of the prominent song writers, known as the I. B. S. W., Local No. 1. Nobody seems to know what they stand for, but the organizers promise that they will have a big membership, which will include all of the prominent writers of the music publishing business. More news will be heard of within the near future, so that our minds will be at ease. The dues and initiation fee are thirteen cents, and that entitles each member to a button with the mysterious letters, I. B. S. W.

BILLY FOSTER A BIG FAVORITE.

Billy Foster, one of the feature singers at the Parisian Restaurant, is making the hit of his career singing "Romanoff Caviar," a song that is destined to become quite popular. Billy has a fine singing voice and has back of him a personality that never fails to win his audience. He is one of the biggest favorites that ever sang at this popular resort.

JACK GLOGAU'S NEW SONGS.

Jack Glogau, of the House of Feist, whose name is known in his profession friends that he will have a collection of great songs for the year of 1915. The titles are: One, "She Was All That a Pal Ought to Be." A ballad on type of "My Gal Sal;" a song that will bear a good deal of marketing. Two, "Down Beside the Golden Gate," a fast rag song like "Cocoanut Dey;" a big novelty song for singing, duos, trios and quartettes. Three, "Why Not Sing Wearin' of the Green," a simple Irish march song with some very bright lyrics, which will be introduced by Blanche King in her vaudeville sketch, entitled "Oh Lady." Any act that sang "Long Way to Tipperary" will welcome this new song. Lastly, a ballad by Jack Glogau, "She Bade the Moon Good Night." Jack Glogau personally will receive inquiries.

ANNA KENT'S NEW NUMBER.

"Here I Am," the song Harry Von Tilzer recently acquired from Anna Kent, is going to be one of the first feature songs of the coming year. Harry thinks it is one of the best ideas he has had, and will spend much time in trying it out.

HEINZMAN WITH MAURICE ABRAHAMS.

Johnny Heinzman, one of Melody Lane's best set getters, joined the staff of the Maurice Abrahams Music Company last Monday. Johnny is one of the old school boys, and has the faculty of knowing how to land the performer and proved a valuable assistant to James Kendis.

GEARY SERIOUSLY ILL.

Tom Mayo Geary, of the Grand Rossiter Music Co., is seriously ill in New York, and confined to Dr. Fetchen's private sanitarium with bronchial pneumonia.

Mr. Geary was advised to rest following a severe attack of bronchitis, but insisted on going out to attend to business, and the more serious illness resulted. He is reported as having a very high temperature during the week.

JOE YOUNG'S LITTLE JOKE.

Joe Young, who thinks more of playing jokes than writing songs, sent me a good one on me several weeks ago when he called up Maurice Abrahams and, using my name, asked him if I could be insulted. Well, he he intended to publish a photo. It made me laugh, Joe, but I'm going to see if you are a good receiver.

GLOGAU A WINNER.

Jack Glogau, on Dec. 9, entered a song contest at the Murray Hill Theatre, New York, and for the first time in his career came in prize money. There were six songs including "The Yiddish Wedding," "The A. O. H.s" and a now Irish number. The prize was a beautiful gold knife, and Jack proved the winner.

GILBERT TALKS.

(YOUR WEEK PUBLICATIONS, ETC.)

Tho trouble with many an act is not of their lack of material, but more on account of their poor selection of routine. That is to say—they don't pay much attention to the placing of their songs. There is plenty of good songs on the market, if anything the scarcity of hits (from the publishers' standpoint) is due to the general depression in business, and not because of the poor songs.

When signed with the house of Stern I decided to get a "good" number of laugh, and I am almost "set" all I need, now, is a character and comedy song, and I can modestly say that my publishers will have an excellent collection of numbers

"Weep No More, My Lady" is of that march rag type that I have been identified with since "Hello, I'm Ragtime." The difference that the lyric is a semi-humorous one, with a little "kick" here and there instead of the usual sentimental "Weep" number belongs in either the opening or closing position in an act. It starts or leaves them good.

When Jimmy Monaco writes a melody you have to hum it before you can sing it properly, nice it at once. I really and truly believe Jimmy has extended his lyrics to the new number of "Maybe a Day—Maybe a Year." Bila a long foll want.

Double acts of the "Courtney Sisters" and "Parber Girls" type—not forgetting man and woman teams, can't "flop" with this number, it's sure made for them. Our arrangers have been busy all week making orchestrations of "Weep No More, My Lady," have sent it only out in lead sheet form. Mrs. Bud Fisher, Frank Crumit, Collins Pyle, Bert and Bud White, Rialto, and Freeman and Dunham, are only a few of the many who are rehearsing the new act with "Weep No More." Bud Fisher, our able Chicago manager, writes me that the three numbers are already in great demand in Chicago, and that after New York he starts for the Coast on a selling trip.

Can I make the Rialto? Well, I'm who while he is not in the employ of the firm, is still my boosin friend and booster, writes me glowing reports from that city.

Happy Harry Schwartz, who is permanently located in the Twin cities, St. Paul and Minneapolis, writes me my new numbers, especially "Weep No More, My Lady," have taken a hold in those towns.

Billy Board, from Montgomery, Leo Lewis, Billy Beard, from Montgomery, Leo Lewis, Billy Board, from Montgomery, Leo Lewis, are becoming nationally popular.

Chris Smith and Bert Kalmar, new hits, "Fifty-fifty" and "You Trot Ball" look like real successors to that phenomenal hit, "Hellin' the Jack"

Edna Williams certainly has a likely number in "Weep No More, My Lady." Her famous picture actress has designated this song as her favorite one.

Well, I have reports for anything, and we all know it good, I certainly am grateful to my efficient, able staff, and to the many performers who have rallied to my support. I herewith extend my best wishes for the new year to them, to the staff of THE CLIPPER, to their many many readers, in fact to the world in general, because I have no enemies—as far as I am concerned. *See you next week.*

WHILE THEY ARE CHANGING THE MAP OF EUROPE.

If there isn't a thing old Santa could bring,
That could make you feel happy then
What!
You ought to be glad for the schooling you've
Just think of the hist'ry you've missed!!
PARL CARROLL.

BERNSTEIN'S HARMONIOUS FOUR.

Seldom has a quartette created so much talk in New York as has Bob Harding, Vinred Skals, Billy Irarr and Jim Carty. They call themselves the Harmonious Four, and have been boosting "Tip Top Tipperary Mary" for the Shapiro-Bernstein Company, singing from the boxes at the different Keith houses in New York. They have made such a good impression that the boys have received several good offers.

BERLIN STARTS ANOTHER.

Now that "Watch Your Step" has proven a success, Charles Dillingham, the impresario Irving Berlin to begin working on another on the same style. Although "Watch Your Step" is credited with being one of the greatest musical shows ever seen in New York, Berlin thinks his next endeavor will be better.

DALY AND ALLEN'S ORIGINAL IDEA.

Joe Daly and Thos. S. Allen, who recently put "Ragtime Dan" on the Boston market, have cleaned up in Boston with this unique idea. Mr. Daly intends to start on the new number in New York after the first of the year.

CHAS. K. HARRIS' PEACE WALTZ.

That Chas. K. Harris, "the ballad king," can compose other than ballads is demonstrated by his latest composition, entitled "Who Angels Weep," a peace waltz.

Although only some few weeks old, it has the idiosyncrasies of a big hit, and is already in leader in New York, and is rapidly gaining in favor throughout the country.

STILL THEY COME.

"XMAS AMUSEMENT."

"Weep no more, my lady," because I don't like to see "grown-up ladies act like babies," and you know it. "Maybe a day, maybe a year" before the "whole United States" will sit up and take notice of the true and homeating story expressed in my lyric!

But it is bound to get it sooner or later and they positively "can't get away from it" as long as there remains "in the land of my best girl" and continue to "follow them around" to "play in the game of love," or while the "rivers of love" flow on to "the beautiful sea."

I know "dear old girl" that you will be anxiously waiting "a long, long way from home" "on the shores of Italy," but cheer "poor Juliet" and just remember, until dil Romeo say to Juliet" when "they ni had a finger in the pie?"

"Sweetheart of mine" you know "I've any one idea about the girls," so "just for tonight" "I'm going to let the whole world know I love you," and "when the Angelus is ringing" "in a hundred years from now" if "you're here and I'm here" "in the heart of the city that has no heart," "I meet you" "just around the corner from Broadway" and we'll go sailing "way down on Tampa Bay" on our "Alma Mia honeymoon."

Then "when they start the Victrola" I'll stop to "furnish a home for two" "in the town where you and I were born," and we'll live "in the palace of dreams".

"Dear" "Pride of my heart" "I love the ladies," and I know "there's a girl in the heart of Maryland" "I'm insulted on my red, red, red" "the whole town's wise to her," so she wouldn't do for me.

Then, besides, "I always "dancing around" and "billin' the Jack" and she'd just keep on busy "dancing the blues away." But "little girl of my dreams" "you're more than the world to me!" and "if I had a million like you at home" "I would be to go out" "no more," so "roll on, beautiful world, roll on."

OUT OF TOWN NEWS

Buffalo, N. Y.—Star (F. G. Cornell, mgr.) Julian Eltinge, in "The Fascinating Widow" (11, 26); Mrs. Patrick Campbell New Year's week.

Teck (Shea's) Vaudeville, "Kitchen and Pythias" (pictures) 21-26, "The Story of the Rosary" next week.

MAJESTIC (J. Langhlin, mgr.) — "Damaged Goods" Christmas week, to be followed by "Peggy" next week.

GAYETY (J. M. Ward, mgr.)—Girls of the Moulin Rouge (11, 26); "Follies of the Day" next week.

GARDEN (W. F. Graham, mgr.)—Auto Girls week 21, Tango Girls next week.

HURTIG'S (M. Shea, mgr.) — Bill week of 21: Willie Brothers, Adelaide and J. J. Hughes and Sales, Tom Lewis and company, Jackson and McGreve, The Misses Campbell, Julia Curtis, and Sid Baxter.

OLYMPIC (Chas. Dessinger, mgr.)—Bill week of 21: Lillian Boettner and company, Geo. Brosse and De Rita, and O'Rourke and Atkinson.

LYRIC—"The Girl and The Trial Wedding" week of 21, followed by "The Two Orphans."

CINEROSCOPE (Chas. M. Marcus, mgr.)—Photoplays.

FRONTIER.—Photoplay featured.

Syracuse, N. Y.—Grand (Frederick Gage, mgr.) Howard Musical Girlie Revue, 23, William Morris, "Mrs. Temple's Telegram," 26, 28.

WIETING (Frank P. Wieting, mgr.)—Marie Dressler, in "A Mix Up," 21, 22; "The Things That Count" 23, 24.

HARTABLE (Stephen Hartable, mgr.)—Innocent Girls 21-26, "Uncle Tom's Cabin" 28, 29.

GRAND (Myron J. Keiett, mgr.)—Bill for week of 21: Nat Wills, Fred Ardath, Porter and Sullivan, Bostis and Murphy, Diamond and Virginia, Ward and Pryor, Ward and Fields, Claire Rochester, Milton Pollock and company, and Gilbert and Hasson.

LYCEUM (Jobs J. Breslin, mgr.)—Bill 21-26: Mary Elica (baby elephant), Isleen Sisters, Frank Bush, Dooley and Sales, and Louise Mitchell.

Glens Falls, N. Y.—Empire (Joe Miller, mgr.) Vaudeville Dec. 21-26. "The photoplay, Romeo Spoilers," 28, 29. Howe's pictures 30.

WORLD'S MOTION and MAJESTIC, motion pictures only.

Enid, Okla.—American (W. Billings, mgr.) "Fighting Blood" Dec. 24, "The Call of the Dog Mathews" 28.

OPHEUM, MAJESTIC and ROYAL, pictures only.

WOHNSBLAND (L. J. Hackworth, mgr.)—Vaudeville and vaudeville.

WIENS' (H. Wiens, mgr.)—Pictures and vaudeville.

EDS DRAGHANS, business manager of "The Call of Dan Matthews," was here 14, arranging for his company, which shows at the American, Christmas Day.

McAlester, Okla.—Sunday (A. Bert Estes, mgr.) "Fighting Blood" Dec. 21, "Dan Matthews" 26.

YALE-MAJESTIC, STAR and LIBERTY, motion pictures only.

H. W. BOOTH, proprietor of the Yale-Majestic Theatre, was here from Muskogee, 14.

Elgin, Ill.—Grand (W. B. Newman, mgr.)—Moving pictures 20-26, "Ben Hur" 28-30.

TEMPLE, STAR and OMPHEUM, moving pictures only.

MANAGER C. P. ALDRICH has quite an elaborate program at the Coliseum Rink for Christmas week.

MAYME L. HOLLMAN gave a song recital at Congregational Church under the auspices of the Sodality Lyceum Bureau, 14, to packed house.

Atlanta, Ga.—Atlanta (George Gerge, mgr.) Percy Haswell, "Green Stockings," Dec. 20, 21.

FORSYTH (Keith's vaudeville) (I. L. Cardosa, mgr.)—Bill 21-26: Lillian Herlein, Burr Hope, "Velvet Playground," Herman Rose, Leonard and Russell, Spiegel and Jones, and La Crandall.

MILE. LA M. Jones, mgr.—Harlowe.

AMERICAN and HONITA, cabloid and motion pictures.

MONTGOMERY, GRAND, STRAND, VAUDETTE, ELITE, SAVOY, ALPHA and ALBHA, pictures only.

MOTION PICTURE DEPARTMENT

HARRY ENNIS, MOTION PICTURE EDITOR.

CURRENT FILM EVENTS.

BY LEN.

ORRIN JOHNSON,
A legitimate actor of note, who will be featured in the leading role of "Satan Sanderson," a forthcoming B. A. Rolfe Photoplays Co. film production.

ALCO HAS IMPOSING ARRAY OF STARS LINED UP FOR 1915.

A series of star releases that will bring the highest credit to the theatres fortunate enough to secure them is being made by the Alco Film Corporation, through its producing allies.

Orrin Johnson and Irene Warfield are among the many engagements made by B. A. Rolfe Photoplays, Inc., for the forthcoming season, while the Life Photo Film Corporation, another Alco manufacturer, has added to its list of prominent players and stars, Cathrine Countiss, William H. Tooker and Minnie Dupree.

Jane Cowl and Ethel Barrymore have been secured by the All Star Feature Corporation for further pictures, while Thomas Jefferson, Adelaide Thurston and Mme. Olga Petrova have signed contracts with Popular Plays and Players, Inc., for pictures as yet unannounced.

B. A. Rolfe, head of B. A. Rolfe Photoplays, Inc., announces the securing of Mrs. Fiske's famous dramatic vehicle, "The High Road."

Douglas Fairbanks and William Collier are also two Alco possibilities.

WM. FOX SELECTS EXCELLENT CAST FOR "THE GIRL I LEFT BEHIND ME."

William Fox has exercised excellent judgment in selecting the principal players to appear in a picturized version of "The Girl I Left Behind Me," rehearsals of which are now in progress at the Pathe studio.

In addition to Robert Edeson there will appear Claire Whitney, Walter Hitchcock, Irene Warfield, Stuart Holmes, Edna Pendleton, Arthur Clifton and Nonon Walsh. Even the "bits" will be portrayed by experienced screen players. In some of the big scenes the services of eight hundred people will be required.

The producing of the photoplay has been entrusted to Lloyd B. Carleton, conceded to be one of the best known and talented producers in the cinema field.

"MINA" FILMS MAKE THEIR INITIAL BOW—WILL BE RELEASED REGULARLY ON LICENSED PROGRAM.

The long heralded comedies known as MinA Films made their first appearance on the General Film program this week. The first release, "The Thrilling Adventures of Count Verace," was scheduled for Dec. 17. The picture was directed by Milton Fahrney, and has for its leading woman, Mlle. Valkyrine, the noted Danish film favorite, and is said to be the first American single reel subject to employ a great European star.

Few if any new ventures in the film industry have caused such a world of comment as MinA Films since the original announcement of their manufacturer was made last Summer.

The fact that they are now included in the General Film Company's program is generally accepted as a testimonial of unusual quality, and as the identity of the producer—one of the oldest "magnates" in the industry—and the names of the directors and actors and particulars of manufacture were made known, the reasons for the choice became clear.

It will be remembered that this new member of the licensed group was originally announced as "The Ace," which was soon withdrawn, and that the brand name was finally chosen by an open competition for a prize of $250.

Out of eleven hundred answers "MinA," the suggestion of the well known newspaper humorist and photoplaywright, Roy L. McCardell, was chosen. The component letters of MinA stand for Made in America, which furnishes the first application on record of the national slogan to motion pictures.

JESSE LASKY ENGAGES LOUIS MANN TO STAR IN "ELEVATING A HUSBAND."

Samuel Goldfish announces that an arrangement has been entered into between Louis Mann, the distinguished American comedian, and the Jesse L. Lasky Feature Play Company, by which Mr. Mann will make his first appearance in moving pictures, under the direction of Mr. Lasky. This contract calls for Mr. Mann to star in a screen version of "Elevating a Husband," the noted comedy success in which he appeared less than two years ago, under the management of Werba & Luescher.

"Elevating a Husband" was written by Clara Lipman (Mrs. Louis Mann) and Samuel Shipman. The piece was first produced at the Liberty Theatre and scored such a success that it was later transferred to the Criterion Theatre, where Mr. Mann and the production remained for the entire season.

In "Elevating a Husband" Mr. Mann plays the role of the proprietor of a string of five and ten cent stores who marries a music teacher more educated than himself. The plot depends upon the attempts of Letty (the music teacher) to educate her husband and teach him the ways of the polite world. The play has a distinct dramatic appeal in addition to its human aspects.

WORLD FILM EXCHANGES BUSY AS PROVERBIAL BEE-HIVES.

The Rex Theatre, Beloit, Wis., broke all its records for attendance when it played the Brady feature, Robert Warwick, in "The Man of the Hour," which it secured from the Chicago office of the World Film Corporation.

The Colonial Theatre, Erie, played to 7,200 people in two days, Dec. 2 and 3, the World Film Corporation release, Laura Sawyer, in "One of Millions."

The latest addition to the "Harry Weiss family of Shubert contracts" is the Alhambra Theatre, of Milwaukee, Wis., the most popular show house in the entire State. Additional scoops are Jones, Linick & Schaefer's Orpheum Theatre, Chicago, the biggest State Street house, and the Bijou Theatre, another downtown State Street house. Negotiations are on the way for supplying the Premier, a third State Street house, and the Star Theatre, on Madison Street, making four downtown houses.

The Chicago office of the World Film Corporation is so handicapped for room that the private office has been abandoned and is now used for store room. It is next to impossible to have anyone connected with the local office working at the same time as Manager Weiss remarks: "It's like a newlywed's two-room flat, where condensed milk is used to save space, and where the pet poodle is deprived of his tail to make more room."

The following were visitors in the Chicago office of the World Film Corporation during the week just ended: Owen McKivett, Bijou Theatre, Racine, Wis.; Fred Woodyatt, proprietor and manager Bio Theatre, Moline, Ill.; Mr. Burford, Aurora Theatre, Aurora, Ill.; W. Each, Princess Theatre, La Porte, Ind.; R. S. Hopper, Lyric and Alhambra, Freeport, Ill.; S. M. Cohodas, Grand Theatre, Oconto Falls, Wis.

W. R. Scates, division manager, World Film Corporation, spent the past week in New York and Boston on business and renewing old acquaintances.

GOOD FOR YOU, EDDIE—'TIS MORE BLESSED TO GIVE, ETC.

Edwin August, who is being featured in the Kinetophote Films, in reply as to how he intended spending Christmas, replied:

"I enjoy Christmas more than any other day of the year. I think everyone should do a deed of kindness on this day. Hence I am contemplating calling on a number of crippled children on Christmas Day in my machine and intend to take them to church with me. After services at church are over I will provide for the unfortunate kiddies a turkey dinner and a large Christmas tree, billed with appropriate gifts.

Later in the evening a number of my friends and myself will make a tour of the slums and distribute gifts to poor families."

"THE SEATS OF THE MIGHTY" BREAKS A RECORD IN CHICAGO.

For the first time in the history of the Orpheum Theatre, Chicago, the largest downtown moving picture house in the Windy City, a feature film has played two days. The rule up to the booking of "The Seats of the Mighty" has been not to give any feature more than a day. The demand to see this Colonial Motion Picture Corporation special was so great that Jones, Linick & Schaefer, the motion picture managers of Chicago, decided to break their rule, and they arranged, with Manager Harry Weiss, of the World Film Corporation office there, to play the feature for the following day.

THE MOVIES GETS THEM ALL IN TIME.

David Kline, a showman known to almost every theatrical manager in the country, is now connected with the Pittsburgh office of the World Film Corporation in the capacity of road man. He started on his first trip Tuesday. Mr. Kline has been in the show business for the past thirteen years, and says the "legitimate" has suffered of late years on account of the popularity of the pictures to such an extent that he decided to take up the latter—"where the money is now made."

He was advance agent for various Chas. E. Blaney shows for eight years, and was connected with Wallace's and Ringling's Circuses for several years. He was business manager for William H. Crane, one of Frohman's stars, three years, and acted as advance agent for Vivian Martin, in "Father and the Boys;" Vivian Prescott, in "Young Buffalo, King of the Wild West;" King Buggott, in "More To Be Pitied Than Scorned," and managed also the latter named star when he played juvenile lead in "Mrs. Wiggs of the Cabbage Patch."

ELEANOR WOODRUFF LEAVES PATHE.

Eleanor Woodruff, who has been starred in Pathe pictures for the past two years, last week terminated her engagement with that company. Miss Woodruff made her screen debut with the Pathe Company, going there from the Broadway production of "The Five Frankforters." For some time she was featured with Irving Cummings in a series of pictures that are said to have established a Pathe selling record. Her most recent screen appearance was in "The Ticket-of-Leave Man," a three-part Eclectic feature, released in November, and in which she played the lead.

Miss Woodruff announces that at present she has no plans for the future. "I am merely seeking a few weeks of good, old fashioned rest," she says. Back of that statement is the rather interesting story of the past two weeks, which have been packed with excitement for the screen star. Miss Woodruff is a member of the American Red Cross, and takes a prominent part in the society's work.

Two weeks ago she decided to join the Pathe hospital corps at the European battle front, and secured reservations and prepared to sail on the French liner *Rochambeau*.

The night before sailing time Miss Woodruff's mother became seriously ill, and when morning dawned, after a night divided between packing trunks and attending her parent, the physician advised Miss Woodruff to defer her trip. Of course, Miss Woodruff consented, but she declares: "I am going to get that vacation if I have to spend it in the picture theatre on the corner looking at war pictorials while I knit socks for the Belgians."

WORLD FILM ACTIVITIES ENCOMPASS ENTIRE COUNTRY.

Western District Manager Harry C. Drum, of the World Film Corporation, has put through several contracts on behalf of his company which insure the showing of World Film features in the best motion picture houses of the West.

Everyone who has crossed the Great Divide and has made a visit of more than an hour or two in any of the large cities on the Coast knows that the Tivoli Opera House, San Francisco, is the former home of the Metropolitan Grand Opera Company. It has been leased by the Turner & Dahnken Circuit, and is now the home of World Film features. The attractions play a full week and are advertised and billed in the same manner that traveling shows are.

In Los Angeles the magnificent Auditorium, which is operated by W. H. Clune, holds the privilege of showing World Film features first in Southern California. The Auditorium has always been the *premier* Auditorium has always been the premier house of entertainments in Southern California, and in securing it for motion pictures Mr. Clune has made of it one of the most successful motion picture propositions in the country. The Salt Lake American Theatre, where the World Film features are seen first in Utah, is one of the biggest and finest motion picture theatres in the United States, carrying a twenty-piece symphony orchestra, to which much space has been devoted in music journals.

The house seats 3,500, and is a credit to the Utah capital. In the Northern part of the Coast territory the finest house devoted to motion pictures is the Clemmer Theatre, of Seattle, Wash. That's where the World Film features are shown first in the far Northwestern part of the United States. In Denver, Colo., the Princess Theatre is the only house there that charges ten cents consistently for its features in competition with all the other Denver houses that feature a five cent admission. Located on Curtis Street, it is the most popular motion picture theatre in Denver.

In Los Angeles the space for the World Film office has had to be doubled, owing to the demands made for features for Southern California. In San Francisco new headquarters have been secured that insure additional space for the San Francisco office of the World Film Corporation.

It may be added that, in securing the signature of W. H. Clune for the World Film attractions to play at his Los Angeles Auditorium, Manager W. W. Drum, of that office, has the honor of having been the first man to secure Mr. Clune's signature to a contract. The same honor is attached to the signing of the Turner & Dahnken Circuit for their houses in the San Francisco district.

To adequately handle the increased business, C. L. Theuerkauf has been appointed assistant manager of the Los Angeles office, and D. Palmar, assistant manager of the Denver office.

"AMERICA" A BENEFIT FEATURE IN HUNTINGTON, IND.

The profits from the showing of the Hippodrome spectacle photoplay, "America," at the Huntington Theatre, Huntington, Ind., on Dec. 9, went direct to the Woman's Civic Improvement League of that city. Every member of that league sold tickets and the Huntington Theatre was filled to overflowing at the three performances given that day. Similar arrangements have been made in other cities in the country to use "America" as a feature for benefits.

WORLD FILM CORPORATION

William A. Brady Picture Plays, Inc., PRESENTS
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By the late Frank Norris.
With Gail Kane and Milton Sills.
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Direct from the Casino, New York,
The Dramatic Photoplay, in 7 acts.
"YOUR GIRL AND MINE"
In which such Broadway Favorites as Olive Wyndham, Katherine Kaelred and Sydney Booth are seen, in addition to Dr. Anna Howard Shaw.
Suffrage associations throughout the nation are selling tickets, and your audience is ready whenever you announce this feature.
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TIMELY PICTURE TOPICS.

BY HEX.

AL. LICHTMAN,

Well known film man, who has just been appointed executive head of the new Special Feature Department, which he has organized for the World Film Corporation.

Important multiple reel features, such as the great suffrage picture, "Your Girl and Mine," and "The Boy Scouts of America," will be exploited by Mr. Lichtman in an entirely new and original manner.

MARY PICKFORD DENIES RUMOR OF NEW CONNECTION — ISSUES AUTHORITATIVE STATEMENT THAT SHE WILL REMAIN WITH FAMOUS PLAYERS.

Mary Pickford, the world's most famous motion picture star, who has a greater universal following than any actress in theatrical history, and who, it has been generally rumored, contemplated leaving the Famous Players Film Co., in whose productions she has exclusively appeared for the past two years, has finally denied the truth of these reports, and authoritatively contradicts the supposition that she is entertaining any plans of severing her connection with the Famous Players.

Following is Miss Pickford's statement:

"I am very thankful for the numerous and flattering offers recently extended to me, but I sincerely believe that I cannot conscientiously consider any other course than to remain with the Famous Players Film Co. The high artistic standard of this company, and its constant efforts to elevate and dignify the motion picture, place it conspicuously in a position of being the most serious film producing company in the world.

"The plans the Famous Players has made for the future even transcend the importance and distinction of their past achievements, and I am certain that my continued association with this company will provide greater opportunities for distinctive film creations than could be offered by any other factor in the film world. I owe the public who have so splendidly supported and encouraged me throughout my entire career, careful consideration of this important point, and I feel that in extending my affiliation with the Famous Players I can best repay, in some small measure, the thoughtful regard that the public has so often demonstrated for the higher element of film offerings.

"I am grateful to Messrs. Adolph Zukor, Daniel Frohman and Edwin S. Porter, officers of the Famous Players Film Co., for all they have done for me toward the best selection and presentation of my plays, and I know they represent, in the highest degree, the spirit of advancement that permeates the art of the photoplay."

Mary Pickford began her phenomenal career as a film star several years ago, and throughout her entire association with the screen she has enjoyed an amazing degree of popularity. She is idolized by millions of people all over the civilized world, and is considered the greatest personal attraction in theatrical history. She began her connection with the Famous Players Film Co. two years ago, shortly after the inception of this concern. Previous to this she had been selected by David Belasco to create the role of Juliet, the blind little heroine of his famous production, "A Good Little Devil." When the Famous Players Film Co. arranged with David Belasco to reproduce "A Good Little Devil" in motion pictures with the entire original cast, "Little Mary" found herself in the unique position of a famous film star leaving the screen to attain a great stage triumph, and returning to motion pictures in the role which won her this distinction. After the completion of the film version of "A Good Little Devil," Mary Pickford was induced by the Famous Players to remain with them, in those productions she has appeared uninterruptedly throughout this entire period.

GENERAL MANAGER OF THE WORLD FILM CORPORATION MAKES THREE RESOLUTIONS FOR THE YEAR 1915.

I resolve that I shall not be contented until every exhibitor has been educated to realize that his future is absolutely secure when he runs a feature an entire week, but in no event should he show them less than three days.

I resolve that I will convince exhibitors that second runs are more valuable to them than first runs. This is a new idea and, like new ideas, it is apt to be scoffed at. I am willing to go on record that a year from now the idea will be universally applied.

I resolve that I shall not be satisfied until I have made the World Film Corporation the biggest and most progressive film organization in the world, and further, I shall not be content until I have raised the standard of the film business to the highest commercial plane possible.

ASHLEY AND OSTRICHE TOGETHER.

Arthur Ashley, the new Thanhouser-Mutual leading man, always has had the racing craze. When the bicycle was at the height of its popularity he tilted 'round the ring on the lightest and fastest machine used by any professional, describing his course in a blurred streak of grey and scarlet which resembled the Persian asp with his tail eternally in his mouth.

Ashley's first appearance in Thanhouser-Mutual films was in "The Speed King," in which he returned to his old dare-devil self as driver of an eighty horsepower racer. If he was wont to send his audience home with thrills running up and down their spine from his bicycle feats, his automobile antics will be sure to leave the gasping spectators more dead than alive.

Most of the scenes were taken at the famous Brighton Race Tracks, which adds to the interest. Another strong attraction of "The Speed King" is that Muriel Ostriche, youngest leading woman with Thanhouser, and one of the prettiest and most talented actresses on the screen, plays opposite Mr. Ashley.

LEWIS J. SELZNICK INTRODUCES COMMENDABLE INNOVATION—WORLD FILM INAUGURATES PROFIT-SHARING PLAN.

Lewis J. Selznick, vice president and general manager of the World Film Corporation, 130 West Forty-sixth Street, has inaugurated a profit-sharing plan, whereby all the employees of the company may benefit. Mr. Selznick is the first man in the amusement business to introduce the idea. Before entering the motion picture field Mr. Selznick had experience of the value of profit-sharing plans for promoting the success of a business and the interests of employers and employees.

It has always been his aim to work out a plan whereby those who helped to build a business could share in the profits of it.

The World Film Corporation has branches in all the large cities in the United States, and is in process of opening other branches, wherever there is a call for them. This means, almost literally, *everywhere*, because the operations of the World Film Corporation, as its name implies, are world wide.

The World Film Corporation already has thousands of people working for it. Mr. Selznick's plan gives all employees in all the branches, from the humblest messenger boy up to the most responsible executive and managerial positions, an opportunity of sharing in the profits.

MARGUERITE CLARK, IN PRODUCTION OF "THE PRETTY LITTLE SISTER OF JOSE," AT FAMOUS PLAYERS PACIFIC COAST STUDIOS.

Marguerite Clark, the bewitching little star who recently made her first triumphant appearance in motion pictures in the Famous Players production of "Wildflower," succeeded by "The Crucible," through which she sprang into instant and national prominence as an important screen acquisition, is now at the Pacific Coast studios of the Famous Players, appearing in a film adaptation of Frances Hodgson Burnett's beautiful novel and play, "The Pretty Little Sister of Jose," the former famous starring vehicle of Maude Adams. Miss Clark will play the title role of Jose's sister, little Pepita, the tiny, exquisite Spanish girl of a thousand moods and whims, who has vowed never to lose her heart, but who, when finally conquered by the handsome Sebastiano, loves truly and devotedly, ready to give her life for his, ready to die when she thinks him dying, and gladly ready to live again when the good saints to whom she prays give her back his life.

With her fascinating dark beauty and charming grace of form and motion, Miss Clark is peculiarly adapted to the role of the dainty little dark-eyed belle of old Spain. The scenic environment of California lends itself faithfully to the atmosphere of the story, and its rapidly changing development, with its wealth of color and romance, should result in a thoroughly unusual and picturesque photoplay.

The Famous Players Film Co. has engaged Fred Perry, leading man in the current success, "On Trial," and who created the role of Redwood, the detective, in the original production of "Jim, the Penman," to portray that part in the film adaptation of this subject, which will shortly be presented with John Mason in the stellar role.

FUNERAL OF ARTHUR ROUSSEL—FORMER VICE PRESIDENT OF PATHE DIED ON DEC. 14. WAS AN AUTHORITY IN FILM MANUFACTURE.

Arthur Roussel, former vice president of Pathe Freres, and a leading authority on all technical matters pertaining to film manufacture, died at his home in West New York, N. J., after a long illness. The funeral was held at his home, on Dec. 16, many prominent men being present, among them being Charles Pathe and Louis Gasnier, of Pathe Freres.

Mr. Roussel was only thirty-four years old at the time of his death, but in experience in the film business he was equalled by few. Starting in with Pathe, in France, while only a boy, he had seen the development of the motion picture from the very start. In 1910 he was sent to the United States and placed in charge of the Pathe factory, at Bound Brook, N. J. After some eighteen months he was transferred to the studio in Jersey City, and about a year ago, when the Eclectic Film Co. was formed, was placed at the head of that business. Early this year, when Mr. Berst resigned his position as vice president of the Pathe American Company, Mr. Roussel was honored with the office, holding it until his resignation this Fall, because of illness.

Mr. Roussel was an expert photographer, and knew film manufacture as do few men. His kindly cheerful nature made him genuinely popular with all who came in contact with him. He leaves a widow and infant son.

PHOTOPLAYERS CLUB TO GIVE NOVEL ENTERTAINMENT.

The Photoplayers Club, of Los Angeles, is making active preparations for their annual ball, to be held in February. The dance will be preceded by a minstrel entertainment, with the prominent photoplayers dressed in the costumes that the public know them best in.

JANE COWL APPEARS IN "THE GARDEN OF LIES"—PICTURE RELEASED ON ALCO PROGRAM.

Justus Miles Forman's international story of love and fighting, "The Garden of Lies," in which Jane Cowl, the famous dramatic star, makes her screen debut, is to be the New Year's release of the Alco Film Corporation. All of the exteriors and many of the interiors were filmed in St. Augustine, Fla., where the All Star Feature party of players and directors found just the proper settings for this sentimental melodrama. The old structures which date back to the Spanish occupation of Florida were used for many of the interiors and exteriors. One fine old Southern mansion was wired and equipped, and two reels of interiors were made therein.

Miss Cowl was greatly interested in the fights which punctuate the piece regularly. The biggest of these takes place within a ruined castle, where Princess Eleanor (Miss Cowl) has been kept a prisoner. There is a battle for her possession, in which adherents of three political factions take part. The fight ends in victory for true love and the death of several men.

"THE FIGHT" TO BE PICTURIZED—MARGARET WYCHERLY AND JOHN E. KELLERD PROMINENT IN AN ALL STAR CAST ENGAGED BY GEO. LEDERER.

Without ostentation the George W. Lederer Stage Filmotions Company, a $500,000 New York State corporation, has come into existence, and has completed its first picture, Bayard Veiller's Hudson Theatre success, "The Fight," and which is said to contain many innovations. It was personally staged by George W. Lederer, who adopted for the picturization of this stirring drama, the ideas of the legitimate stage. The play was picturized by Herbert Hall Winslow, and is in five acts, Mr. Lederer insisting that each part be termed an act just the same as a spoken play. E. J. Schulter, for many years technical director of the Biograph Company, was the art director, and the photographer was Robert A. Olsson, who was the art photographer of the London Kinemacolor Company, and who also was court photographer for the Kings of Norway and Sweden, accompanying the former on his Arctic expedition.

One of the innovations was to give each of the actors a copy of his or her part and they familiarized themselves with what was expected of them just as they would for a spoken play. Then they were rehearsed in their parts before they were permitted to face the camera. Each also received lines so that they spoke their lines and carrying the story of the play so that it is not necessary to show a map of the story to permit the spectator to know what he is seeing.

FLO LA BADIE IS STARRED IN NEW PLAYS.

Florence La Badie is with us again. In Thanhouser's "Craft versus Love," to be released in the Mutual program on Jan. 10, the star of "The Million Dollar Mystery" appears to advantage as the originator of a clever bit of detective work. Because her fiance fails to keep an engagement, Florence goes to the office, that of a wily old business man, where her lover was seen last, and scares the stenographer there into a confession.

Taking the girl's place, she learns that the "boss" and another man have taken her sweetheart away with them. Ordinarily crafty and ill-tempered, the old fellow, when he returns to his office, falls in love with his new stenographer and lays a trap to get her. But in the safe she finds a letter which proves that the man she loves is a prisoner in an asylum, and, single-handed, she affects a daring rescue.

In response to earnest demands from the moving picture fans, Miss La Badie is to play the lead in such forthcoming Thanhouser-Mutual productions as "Under False Colors," "The Smuggled Diamond" and "The Finger Prints of Fate."

Margaret Wycherly, who was featured in the Hudson Theatre production, plays the lead in the picture play. John E. Kellerd, who held forth for an entire season in 'Hamlet,' at the Garden Theatre, last year, also has a leading part. Others who have prominent parts are: Katharine La Salle, "Tim" Cronin, Charles Strowridge, who is the leading juvenile of the "Daddy Long Legs" company; Edna Hibbard, a well known ingenue; Sonea Masseli, a prominent Russian actress; Albert Gran, a Norwegian actor; Wilbur Hudson, Ernest Carr and Harry Brand.

The picture will be released about the first of the year, and hereafter a feature will be produced each month, in addition to a serial story founded on one of Mr. Lederer's celebrated Casino Theatre revues.

BISHOP, PESSERS & LORIMORE GET FOREIGN RIGHTS FOR LIFE PHOTO PRODUCTIONS.

Bishop, Pessers & Lorimore have secured the exclusive rights of all the releases of the Life Photo Film Co. for Great Britain and her colonies other than Australia and Canada. This is one of the many excellent programs that Mr. Pessers expects to close before sailing for Europe, on Dec. 30.

ROY E. AITKEN ON THE EUROPEAN SITUATION.

Roy E. Aitken, managing director of the Western Import Company, which handles the output of several American film manufacturers, the Reliance, Majestic and New York Motion Picture Corporation, in England, returned Saturday on the *Lapland*, having sailed from London on Dec. 2. Asked about the latest conditions in London, Mr. Aitken said:

"Strange to say, the film business has not suffered. It is really bigger than it was before the war. The theatrical business is virtually dead, social life is at a standstill, and the atmosphere of the clubs is even more subdued than that of the usual London club, but the motion picture shows go right on, showing what a hold the movies have in England. We are disposing of about 18,000 feet a week.

"When the war started our Berlin manager wired us that business would be all right as soon as the Germans got into Paris. The Paris houses have just opened and Berlin is open, but we cannot get any film to them.

"So far as the film business is concerned, as there are none imported from the Continent to England and none to America, this should work direct advantage to the American manufacturer, and if the war continues, should also create a new market for American film in South America, which has been supplied largely by European manufacturers. In England, however, this advantage to American manufacturers is being somewhat offset by the fact that fully one-third of the programs are war pictures. Such comedies, however, as the Keystones are in great demand, as they supply the needed laughs to overcome the horrors of war.

"There was a great fear of a German invasion in England, especially by Zeppelins, but I think that fear is rapidly dying out. When I left, however, they were digging trenches around the Eastern coast.

"I have two or three young pals who enlisted, and I heard from one of them the other day, saying that he had not changed his clothes for sixteen days, but had been lying in the trenches flat on his stomach, gazing over the North Sea through a glass for approaching Germans.

"This war will be the making of many a young Englishman. They are becoming dilettantes.

The older men, too, are waking up. For instance, the manager of my London office, a married man of at least fifty, told me the other day that he had been standing out in the rain, on post, since two o'clock in the morning. He was, like many other business men, a volunteer policeman, because of the shortage of constables caused by the enlistment for the war.

"My friend, Commander John Porte, Royal Navy, known here as Lieutenant Porte, who was to have made the aerial flight across the Atlantic in 'The America,' but was recalled because of the war, is teaching volunteer aeronauts how to navigate the air. He told me that at first he was aroused every night by frightened citizens who besought him to advise them.

"'The Zeppelins are coming!' they would cry. Finally he had to threaten them with arrest to get his necessary rest and keep his 'phone connection.

"They are a bit slow in going to war and everywhere the appeal is being made. The papers are hot after the young men to enlist. They are still playing football, and have from 10,000 to 20,000 at every game. The most noticeable thing in this attendance is the preponderance of young men. A recent cartoon which I saw in *The Despatch* pictured a grim British soldier firing over the body of a dead comrade, and in the distance was his vision of a football field crowded with cheering young Englishmen. The caption on the picture was quoting the soldier: 'Will They Never Come?'

"The social life is at a standstill in England. There is absolutely no dancing, both because of the dearth of men and because of the discouragement of anything which looks like gaiety. There are no house parties, no teas, no receptions. The tendency toward seriousness and economy extends to the women, who are not dressing elaborately or wearing jewels. So many of the women are knitting hose and mittens for the men at the front that the retail price of wool is going up every day. London seems in a sort of mourning out of respect for the heroism and sacrifice of those at the front, and those who have remained behind. The saloons close at 10 o'clock instead of 12.30. Only about one-third of the street lights are on, and these are masked from above. The curtains are kept drawn in the trains."

NANCE O'NEILL STARTS AS PICTURE ACTRESS—FORD STERLING STILL SERIOUSLY ILL.

A letter from our Coast correspondent states that Nance O'Neill has arrived in Los Angeles, and will be seen in a feature production, under Herbert Brenon, of the Tiffany Company. Miss O'Neill brought the rain with her, and the managements are looking gloomily skywards.

Ford Sterling continues seriously ill, and his condition has caused his wife and mother considerable anxiety.

GASNIER GOES TO ITALY—PATHE CHIEF DIRECTOR TO STAY SEVERAL MONTHS.

Louis Gasnier, chief director of the Pathe studios in Jersey City, sailed for Italy on the *Patria* on Dec. 19. Mr. Gasnier is to be at the Pathe Italian studios for several months in order to give them the benefit of his long experiences in making pictures.

EDISON CO. MAKES EDUCATIONAL FILM FOR PANAMA-PACIFIC EXPOSITION.

The State Department of Health has received two motion picture films from the Edison Motion Picture Co., which were prepared to illustrate the activities of the department along the lines of Rural Sanitation and Infant Welfare Work. The films were made as part of the department's exhibit for the Panama-Pacific Exposition. Besides showing at the Educational Building in Albany, they will be exhibited throughout New York State before going to San Francisco.

SHE LIKES THINGS JAPANESY.

The diminutive and dainty Louise Huff, of Lubinville, has a partiality for everything Japanese, particularly their art of interior decoration. This, combined with her love for flowers, accounts for the study she is giving an unusual detail of home embellishment. Three times a week she receives instruction in the arrangement of flowers by one of a race skilled in that sort of thing—a Japanese—and hopes, in time, to apply her knowledge toward beautifying studio sets.

EDGAR JONES HAS LOFTY AMBITIONS.

The Mayor of Casterbridge, in Thomas Hardy's magnificent novel of the same name, is the fictional character chosen by Edgar Jones from among the creations of the master novelists. It is the ambition of the Lubin leading man to some day play the character on the stage or in photoplay. His permanent connection with the silent drama makes him prefer to animate the Mayor on the screen rather than behind the footlights, but the difficulty of obtaining editorial sanction and the rights to the book are making it a long-deferred achievement.

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A big reduction in Film, 100 reels at 1 cent a foot, some at $3 a reel; have Western and Indian Reels, 500 Sets of Song Slides, 50c. to $1 a set; Power's No. 5 Machine, $75; also other cheap Machines; Model "B" Calcium Machine, $20. I also buy Film, Slides and Machines, if good. G. F. GALLOT, 10 Eighth Ave., N. Y.

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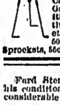
For Standard Size Film - $30.00
Moving Picture Camera Tripods - - - - 17.00
Stereopticons complete, any style of light - - 12.00
Calcium Light Jets, $2.25; Acetylene Gas Generators, $250; Arc Lamp, $1.00; Rheostats, $2.50; Moving Picture Objectives, $2.75; Moving Picture Lens Jacket, $2.25; Stereopticon Lens, any focus, 500.; Moving Picture Machine Feed Sprockets, 55c. L. HETZ, 302 E. 23d St., N. Y. C.

Circus.

CHICAGO CIRCUS NEWS.

GEORGE DEGNAN, of the 101 Ranch Wild West, left Chicago for New York, where he will be in close touch with Mr. Arlington until the season of 1915 opens.

IKE LEWIS has returned from Chicago after a long trip South. Mr. Lewis is a concession man, and he says that his journey was satisfactory from every standpoint.

W. C. ST. CLAIR, car manager for the Barnum & Bailey Circus, is in Winona, for the holidays.

GEORGE CLARE, who was due to go East ten days ago, was held here to take charge of ten Pullman cars, five of which were recently acquired for the Barnum & Bailey Circus, and five of which have been in service with the circus before. He spent three days with his parents at Wolverine, Mich.

SID RUBBIN, who was with the privileges department of Ringling Brothers' Shows last season, is in Chicago.

NEW AGREEMENT WITH BILLPOSTERS.

It is said that the big shows have accepted the new agreement with the billposters, whereby the system of fines has been eliminated. The terms of the agreements between the shows and the picture pasters will still retain the hold-back, or gratuity clause, but the men will be paid full salary every month. The gratuity will be extended those who remain with the advance for a full season. These two matters were of great interest to the shows and the employees, and the acceptance of them by the employers has made the billposters happy.

"KUNKELY OF NEW YORK."

WELL KNOWN TRADE NAME REMAINS IN AMUSEMENT LIMELIGHT.

Every circus man, concessionaire, carnival manager, in fact every person directly or indirectly connected with the outdoor exhibition world can claim an acquaintance or business relationship with Max Kunkely, under whose banner the Kunkely Tent and Awning Company established an enviable record and prospered for years. A short time ago certain circumstances and changes in this particular field of endeavor caused a temporary discontinuance of business. At the advice of his friends, who told him that the name of Kunkely was too valuable to discontinue, Max Kunkely decided to again enter the field in which he was always a leader, and he has acquired two spacious lofts in the Bronx, and inaugurated, under the trade name of "Kunkely of New York," a plant capable of handling any conceivable amount of work. This establishment will be under the direct management of Max Kunkley, who welcomes all of his old friends, and tenders the use of his offices to all visiting showmen.

HEBER BROS.' WINTER QUARTERS.

Heber Bros.' Winter Circus is filling the opera Houses to S. R. O., in spite of the fact that many shows are closing. We have ten all-feature, big time acts. Opera house managers and the newspapers are boosting us as the biggest and best show for the money, traveling. Rollo Heber's different, new and original bareback, leaping, riding and all running at utmost speed, brings down repeated roars of laughter.

Funny old plantation minstrels, followed with many new and original comicalities. The Adell Sisters and their beautiful Girlies, in latest catchy dances; General Sheridan and Corporal Bumgardner on the firing line, actual battle. The Aerial La Vona, Roman ring and trapeze playlets; Rollo Heber's wonderful dogs, pony and monkey bareback riding act, riding without blanket or girdle, all leaping from the floor on pony's back until his back is filled from cars to tail, not an available inch but where the monkeys and dogs are hanging on going at top speed.

We carry our own band and orchestra and opera house managers and newspapers are boosting us as the biggest and best show for the money on the road.

FRANK T. GRIFFITH is making arrangements to complete the cowgirl band for next season, with the Sells-Floto-Buffalo Bill Show. He is at Longview, Tex.

GUS KEMBLE writes that he will again go on the road on Feb. 1, 1915, as contracting agent with the newly organised W. H. Harris' Big United Shows, which will be a fourteen-car show, with two advance cars. My sister-in-law, Laura Sinclair, will act as press agent. Wishing THE OLD RELIABLE a Merry Christmas.

HODGINI'S EUROPEAN CIRCUS will tour America next season.

SOME CELEBRATION.

Preparations are under way for one of the biggest celebrations ever held in San Diego, on Dec. 31, at midnight, which will herald the opening of the Panama-California Exposition, at one minute past 12, morning of Jan. 1, 1915. The festivities will last until noon, and will show some new features in the amusement line. A number of excursions are announced and a large attendance expected.

"MAGGIE PEPPER" CLOSES.

Klimt & Gazzolo's "Maggie Pepper" company closed its season at Toronto, Can.

Carnivals.

ALONG THE PACIFIC COAST.

BY H. O. WILBUR.

Our old circus agent friend, H. L. (Buck) Massie has departed again for parts unknown, without saying farwell, but never mind, Buck, we all of us wish you a very Merry Xmas and a Happy New Year, makes no difference where you are, and we mean it, at that.

By the way, Buck, Doris named it "Baby Backus."

Harley S. Tyler is spending a few days with Herb. Snow, in San Diego, and perhaps we may state later that he will be the manager—but there, I can't say any more now.

Art Waterman, late of the 11 Ranch, reported last week, and visited the Al. G. Barnes Show, at Watts. After he had been through he remarked: "It is some show, believe me. I did not even guess half as much."

The Igorote Village, under the management of Foley & Burk, of San Francisco, is located at Venice by the Sea for the Winter, and "Jimmie" Dunn can be heard for blocks "gontogiveemadogthistime." Lee Barnes, late auditor of the Foley & Burke Shows, is the business manager, while Mr. Westwood is the inside manager, and I want to say three real fellows have the grandest frame-up you ever saw, regular jungle with all the trimmings. There are twelve in the Igorote Family now, but the thirteenth is on the way—some show when it arrives.

The Al. G. Barnes Trained Wild Animal Shows are in Winter quarters at Venice, but the show "troupes" every day just the same with the same performers that were with it on the road. The painters are at work as soon as the carpenters and blacksmiths leave a car, and believe me they have already began to show up great. That No. 1 Advance Car is a beauty, and it will add greatly to the prestige of the show.

Red Onion, in a recent issue of THE CLIPPER, says H. C. Wilbur was in Los Angeles recently. Well, Onion, when I am out "to the place" I am in Los Angeles—that's my home—to which I expect some day to welcome you.

Kaufmann & Brooks' new museum in front of the post office is known as the "carnivelers'" headquarters, and is the mecca for all the followers of this branch of the amusement game, and Kaufmann & Brooks have not only furnished work all Winter for their own people that tour with the California Carnival Company, but many circus people as well. The museum is well located, and is getting its share of the business which it rightly deserves under the able management of Pete Staunton. The following is the line-up:

Frank Kaufmann and Chas. Brooks, owners.
Hon. Pete Staunton, lecturer and manager.
Mrs. Chas. Brooks, tickets.
Fred Urick, special officer and ticket taker.
Platform No. 1.—Delmar Fritz and Maude D'Alden, sword swallowers.
Platform No. 2.—"Letilier" Magic, Punch, etc., etc.
Platform No. 3.—Viola, the fat girl.
Platform No. 4.—Geo. Devere, tatooed man and artist.

On this same floor one finds twenty cages of animals and birds, lions, leopards, pumas, kangaroos, and many different specimens of the monkey tribe and many different birds of beautiful plumage, it is indeed a great showing.

Hall No. 2, or theatre are the following:
Cavazos, spanish singer and dancer.
Nora Bostwick, piano and singer.
Gertrude Cobb, illusionist.
Margaret McCarthy, Sioux Indian, baritone singer.
Rena Kaufmann, singer and stage director.
Joe Brown, stage manager.

A show lasting thirty minutes is the "blow-off," and it pleases and entertains the natives and sends them out boosting.

All carnival followers will find a welcome from the genial managers, Kaufmann & Brooks.

JOHNNY J. JONES' SHOWS CLOSES.

The Exposition Shows, under the management of Johnny J. Jones, closed a very prosperous season at Tampa, Fla., Saturday, Dec. 19. The shows will Winter at Orlando, Fla. Mr. Jones will spend the Winter looking for carnival novelties for the coming season, and announces that the Johnny J. Jones Carnival Shows will blossom forth in April better equipped than ever.

A JAPANESE VILLAGE CARNIVAL.

N. B. Hickox writes: "We have just completed a new enterprise in the indoor carnival field, the Japanese Village Carnival.

"Our opening engagement is at Convention Hall, Rochester, N. Y., for a run of seven days, commencing Dec. 19, afternoons and evenings. All concessions are taken," Hickox & Hibbard are proprietors.

PROF. U. R. MATTESON, late of Harry B. Six's Blue Ribbon Carnival Show, has returned to his home in Fall River, Mass., after a successful season, and exhibited his "Working World" at the Parish House of the First Congregational Church there last week.

AMONG the recent visitors at the establishment of the Fair Amusement Co., in New York, were Con T. Kennedy, Bill Wyatt, Joe Harman and Walter K. Sibley. They all have great expectations for the next carnival season.

THE QUINCYS, high divers, sailed for Buenos Aires, Dec. 21, to play the Casino Circuit.

THE GUNTER CHRISTMAS TREE.

The showmen have completed arrangements for the second annual Christmas tree celebration to be held at the Gunter Hotel, San Antonio, Tex. Arrangements are being made to care for at least two hundred and fifty guests. C. A. Wortham, who has charge of the attractions that are Wintering at San Antonio, and to be used at the Spring Fiesta, will preside as toast-master. The following toasts will be responded to

"What We Are Going to Do in 1915," C. A. Wortham; "The Man Ahead," Manning B. Pletz; "What San Antonio Means to a Showman," John B. Carrington; "The Showman and the Public," J. George Loos; "Little People," Geo. W. Fairley; "Texas," Don O. Stevenson; "Newspapers," John A. Follitt; "To-day and Yesterday," Colonel John P. Wismer; "Girls Twenty Years Ago," George O. Johnson; "Amusements as a Diversion," Rev. Hugh McLellan.

"De Kreko Bros. Leaving Damascus," Jean De Kreko; "Hotels," Percy Tyrrell; "Vaudeville," Ed. Raymond; "De Movies," W. J. Lytle; "The Irish," Geo. Donovan; "War," David Lachman; "Horses I Have Met," John Archibald Murray; "Thrills," Jay W. Coghlan; "What Is a Contract?" H. B. Danville; "Shows and Railroads," V. B. O'Neil; "The Circus Forty Years Ago," Mike Bodkin, and "Juice and Chicken," W. David Cohen.

Every indication points to an enjoyable time for all who are fortunate enough to attend.

CAPT. SPAULDING, the fire king, showed his act at the Columbia, New York, 20, with good results.

CHICAGO'S LATEST.

(Special wire).

Dec. 22.

Harry Weber, New York agent, is visiting Chicago looking for new material to take East.—Mort Singer and Martin Beck left Friday night for French Lick Springs, Ind., for few days' rest. From There Mr. Beck intends leaving for Kansas City.—Waterson, Berlin & Snyder Company will remove Chicago offices shortly to Randolph and Clark Streets.—Woods & Mahon have opened Gaiety Amusement Exchange in Schiller Building.—Charles B. Macloon and Louis O. Macloon have leased Federal League Baseball Grounds to open Christmas eve as ice-skating rink and carnival park.—The Cort Theatre was robbed of three thousand dollars Sunday night, the safe being blown open.—Dr. and Mrs. Max Thorek leave for New York 2d, and will register at the Astor Hotel.—Don Stevenson plays George Washington's Birthday celebration in Laredo, Tex., in February.—M. B. Wagner, general agent of Brown's International Shows, arrived in Chicago from Butler, Ind., *en route* to Kansas City.—N. Miller, of Johnny J. Jones' Shows, arrived from Tampa to join Rice & Reiss Enterprises—Johnny J. Jones' Shows closed season at Tampa, Dec. 19, first time in seven years will Winter at Orlando, Fla., and open there in February, at fair.—Bert Earles and Fred Beckman arrived from Peru, reporting good business for Days of '49.—Wire from New Orleans announces Punch Wheeler has signed as press agent for Rice & Dore Water Carnival, opening at Montgomery, Ala., in March.—W. C. Huggins, of "World at Home," arrived from Davenport, and in conference with officials of that organization. Work is being rushed at Winter quarters.—C. A. Wortham will arrive in Chicago Dec. 30.—Panama-Pacific Exposition, 'Frisco, invites Showmen's League to hold convention there.—W. H. Rice left San Francisco, to-night, for Chicago.—Colonel Jack O'Brien left for St. Louis, Kansas City and Hot Springs, where he will spend two months.—Walter L. Main, Fred B. Hutchinson, wife and daughter Alberta, Rhoda Royal and John Keenan are at Hot Springs.—Elks there will have three Christmas trees, and every child in town is to be remembered.

WARREN A. PATRICK.

IDA MAY FULLER SUES.

Ida May Fuller was granted a preliminary injunction by Judge Hough, in the U. S. District Court, on Friday, Dec. 18, restraining Amelia Bingham, Lloyd Bingham and Lawrence Marston from using Miss Fuller's fire effects in their drama, "Joan of Arc." Miss Bingham has been appearing in vaudeville in an act made up of big scenes from successful plays, and in the "Joan of Arc" drama the burning at the stake of Joan is shown.

Miss Fuller, who patented her method of simulating fire, presented affidavits which went to prove that no fire effects similar to Miss Fuller's were in commercial use prior to her patent.

ALCO FILM CORPORATION SUED FOR $21,975 BY ALL STAR CO.

The Alco Film Corporation was made defendant in a suit for $21,975, Monday, Dec. 21, in the Supreme Court. The action was brought by the All Star Film Corporation, claiming that the Alco concern was in arrears to that extent in the payment of rentals for the All Star picture productions.

GLENS FALLS SEES FRANCES STARR.

Frances Starr made her first stage appearance in Glens Falls, N. Y., Dec. 17, and those many friends who know her from her visits on vacation trips greeted her with a capacity house.

"The Secret" company closed in Albany 10, and Miss Starr immediately begins rehearsals for her new play.

CORRECTION.

Frank Dumont calls our attention to a typographical error in his minstrels article in the Christmas CLIPPER. Daddy Rice died Sept. 10, 1860, instead of 1861, as stated.

"FINE FEATHERS" TO CLOSE.

Klimt & Gazzolo's "Fine Feathers" company will close its season at the Grand, Toronto, Can., Jan. 2.

NOTES from Fred Byers' "Girl and the Tramp" Co., Western.—This company will lay off Dec. 20-24, spending our holidays in Boise, where we played 16, and are booked back for Xmas, matinee and night.

WM. G. STELLMAN writes: "Your Christmas Number is certainly a dandy, and was welcomed with open arms. Many thanks, and A Merry Christmas and A Happy New Year. WM. G. STELLMAN, Musical Director 'Mutt and Jeff' Co."

LAWRENCE A. WILSON, the four year old son of Al. C. and May Wilson, made his professional debut as an actor Thursday evening, Dec. 17, with the Baxter Stock Co., at the Lyric Theatre, Chicago, playing the child role of Little Jimmie De Vom, in "An American Girl," and was a big hit, we are informed. Heretofore Master Lawrence has been doing singing specialties with his parents.

TOM HANLON, who has been playing through the East for the past five months with Selma Walters, in "Eve and a Man," left for Chicago Dec. 20, to spend the holidays with his relatives, before starting rehearsals there on a new musical tabloid he is to manage for Ernest Bigelow, which opens at Detroit, Jan. 17. Mr. Hanlon has been playing the comedy lead in "Eve and a Man," and will be the principal comedian with the new tabloid.

WORK BROS. SHOWS
WANT
Experienced Repertoire People in All Lines.
JOE WILLIAMS, Purdin, Mo.

THIS WEEK'S CHICAGO VAUDEVILLE

(Special wire to THE CLIPPER, Dec. 22.)

Palace Music Hall (Harry Singer, mgr.)—Splendid bill, good holiday program. Hickey Bros. opened in acrobatic dancing; should be given better position. Dolan and Lenharr pleased with new Christmas vehicle. Fred Sosman impressed audience with rag songs. Four Marx Brothers, in "Home Again," first appearance in Chicago on big time, pleased. Lillian Shaw was honored with showers of applause. Ching Ling Foo and company, magical and song novelties, entertained. Harry Cooper and Charles Henderson scored. Binns and Bert closed. Next week: Houdini, Blossom Seeley, Miss Fleming and Sister, Bert Leslie and company, Bowers, Walters and Crooker, Marie Fenton, Kramer and Pattison, Edwin George.

Majestic (Lyman B. Glover, mgr.)—Frank Fogarty and Arthur Prince are receiving honors this week. Both singles tremendous hit Monday matinee. Prince's first visit here in several years. Maria and Billy Hart opened with clever novelty skit. Alf and Gladys Goulding pleased in second position. Bert Lamont and cowboys displayed entertaining ability. Frank Fogarty shared honors. Mlle. Natalie and M. Ferrari, in dances, pleased. Grace La Rue scored as when seen at Palace several weeks ago. Arthur Prince was a tremendous hit. Belle Baker did not go as well as when recently seen in Chicago. "Little Nap" closed, a wonderful chimpanzee. Next week: May Irwin and company, Alexander and Jarrot, Homer Miles and company, Ethel Green, Muller and Stanley, Marshall Montgomery, Marcell and Bell, Finn and Finn, Two Carletons.

McVicker's (J. G. Burgh, mgr.)—Monday morning shift each act ran smoothly. Charles Ledegar, flying Dutchman, pleased. Three Keltons, songs scored. Greene and Parker, polite comedy, applauded. Ines McCauley and company offered good comedy skit. James J. Morton a bigger man than ever. Coke and Stevens, colored comedians with ability, scored. Love and Wilbur, aerial wonders, entertained. Miller, Moore and Gardner got by nicely with musical instruments. Eight Forget-Me-Nots were applauded. Oddone and accordion won favor.

Colonial (Norman Field, mgr.)—Neil McKinley, a Chicago favorite, registered a hit Monday matinee. Willy Zimmerman, bits of mimicking, won favor. Mr. and Mrs. Colby pleased. Matthes Trio, dance and songs, hit. "Through the Skylight" has talented cast. Adams Brothers, black face eccentrics, were enjoyed. Bessie Le Count's songs met with approval. The Excellas, Australian novelty, were liked. Smith and Farmer entertained. Olympic Champion Trio closed good bill.

Great Northern Hippodrome (J. Eberts, mgr.)—House was filled first show Monday. El Dora and company juggled into favoritism. Comedian is clever. Mina Esphey displayed wonderful ability, playing piano. Hennings, Lewis and company, comedy and dancing, very good. Barber and Jackson, with their own songs, proved success. Standard Quartette, songs and dances, were received well. Kitner, Haynes and Montgomery showed good comedy and singing turn. Mme. Bedini and three trained horses closed great.

JACK LORD, with Dave Newman's Tabarine Girls Co. (tabloid), writes: "Christmas greetings to all our friends through THE OLD RELIABLE. Had an awful disappointment last week in Rome, Ga. Could only get seven copies of THE CLIPPER, and there are ten in our company! This is our fourth week on the Greenwood time, and all we hear is 'best tab. ever down here.' That speaks well for Mr. Newman as a producer, and every member of the company appreciates being in the services of a real showman as well as a jolly good fellow, especially in a tough season like this. We open 21, for two weeks, at the Bonita, Atlanta, Ga., and then go into the Carolinas, where we are booked solid until April. Mrs. Newman is planning a big tree for the company on the stage, after the show Christmas night. I sincerely hope all friends will be in a position to enjoy the holiday as we will. Regards and best wishes for the new year to Milton Schuster, Joe Smith, Walter Terry, K. C. Boyd, Stewart Cash, Frank King and all others I have worked for or consider close friends."

JACK AUSLET has signed as manager of Angell's Comedians, and will have three shows on the road next season. H. D. Hale will manage one and Joseph Booth the other. All new equipment will be purchased for the three shows, and they will be as fine as any tent theatres in the South. A good many well known performers, musicians and working men in different departments have signed with Auslet, among them is Henry Gowland, Lillian Touset, Al. Fischer, Neva Green, Paul English, Nellie Madden, Daniel Greig, Jack Lee, H. Kubel, Ralph E. Clem, Chief Meredith, Bill Hamilton, Hale Ramsey, Dee Hardy, Sylvester Clarke.

WM. A. DAVIS, manager of the "Miss Broadway" Co., according to *The Rutland Herald*, was *arrested* on complaint of members of the company, for non-payment of salaries due. The manager admitted the liabilities, and on proving that he was not secreting property, was discharged. Among the members interested are: John Mullalley, Julie Chapman, Joseph Biley and Geo. Lesley.

W. C. CORNELL, of the Cornell-Price Players, is in New York. The company opens Christmas Day, at Stroudsburg, Pa., for eight days.

QUEER AND QUAINT write: "We are having a most successful season so far. Just finished fifteen weeks for the W. V. M. A. and Inter-State, and the past three weeks we have been rehearsing an amateur play, which we are staging for the Loyal Order of Moose, No. 1183. A big musical comedy, one hundred people in the cast, with special scenery and electrical effects, to be held in Defiance, O., Christmas Night. The following date will find us on our way East, as we open Dec. 28 for the United at Middletown, Conn. Phil Hunt has us in hand for the rest of this season."

"THE SACRIFICE" is the name of a new act to be produced at Hammerstein's, Next week.

BABY HELEN continues as a big attraction on the big time.

EUGENE EMMETT'S prize toy spaniel was killed by Billy Franklin's mastiff, at Wainwright's Lunch Room, Pittsburgh, Dec. 18. Mr. Emmett is greatly broke up over his loss as the little pet was a great favorite.

GEORGE DUPREE'S Tango Beauties musical comedy tab, is now on its third week at the Lyric, Wilmington, Del.

LEW HEARN will soon be seen again in vaudeville.

KEENEY'S new Brooklyn theatre is expected to open during the holiday weeks, but no definite date has been set.

EDDIE RIVERS, formerly agent of Guy Bros.' Minstrels, the past two seasons, is now in the best of health, after suffering a severe attack of pneumonia.

ARTHUR BROWNING is informed that his mother is ill at Cincinnati.

AL FLATICO has moved his offices to 1841 Euclid Avenue, Cleveland, O. He has installed a stage, for the purpose of rehearsing his productions and also to try out acts he is putting on.

GEO. C. DAVIS, after a lay off, is back in vaudeville doing his act around New York on the United time.

ELLA WESNER and her sister, Mamie, are at the Home for Incurables at Fordham, N. Y., and a visit from some of their old friends would undoubtedly cheer them up, especially at this time.

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GRAND OPERA HOUSE BLDG
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IN DEAR OLD TENNESSEE
THE GREAT SOUTHERN BALLAD. E. CLINTON KEITHLEY'S MASTERPIECE

NOTES.

MARJORIE RAMBEAU, who is playing her first New York engagement in the principal part of "So Much for So Much," at the Longacre Theatre, has signed a contract to appear under the management of H. H. Frazee for the next two years. Following the run of "So Much for So Much" in New York and other cities, Miss Rambeau will be featured in the title part of another new play by her husband, Willard Mack, whose first work, "Kick In," was produced at the Longacre Theatre a few weeks ago. He has already completed the scenario of the new play which, for the present, is called "Miracle Mary."

REGINALD BARLOW has signed with Winthrop Ames for the forthcoming production of the American prize play, "Children of Earth."

LAWRENCE ANHALT, manager of the Modern Play Co., will be the manager of the Park Theatre, New York, and announces that a policy of popular matinees will be inaugurated for the remainder of December, with special holiday matinees Christmas and New Year's.

THE International Theatrical Exchange represents American and foreign attractions of every description, featuring prominent players of the Yiddish stage, having a special bureau for acts, plays, etc., in several languages, being also producers of new acts for the vaudeville stage.

REHEARSALS are progressing finely for "The Girl of Girls," the new musical comedy that will make its *premiere* performance Jan. 4, at Washington, D. C. Oreste Vessella's score and Edward Paulton's book are developing most satisfactorily.

MARGARET ILLINGTON will appear in Henry Arthur Jones' new play, "The Lie," on Christmas Eve at the Harris Theatre. The cast will include: C. Aubrey Smith, Vincent Serrano, Violet Heming, G. W. Anson, Alfred Bishop, Gladys Morris, Stuart Robson, Mildred Orme and James Eagle.

HENRY SCHUMANN-HEINK, a son of Mme. Schumann-Heink, will be married Dec. 26 to Elsie Straumann, of Paterson, N. J.

ELLEN TERRY gave a lecture on Shakespeare's heroines Dec. 16, in Aeolian Hall. The entertainment was for the benefit of the Legal Aid Society.

MARIE DRESSLER will come to the Thirty-ninth Street Theatre Dec. 28, as the star in the play, "A Mix-Up."

MADGE TITHERADGE will play the title role in the Christmas revival of "Peter Pan" in Charles Frohman's Duke of York's Theatre, London.

ON Christmas afternoon May Irwin, who is the attraction at the Standard Theatre this week in "Widow by Proxy," will dress up as Santa Claus and distribute gifts to the children in the lobby of the theatre instead of playing a matinee.

GEORGE GROSSMITH AND EMMY WEHLEN will be hosts at a Christmas party to the members of the company and some friends on the stage of the Shubert Theatre after the opening performance of "To-night's the Night," on Christmas Eve.

FRANCES STARR will have a new play by Edward Knoblauch early next year. Jerome Patrick, Frank Reicher, Hubert Wilkie, Alphonse Ethier, Edward Waldman, Marie Wainright, Harriet O. Dallenbaugh and Sallie Williams will be in the cast. Another play to follow has also been announced by Mr. Belasco.

MAY IRWIN will show a one act playlet, entitled "It Could Not Be Done," at the Standard, New York, Saturday afternoon, Dec. 26.

MARGUERITE CLARK is posing at the Famous Players California studios.

FOREST WINANT plays in "The Song of Songs," at the Eltinge, and in "Kick In," at the Republic.

MARY GARDEN arrived Dec. 19 on the White Star Liner *Baltic*, from Liverpool, to spend Christmas with her mother, and will return to Paris soon after the holidays.

MARY JONES is now playing the leading role in "Life," at the Manhattan Opera House.

WILLARD MACK is writing a new play, entitled "Miracle Mary."

A FIRE at 156 West Forty-fifth Street, a house owned by May Irwin, and occupied by Wolpin's Restaurant, was damaged by fire Dec. 18.

"TO-NIGHT'S THE NIGHT" was produced at the Shubert, New Haven, Dec. 21 and 22.

MAY IRWIN will manage her own production, "No. 13 Washington Square."

JULIE BLANC goes with Marie Dressler.

"THE FALLEN IDOL" has been shelved temporarily.

MARY GARDEN has returned from Europe, where she was a war nurse.

"SINNERS" will be played twice on Christmas Day at Sing Sing Prison, under the direction of Wm. A. Brady.

HOMER HOWARD is with the Box Office Attractions Co.

WALTER HITCHCOOK has signed with William Fox's motion picture company.

NO DECISION has been handed down in "The Beauty Shop" matter, now being considered at Washington.

KATHERINE KAELRED made her re-appearance on Broadway, after several seasons, in the Comedy Theatre, with Marie Tempest, in the double bill, "The Marriage of Kitty" and "The Dumb and the Blind."

REGINALD BARLOW will be with the "Children of Earth" Co.

A CONCERT party, including Ellaline Terriss, Seymour Hicks, Ben Davies, Gladys Cooper, Willie Frame, Ivy St. Heller, Will Van Allen and Eli and Olga Hudson, it is reported, will tour for a week among the British soldiers now in France, giving them entertainment.

RALPH KELLARD will join the Auditorium stock, Kansas City, Dec. 27.

WALLACE EDDINGER has left for Los Angeles, to pose in a Lasky picture.

THE U. S. Supreme Court has decided that Harry Thaw is to be brought back to New York to be tried on a charge of conspiracy.

THE Punch and Judy Theatre, New York, will re-open in January with "The Clever Ones," a comedy by Alfred Sutro.

CHAS. W. ALLISON was admitted to Forrest Home, Holmesburg, Pa., Dec. 14.

THE safe of the Victoria Theatre, St. Louis, was blown on Sunday night, and $400 taken.

MR. AND MRS. CHARLES KLEIN sail for Europe Dec. 23.

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OUT OF TOWN NEWS

WASHINGTON.

BELASCO (L. Stoddard Taylor, mgr.)—The "Damon and Pythias" moving pictures had good business week of Dec. 14. Same attraction for week of 21. "Too Many Cooks" next. Frank Speaight 22, matinee, Dickens' recital, "A Christmas Carol."

COLUMBIA (Fred G. Berger, mgr.)—"Thirty Leagues Under the Sea" (pictures) had good business week of 14, and continues to matinee 25. Margaret Illington, in "Lady Windemere's Fan," night of 25 and till Jan. 2, dividing week of Dec. 28 with the before mentioned play and "Green Stockings." Burton Holmes concluded his series of travelogues Sunday night, 20, with "Allied Powers" as the subject.

NATIONAL (Wm. H. Rapley, mgr.)—"Ben-Hur," with an excellent company, had good business week of 14. "The Yellow Ticket" week of 21. "Adele" next.

POLI'S (Louis J. Fosse, mgr.)—"Charley's Aunt" was the attraction week of 14, and the Popular Players did the work successfully. Chas. Mackay, as the Aunt, gave an excellent performance. Robert Lowe, James Cusack and Daniel Hanlon, Lillian Kemble, Katherine Stanton, Helen Tracey and Helene Marqua were all good. Good business ruled. "Cinderella," by W. I. McKiernan, first time in this city, week of 21. "Big Jim Garrity" next.

CASINO (A. Julian Brylawski, mgr.)—Bill 21-23: Bristol's ponies, La Emma, Healey and Adams, Whittier Ince and company, Ed. and Jack Smith, and new pictures. The Country Store and Christmas Store are added attractions. Sunday concerts, well featured, do well.

COSMOS (A. Julian Brylawski, mgr.)—Bill 21-23: Dumitrescu, O. F. Ficke Players, Katherine Gilbert, Melody Trio, Adion English Co., and new pictures. Sunday concerts well featured, and music by "That Orchestra," do big business.

GAYETY (George Peck, mgr.)—The Globe Trotters did big business week of 14. Gay New Yorkers week of 21. Star and Garter Show next. Sunday concerts do well.

B. F. KEITH'S (Roland S. Robbins, mgr.)—Bill 21-26: Fanny Brice, Mme. Dorce, Liane Carrera, Clark and Verdi, Walter Shannon and Marie Annis, Nan Halperin, Regina Connelli and company, Alice Teddy, Robins, the Gleesons and Houlihan. The Hearst-Selig News Pictorial. Sunday concerts do capacity.

MAJESTIC (Thomas Reynolds, mgr.)—The Majestic Stock Co. pleased large audience and did good business week of 14. The company will present "The Good Ship Mary Ann" and good vaudeville acts for week of 21. Sunday concerts.

NOTES.

RICHARD BUHLER, a popular member of Poli's Popular players, received a warm welcome from his many friends who saw his work in "Ben-Hur."

THE Gay New Yorkers Co. is blessed with sisters, as they have three lively pairs of sisters—the Raymond Sisters, Molly and Stella Morrisey and Julia and Dotty Kane.

BLANCHE RING, booked for week of Dec. 21, at Keith's, had to cancel engagement, owing to illness.

IN COVERING the local houses one meets many fine fellows attached thereto, and one of these is Abbott E. Jones, of Poli's. He was there during the Chase management, and stayed with Mr. Poli, and for courteous and gentlemanly attention to all there is no more popular attache in the city.

THE management of the Columbia ought not to be worried about Summer and Winter attractions while there is such a fine company of gentlemen composing the ball team, football team and bowling team. The latter, newly formed, is composed of the following: Col. Robert Howell, L. Wallach, W. Stewart, J. Lansdale, H. Rathus, J. Williams, C. Golden and E. Talbert. Their superiors are not around, and what else could one expect when the management, Fred G. Berger, Frank Metzerott and Oliver Metzerott, are devoted to clean sports.

A NOTICE in THE CLIPPER of Dec 19 states that W. I. Ferguson is the last surviving member of the cast of "Our American Cousin," played April 14, 1865, the night President Lincoln was shot. This is not correct. Jennie Gourlay, H. A. Emerson and Harry Hawk are alive, and, it is stated, Mrs. J. H. Evans is still living, in Chicago; while dear old Billy Withers Jr., leader of the orchestra that night, who was knocked down and cut by Booth on his route of escape, is still alive and able to tell a straight tale of that night. So a few more must go before Mr. Ferguson is the last one.

MONDAY matinee, Dec. 28, Yale Dramatic Association, Inc., will give a performance of four one-act plays: "Behind the Beyond," by I. R. Crawford; "St. Bartholomew's Eve," by T. W. Tuttle; "Ghost of Jerry Bundler," by W. H. Jacobs and Chas. Rock; "The Stranger," by A. F. Jenks Jr. While in the city, society will turn out to see the Yale boys, and make their visit a pleasant one.

KEEP your eye on the "Girl of the Girls," she is new, and headed for Washington with a fine array of talent.

S. Z. POLI and his manager, Louis J. Fosse, are determined that the children shall have a merry Xmas if it is in their power to do so. The three thousand who are to be the guests, will be on hand between 9 and 10 A. M., to witness a performance by the Poli Players and others, who will do all to amuse these children, as soon as the play is over. Then will appear the sight that will please their eyes. An immense Xmas tree, donated by Oehmler, the florist, and loaded with candy and toys, so each will have his present and candy. In the lobby there will be another large Xmas tree, decorated and lighted with electric lights, where Santa Claus will appear, from 11 to 2 P. M., and from 5 to 8 P. M., when old and young folks can see him. This is a long Xmas story, but it must end by saying the thanks are due from everyone to Mr. Poli, Manager Fosse, the Popular Players, Orchestra and all who gave their services, for giving the poor children a real Xmas, and gladdening their little hearts for once in their lives.

Springfield, Mass.—Court Square (D. O. Gilmore, mgr.) "The Prodigal Husband" Dec. 25, 26. "The Miracle Man" 28, 29.

POLI'S PALACE (Gordon Wrighter, mgr.)—Bill 21-23: Rough House Kids, Three Musketeers, Henry Lewis, Bond and Casson, Royal Gascoignes, Marie La Var, and Tate and Tate. For 24-26: Nagnon's Birds, Lasky's "Eloping," Newsboys' Sextette, Brooks and Bowen, Dave Manley, the Drevers, and Poliscope.

GILMORE (Robt. J. McDonald, mgr.) — Monte Carlo Girls 24-26, Girls from Joyland 31-Jan. 2.

PLAZA (John M. Carney, mgr.)—Vaudeville and pictures.

HUDSON, EDISONIA, BIJOU, BROADWAY, SUBWAY, REEL, GEISHA, MIRROR, GAIETY, LYRIC, NOVELTY, GLOBE, GRAND and PALACE, motion pictures.

NOTES.

FRANK E. STACY, a past president of the local musicians union, and who was recently elected Mayor of this city, on the Republican ticket, received the largest majority ever given a candidate in the history of the city.

WESTFIELD may some day have a theatre, if some of the options now held upon land in that city are ever taken up. The latest is upon the property situated on Church and School Streets which was taken last Saturday by New York parties. The town's people are in hopes of seeing the deal materialize.

Fall River, Mass.—Academy (L. M. Boas, mgr.) Evelyn Nesbit Thaw, in "The Threads of Destiny" (pictures) Dec. 21-23, and vaudeville, including Harry Jolson, Bob Tip and company, Hugh Norton and company, Three O'Neil Sisters, Murray Bennett, and Ward and Fray.

SAVOY (C. E. Benson, mgr.)—Bill 21-23: Al. Raymo and company, Gracey, the Waltons, Keeley Brothers and company, Marguerite and Ethelyn, Jack London's masterpiece, "The Sea Wolf" (pictures).

BIJOU (C. E. Cook, mgr.)—For 21 and week, the Bijou Stock Co., in the musical comedy, "The Circus Girl."

Lawrence, Mass.—Colonial (Ralph Ward, mgr.) the Malley & Denison Stock Co. present "Bought and Paid For" Dec. 21 and week, followed by "Mary Jane's Pa." Vaudeville and pictures Sunday, 27.

OPERA HOUSE (W. R. Rotling, mgr.)—Feature picture 21-23. Bill 24-26: London, Three Sisters, Oscar Lowande and company, and others, with motion pictures.

NICKEL (John R. Oldfield, mgr.)—Bill 21-23: Dorothy Arnold, Five Reunes, O'Brien and Brooks, Rinaldi. For 24-26: Fields and La Adella, Berneviel Bros., Billy Goodman, Cavallus' Circus, and pictures.

BROADWAY, VICTORIA, STAR, COSMOPOLITAN and PREMIER, motion pictures.

Cleveland, O.—Opera House (A. F. Hartz, mgr.) Otis Skinner, in "The Silent Voice," Dec. 21-26. During New Year's week "The Dummy" will be the attraction.

COLONIAL (F. Ray Comstock, mgr.)—"Peg o' My Heart," with Elsa Ryan, plays a return engagement 21-26. De Wolf Hopper, and the Gilbert & Sullivan Opera Co. will be seen in five operas next week.

KEITH'S HIPPODROME (H. A. Daniels, mgr.)—Bill week of 21: Vaughan Glaser and company, in "The Christmas Letter;" Lipinski's dogs, Toney and Norman, Nelson and Nelson, Willie Weston, Jed and Ethel Dooley, Pekin Mysteries, and Hearst-Selig Weekly.

METROPOLITAN (Fred E. Johnson, mgr.)—Paul Armstrong's comedy, "The Heir to the Hoorah," is the Christmas week offering of the Metropolitan Players, with Miss Buckley and Mr. Halliday in the principal roles. "The Ghost Breaker" is announced for New Year's week.

PROSPECT (J. W. Lyons, mgr.)—"The Calling of Dan Mathews," with special Christmas matinee, 21-26. "The Round-Up" next week.

CLEVELAND (H. D. Zirkey, mgr.) — Holden Players, in "Peck's Bad Boy," 21-26.

GRAND (Drew & Campbell, mgrs.)—"A Working Girl's Wrong," by the Permanent Stock Co., 21-26.

MILES (Chas. Garney, mgr.)—Bill week of 21: Gertrude Barnes, "Between Eight and Nine," Three Bennett Sisters, Nowlin and St. Claire, Rockwell and Wood, Stewart and Dakin, and pictures.

PRISCILLA (P. E. Seas, mgr.)—Bill week of 21: Mme. Athers' Polar bears, Five Maryland Peaches, Adelyne Lowe and company, Thomas and Newman, Mabette Farrar, Pearce and Garfield, and pictures.

GORDON SQUARE (Harry Durocher, mgr.)—Bill 21-23: Strickland's Animal Circus and eight other acts. Seven Melody Maids will headline the bill 24-26.

STAR (Drew & Campbell, mgrs.)—Al. Reeves' Big Beauty Show 21-26.

EMPIRE (Geo. Chenet, mgr.)—Trans-Atlantics, with Harry Fields, 21-26. Follies of Pleasure next week.

KNICKERBOCKER (E. N. Downs, mgr.)—Feature films.

DUCHESS (A. A. Comey, mgr.)—Feature pictures.

STANDARD (Jos. Grossman, mgr.)—Feature pictures.

ALHAMBRA (Fred Brandt, mgr.)—Feature pictures.

NOTES.

PAVLOWA and her company and orchestra appeared at Central Armory 22, for the benefit of Huron Road Hospital.

THE Harvard Musical Clubs are to entertain in the ballroom of the Hotel Statler, 26.

"THE STORY OF THE ROSARY" is announced to appear at the Colonial week of Jan. 4.

ARTHUR PRINCE AND NAT WILLS are to appear in the bill at the Hippodrome next week.

THE blowing up of twenty-six large electric feeder cables, at two A. M., on Tuesday night, Dec. 15, due to some unknown cause, played havoc with all downtown skyscrapers, stores, restaurants and theatres. Candles and lamps were the sole illuminant available on Wednesday, and the matinees and evening performances that dates were poorly lit up, or else supplied by hastily installed gas lights. Current was not available over the entire downtown district till Thursday evening, 17.

Akron, O.—Colonial (John Wise, mgr.)—Bill Dec. 21-23: "Sergeant Bagby," Chris Richards, Bisley and Fink, Gordon Bros. and kangaroo, Brown and Taylor, and Tierney and Sabot.

GRAND (Felber & Shea, mgrs.)—"September Morn" 25, 26.

EMPRESS, LUNA, DREAMLAND, WALDORF, ORPHEUM, PLAZA, BANK, PASTIME, NATIONAL, WINTER, THORNTON and MAIN, moving pictures.

Zanesville, O. — Schultz (Arthur Morely, mgr.) "Countess Coquette" Dec. 25.

WELLER (S. A. Weller, mgr.)—Al. G. Field's Minstrels 29.

ORPHEUM (Harris Bros, mgrs.)—Vaudeville.

IMPERIAL, QUIMBY'S, GRAND and AMERICAN, pictures.

Toronto, Can. — Princess (W. Mulholland, mgr.) "The Dummy" week of Dec. 21. "The Chocolate Soldier" 28 and week.

ALEXANDRA (L. Solomon, mgr.)—"The Story of the Rosary" week of 21

GRAND (J. W. Cowan, mgr.)—"Mrs. Wiggs of the Cabbage Patch" week of 21. "Fine Feathers" 28 and week. Fiske O'Hara, in "Jack's Romance," to follow.

SHEA'S (J. Shea, mgr.)—Bill 21-26: Henry E. Dixey, the Hedders, Yvette, Connolly and Wenrich, Alan Brooks and company, Britt Wood, the Lynwoods, and Trader and Rochford.

LOEW'S (E. Bernstein, mgr.)—Bill 21-26: Edmund Hayes and company, Yvonne, the Dunbars, Three Kelos, Walter Brower, Miles Brothers, Hall and Mayo, and Sigsbee's dogs.

HIPPODROME (R. A. McArdle, mgr.)—Bill 21-26: Lillie Jewel, Gardner and Leroy, Murphy and Klein, Pealson and Goldie, Four Lukens, and Catherine Chaloner and company.

GAYETY (T. R. Henry, mgr.)—Follies of the Day this week. Ben Welch Show next week.

STAR (F. W. Stair, mgr.)—Big Review of 1915 this week. Auto Girls next week.

STRAND (L. Schlesinger, mgr.)—Photoplays and the Romanelli Symphony Orchestra.

MAJESTIC (B. S. Griffen, mgr.)—Moving pictures only.

St. John, Can.—At the Opera House (Walter Woods, mgr.) the Thomson Musical Comedy Co. continues to draw good business. "Mrs. Temple's Telegram" will be given 21-26.

UNIQUE, STAR, GEM and EMPRESS, moving pictures only.

LYRIC.—Vaudeville and moving pictures.

IMPERIAL.—The Mendelsohn Quartette and the moving pictures.

J. E. EMMERSON, who is at present house manager of the Opera House, expects to leave within the next ten days for Boston. He will be succeeded here by W. C. McKay, who formerly held the position, and who left for Lowell to manage the Merrimack Theatre.

Montreal, Can.—His Majesty's (H. P. Hill, mgr.) "The Walls of Jericho" Dec. 21-26.

PRINCESS (Abbie Wright, mgr.)—"Kitty MacKay" 21-26. War pictures week of 28.

ORPHEUM (Geo. Driscoll, mgr.)—Bill week of 21-26: Gus Edwards and his Song Review, Three Lyres, Darrell and Conway, Loretta Twins and Samoya.

GAYETY (Fred Crow, mgr.) — Hastings' Big Show 21-26, Honeymoon Girls week of 28.

Hamilton, Can.—Grand (A. R. London, mgr.) "The Chocolate Soldier" Dec. 25, 26.

SAVOY (Geo. Stroud, mgr.)—For week of 21, the Crackerjacks. Big Review next.

St. Paul, Minn.—Metropolitan (L. N. Scott, mgr.) "The Strollers" (pictures) Dec. 20-27. San Carlo Opera Co. 28-30, "Under Cover" 31-Jan. 2.

SHUBERT (Frank C. Priest, mgr.)—"Charley's Aunt" 20-26.

ORPHEUM (E. C. Burroughs, mgr.)—Bill week of 20 "The Beauties," Charlie Ahearn's Comedy Company, Ismed, Scotti Duo, Weston and Clare, the Carlos and Cervo.

EMPRESS (Gus S. Greening, mgr.)—Bill week of 20: Roy and Arthur, Tower and Darrell, Ogden Quartette, Eddie Clark, Three Donals, and J. K. Emmett and company.

PRINCESS (Bert Goldman, mgr.)—Bill for 20-23: Bonnie Sextette, Moore, Brownie and Christie, Ruth Roden and the Bimbos. Last half: Keller and Weir, Three Majestics, Al. Abott, and Beemau and Anderson.

STAR (John P. Kirk, mgr.)—Roseland Girls week of 20. Rosey Posey Girls next.

STARLAND, GAIETY, MAJESTIC and STRAND, moving pictures.

Charlotte, N. C.—Academy of Music (Jno. L. Crovo, mgr.) "Polly of the Circus" Dec. 25.

PIEDMONT (Ed. G. Gidley, mgr.)—Bill week of 21: Parisian Trio, Eddie Leonard, Red Raven Trio, Wright and Albright, Richards Brothers, Jack George, Ethel Kirke and Billy Fogarty, and Keenan, Hinson and Robeson Co.

EDMONIA (W. A. Davis, mgr.)—Multiple reel features.

AMUSE-U, OTTOWAY, PRINCESS and ISRAL, pictures only.

NOTES.

MANAGER GIDLEY, of the Piedmont, announces a return date of Pietro Deiro, the famous accordionist. This announcement was welcomed by the people here, as Deiro made a big hit while at the Piedmont.

RAWLS AND VON KAUFMAN made a big hit at the Piedmont week of Dec. 14. Rawls appeared at the Piedmont some time ago, and he was remembered here for his excellent work.

San Diego, Cal.—Spreckles (Dodge & Hayward, mgrs.) "When Dreams Come True" Dec. 25, 26.

EMPRESS (D. L. Furry, mgr.)—World's Fair Stock Co., headed by Virginia Brissac, in "Madame X," week of 21.

SAVOY (Scott A. Palmer, mgr.) (Pantages')—Bill for week of 21: Annie Abbott, the Georgia Magnet; Walter Terry and company, Five Mowatts, La Touraine Four, Gardner and Revere, Two Kerns, and Keystone comedies.

BALLENA (formerly the Gaiety)—Offers Lever vaudeville, three acts, and pictures.

PRINCESS (Geo. Kearns, mgr.)—This house, formerly a straight picture house, opened with vaudeville, 1, with four acts and three pictures.

ISIS (Clune), BROADWAY and GRANT, feature photoplays.

"THE WHIP" company, which played a successful engagement at the Spreckles, 7-9, laid off here until Christmas week.

Los Angeles, Cal.—Hamburger's Majestic (Oliver Morosco, mgr.) European Magical Show Dec. 20-26.

MOROSCO (Oliver Morosco, mgr.)—"Rollicking Girl" 21-26.

MOROSCO'S BURBANK (Oliver Morosco, mgr.)—"Alias Jimmy Valentine" 20-26.

ORPHEUM (Clarence Drown, mgr.)—Bill 21 and week: "The Red Heads," with James B. Carson; Charlie Howard and company, Trovato, Corbett, Shepard and Donovan, Elida Morris, diving seal, Platov and Glaser, Elphye Snowden and company.

PANTAGES' (Carl Walker, mgr.)—Bill 21 and week: Frances Clare and Guy Rawson company, New Orleans Ragtime Band, Roy and Asa Harrah, Arthur Whiteley, and McConnell and Niemeyer.

LOEW'S EMPRESS (Fred Follette, mgr.)—Bill 21 and week: Bernard and Harrington, Nicholson Troupe, McIntosh and Musical Maids, Warfelt and Hoyt, Fred Hillebrand, and Davis and Matthews.

CLUNE'S AUDITORIUM, CLUNE'S BROADWAY, QUINN'S GARRICK, MOZART, WOODLEY, MILLER'S, TALLY'S and ALHAMBRA, moving pictures only.

Hartford, Conn. — Parsons' (H. C. Parsons, mgr.) Chauncey Olcott, in "The Heart of Paddy Whack," Dec. 25, 26; "Queen of the Movies" 31-Jan. 2.

POLI'S (W. D. Ascough, mgr.)—Bill week of 21: Holdsworth and Norcross, Geo. Felix and Barry Girls, Harry Fern and company, Raymond and Caverly, Jessie Standish, Josie Heather, Dancing La Vare, and Mlle. Doris's dogs.

PALACE (Thos. H. Cullen, mgr.)—Christmas week bill includes Will J. Ward and Girls, Julia Nash and company, Field Barnes, Wilfred and Roberts, Coates, Kean and Johnson, and Watkins and Williams.

GRAND (Moe Messing, mgr.)—Don B. Barclay and the Prize Winners 21-23. Princess Lulu Meroff and Girls from Happyland 24-26.

STRAND, HARTFORD, PRINCESS and EMPIRE, pictures exclusively.

New Haven, Conn.—Shubert (E. D. Eldridge, mgr.) "To-night's the Night" Dec. 21, 22. Marie Dressler 25, 26.

HYPERION (Henry P. Menges, mgr.)—The Stock Co. present "Paid in Full" week of 21.

POLI'S (Oliver O. Edwards, mgr.)—Bill 21-23: Sutton, McIntyre and Sutton, Newsboy Sextette, Laura and Billy Dreyer, Arthur Ward, Brooks and Bowen, and Naynon's Birds. For 24-26: Rempel Sisters and company, Kimberly and Mohr, Tate and Tate, Three Musketeers, and Marie La Varr.

GRAND (S. A. De Walloff, mgr.)—Vaudeville and pictures.

BIJOU (Eugene Wilson, mgr.)—Vaudeville and pictures.

Colorado Springs, Colo.—Grand (F. J. Footman, mgr.) Marcus Loew vaudeville week of Dec. 21 includes: Wormwood's Circus, the Stantons, Hippodrome Four, Cattel Bros., and Bogart and Nelson. Charles B. Hanford will lecture on "Scott's Trip to the South Pole" pictures 30-Jan. 3.

EMPRESS (Frank Tausmen, mgr.)—Sacrificial Fires Dec. 23.

PRINCESS (J. N. Tompkins, mgr.) is having large attendance every week, with five reel films.

NOTES.

THE Odeon Theatre, under G. A. Loveland's management, is having many improvements installed.

BURNS THEATRE (J. T. Hawkins, mgr.) is dark except Sundays, when the Colorado Springs Musical Society gives concerts.

Grand Rapids, Mich.—Powers (Harry G. Sommers & Co., mgrs.) coming, "Under Cover" Dec. 25, 26; "Peg o' My Heart" 28-Jan. 2, Anna Pavlowa Jan. 6.

MAJESTIC (Orin Stair, mgr.)—"The Little Lost Sister," 17-20, drew well. Coming, "The Girl of My Dreams" 24-26, "Rebecca of Sunnybrook Farm" 27-Jan. 2.

COLUMBIA (Frank O'Donnell, mgr.)—Week 21: "The Aurora of Light," Bickwell, Brown and McCormack, Keno and Mayne, Brooks, Clinton and company, Three Marconi Bros., and Seymour and Dufree.

EMPRESS (Dan'l McCoy, mgr.)—Week of 21: Asaki, Barnes and Robinson, Buchanan and company, Earl and Neel, Loraine, Eva Prout, and Uncle Sam's Kiddies.

Bay City, Mich.—Washington (E. C. Beatty, mgr.) photoplays week of Dec. 20.

BIJOU (E. C. Beatty, mgr.)—For 20-23, "Bought and Paid For" (tabloid). For 24-26, vaudeville and pictures.

GROTTO (W. F. Favorite, mgr.)—Vaudeville and photoplays.

WENONAH, STAR, ALADDIN, FAMILY, PICTURELAND, AVENUE, PARK, BROADWAY, TEMPLE and CROWN, moving pictures only.

Kalamazoo, Mich.—Fuller (Cedric F. Lawrence, mgr.) "The Forbidden Way" Dec. 20. "A Pair of Sixes" 25, "Way Down East." 26.

MAJESTIC (Will Marshall, mgr.)—Motion pictures and vaudeville 20 and week.

COLONIAL, ELITE, LYRIC, NEW and ORPHEUM, motion pictures only.

Scranton, Pa.—Lyceum (E. H Kohnstamm, mgr.) Dec. 21-23, Robert Edeson, in the Jesse E. Lasky feature picture, "Where the Trail Divides," Dec. 21. "Wild Flower," a photoplay, in five parts. Dec. 25, 26, Lyman Howe's Travel Festival.

POLI'S (John H. Docking, mgr.)—Bill week of 21 includes: The Famous Rigoletto Brothers, Allan Dinehart, in "The Meanest Man in the World;" Van Hoven, the Farber Girls, Blythe and Eddie Adair, Seymour's Happy Family, Venetian Trio. Business continues A1.

ACADEMY (William Dahlman, mgr.)—Week Dec. 21: The Poli Players, supporting Mae Desmond and Walter Richardson, in "Over Night." "Camille" past week, to good houses.

STAR (Harry W. Storms, mgr.)—Week of 21, the Merry Burlesquers. The Folly Burlesquers, last week, were well received.

BIJOU DREAMS, WONDERS, MANHATTAN, VICTORIA, HIPPODROME, COURT SQUARE, WONDERLAND, PALACE and ORPHEUM, pictures only.

Harrisburg, Pa.—Majestic (Wilmer, Vincent & Appell, mgrs.)—Dec. 25, "A Pair of Sixes," 26, "Little Women."

ORPHEUM.—Week of 21: Dream Pirates, Nolan and Nolan, Josephine Davis, Dolly and Mack, Emmett Devoy, Lewis and Norton, and Derkin's Dog Village.

Williamsport, Pa.—Lycoming (L. J. Fisk, feature pictures, Dec. 21. Featuring Francis X. Bushmann Dec. 21-24; matinee and night, 25, "The Prince of To-night;" feature pictures 26.

FAMILY.—Vaudeville and pictures.

Keokuk, Ia.—Grand Opera House (Chas. H. Dodge, mgr.) "When Dreams Come True" had big business Dec. 16. "The Blue Bird," matinee and night, 19, did well. Coming: "The Red Widow," matinee and night, 26; "Seven Keys to Baldpate" Jan. 8, "Bringing Up Father" 9, "To-day" 13, "The Christian" (picture) 14, 15; "Under Cover" 23.

HIPPODROME (Mark Angell, mgr.)—A good program of vaudeville, together with splendid pictures, give the patrons satisfactory entertainment.

COLONIAL and ORPHEUM, pictures only.

Davenport, Ia.—Burtis (F. B Powelson, mgr.) Annette Kellermann, in "Neptune's Daughter," motion pictures, Dec. 20-23; "Zudora" (pictures), fourth installment, 24; "A Pair of Sixes" 25, "Seven Keys to Baldpate" 27, Pavlowa and Russian dancers 28.

COLUMBIA (J. Harry Blanchard, mgr.)—Vaudeville, two shows daily, three Saturdays and Sundays.

AMERICAN. — "Freckles" and "The Runaway Wife" were the bills week of 13.

Burlington, Ia.—At the Grand (Ralph Holmes, mgr.) "The Red Widow" Dec. 20, "Mutt and Jeff" Jan. 1, McIntyre and Heath 5, "Peg o' My Heart" 7.

GARRICK (R. McGrullis, mgr.)—The Oliver Stock Co. 20, eighth week.

JEWEL, ELITE, GEM, NEMO and OZARK, motion pictures.

Clinton, Ia.—Clinton (C. E. Dixon, mgr.) Nat C. Goodwin, in "Never Say Die," Jan. 1. "Bringing Up Father" 2, "Hanky Panky" 4, "Help Wanted" 5

ORPHEUM (H. A. Sodina, mgr.)—Vaudeville.

FAMILY, AMUSE-U, BEST, COLONIAL and CASINO, pictures.

Norfolk, Va.—Wells (Otto Wells, mgr.) Marie Dressler, in motion pictures, Dec. 21-23; "Honey Boy" Evans' Minstrels 25, 26.

ACADEMY (Otto Wells, mgr.)—Beauty, Youth and Folly week of 21.

COLONIAL (R. B. Knight, mgr.)—Vaudeville and motion pictures. Bill 21-23: Gordon and Rica, Doris Wilson and company, Inness and Ryan. Last half: Lohse and Sterling, Ward Baker, Consul Betty, Whipple, Huston and company, and Stickney's Circus.

STRAND, AMERICAN, ARCADA, WONDERLAND, COLUMBIA, FOTOSHO and ELITE, motion pictures.

Greenville, Miss.—Grand (William Isenberg, mgr.) "Potash & Perlmutter" played to capacity business and pleased large audiences last week.

BIJOU (W. F. Elkas, mgr.)—This theatre continues to play to big business, showing motion pictures.

BESSIE WELCH is appearing at the Bijou Christmas week, in songs.

Hot Springs, Ark.—Princess (Fred Pennel, mgr.) the Albert Taylor Co. closed a three weeks' engagement at this house Dec. 12, since which the house remained dark.

AUDITORIUM (Frank Head, mgr.) — "High Jinks" was here 19.

CENTRAL, ROYAL and LYRIC, moving pictures

Pensacola, Fla.—Pensacola Opera House (Sidney P. Levy, mgr.) "The Shepherd of the Hills" Dec. 14, "Potash & Perlmutter" 28.

AL. G. FIELD EXONERATED.

Al. G. Field was the recipient of a Christmas present at Huntsville, Ala., which will doubtless be more greatly appreciated than any that may be bestowed upon him this year.

He was arrested one year ago charged with a violation of the game laws of the State of Alabama, i. e., hunting quail without a license, as provided for by the laws. At the same time the chef of Mr. Field's private car was held on a charge of conveying quail and other game birds on a common carrier. Bond was given in both cases. The charge against the chef was dismissed on the grounds that the private car of the minstrel man was not a common carrier in the sense of the law. Mr. Field's statement that he was not aware the laws as to non-residents had been changed, and that he and the owner of the plantation on which he was hunting at the time were under the impression that the owner of the land was privileged to invite a guest to hunt, and that so long as they did not trespass there was no violation of the intent of the law. Mr. Field evidenced his sincerity by procuring a license, not only for last season, but for this season also. The prosecutor was entirely satisfied with the explanation and ordered the suit dismissed. Possibly the fact that the minstrel nimrod did not exhibit any resentment as to the action of the game warden, but instead complimented him for his vigilance, had a lot to do with it.

The press had given this suit wide publicity, and the fact that Mr. Field has been active in urging protection of game by stringent laws made the suit very annoying to him. Notwithstanding the fact that the authorities never charged a willful violation of the law upon the part of Mr. Field, it was merely a technical violation.

VAUDEVILLE IN GREENVILLE.

The Princess Theatre, Greenville, Miss., opened with a vaudeville and picture policy, Saturday, Dec. 19.

ROUTE LIST.

Supplemental List—Received Too Late for Classification.

"At the Ball"—American, Chicago, 24, indef.
Campbell, Mrs. Patrick—Buffalo 28-Jan. 2.
"Chocolate Soldier, The"—Toronto, Can, 28-Jan. 2.
"Dummy, The"—Toronto, Can., 21-26, Cleveland 28-Jan. 2.
"Fine Feathers"—Toronto, Can., 28-Jan. 2.
Gilbert & Sullivan Opera Co.—Toledo, O., 25, 26, Cleveland 28-Jan. 2.
Geyer, Agnes, Stock—Attica, Kan., 21-26, Tonkawa, Okla., 28-Jan. 2.
Gerrard Stock—Edgar, Neb., 21-23, Hildreth 24-26.
Hyatt & Le Nore (Tab.) (L. H. Hyatt, mgr.)—Springfield, Mo., 21-26.
Le Roy, Talma, Bosco Co. (Chas. & Vic Hugo, mgrs.)—Los Angeles, Cal., 21-26, San Diego 27, 28.
"New Henrietta, The"—Cort, Chicago, 27, indef.
"Our Children" (Henry Kolker)—Princess, Chicago, 27, indef.
"Prince of To-night"—Williamsport, Pa., 25
"Round-Up, The"—Cleveland 28-Jan. 2.
San Carlo Opera Co.—St. Paul 28-30.
"Things That Count, The"—Syracuse, N. Y., 25, 26.
"When Dreams Come True" (Frederic Santley) (Coutts & Tennis, mgrs.)—Quincy, Ill., 25, Hannibal, Mo., 26, Brookfield 27, Kirksville 30, St. Joseph Jan. 1, 2.

CHANGE IN POLI MANAGERS.

A change in the management of Poli's Hartford (Conn.) theatres will occur the first of the new year. Thomas H. Cullen, who has been in charge of the Palace Theatre there since its opening, will be transferred elsewhere, and will be succeeded by W. D. Ascough, who has been identified with Poli's original house in that city.

James Thatcher, well known in Washington theatrical circles, will go to Hartford as the new manager of the Poli house, which, beginning Dec. 28, will be devoted to stock productions, this being the first season that Mr. Poli has given Hartford stock during the Winter months

"GOLDEN AGE" IN FEBRUARY.

"The Golden Age," a musical comedy by J. Nevin Doyle, of Belleville, Ont., Can., will be presented for the first time on any stage at the Alexandra Theatre, Toronto, Can., in February.

GERRY SOCIETY GET AFTER "CHILD DANCE" DAY.

It took the Gerry Society over five months to decide that the Friday afternoon dance contests held at the Fifth Avenue Theatre, Brooklyn, N. Y., were "out of order," and just before last Friday's contest was to start there a warrant was issued, and house Manager George Powell marched off by an arm of the law to the police station, where he was notified to appear in court Tuesday, Dec. 22.

Patrons of the Fifth Avenue had heralded the arrival of each Friday as a big day, and Manager Powell had boomed the day up to the results of over-packed houses to watch the "kiddies" compete in a Terpsichorean way for two silver cups each week, one cup for the "lady" and one for the "gent" showing the most modern ballroom education. It was a delightful "after-the-mat" event and when Manager Powell was shocked with the warrant and officer's arrival last week, he explained everything to his disappointed audience, and then slipped on his big fur coat and silk lined hat and tracked it for the "cops'" clubrooms.

CHAMBERLAIN BROWN NOTES.

Frances McHenry has joined the stock at the Boyd, Omaha, as leading woman, opening as Madame X, and making a tremendous success from the start.

Theodore Von Eltz has joined Winthrop Ames' production of "Children of Earth."

Marie Carroll is the new ingenue of the Ira Hards stock at Mt. Vernon, in which Ina Hammer is the leading woman.

Alfred Cross has joined the Birch Players at New Britain as leading man.

Virginia Millman opens Christmas Day as Mary Turner, in "Within the Law."

Tyler Brooke closes his vaudeville season this week, and has placed his entire business with Chamberlain Brown.

Sybilla Pope is to do a series of moving pictures.

George Howell has joined Willard Mack's "So Much for So Much" company at the Longacre Theatre.

Vaughn Glaser is to open a stock company in Rochester.

WOODS OPTIMISTIC.

"A great year coming," says Al. H. Woods, in an interview.

"I think it is going to be the biggest year we have ever had in the show business," he says. "The European War has given business a little setback, and has frightened people considerably, but as soon as things get settled again I think that the war will boom business all over the country, and I look for a big wave of prosperity.

"Melodrama is coming back into its own, but it must be well acted. I believe that with two dollar casts, composed of the best players, old time thrillers like 'The Gambler of the West' and 'The Queen of the White Slaves' would draw capacity at any Broadway theatre to-day.

"The public mind is in an excited state and people want plays with lots of excitement in them. The audience of the day demands to be thrilled, and melodrama is the only thing that can do it."

OWING to the death of his aged mother, Edmund Hayes was forced to cancel his engagement at the Miles, Pittsburgh, last week, his place being taken by a musical comedy act. His many friends sympathise with him in his recent bereavement.

SUE OF THE CUMBERLANDS
GREAT STORY BALLAD. FINE LYRIC AND A MELODY THAT LINGERS

THE FRISCO CABARET
A DANDY RAG SONG THAT HAS GONE OVER LIKE A SHOT

McKINLEY MUSIC CO.
GRAND OPERA HOUSE BLDG.
CHICAGO

CHICAGO NEWS

ADVERTISEMENTS AND SUBSCRIPTIONS RECEIVED AT WESTERN BUREAU OF NEW YORK CLIPPER, WARREN A. PATRICK, WESTERN MANAGER, 505 ASHLAND BLOCK, RANDOLPH AND CLARK STREETS, CHICAGO.

MONDAY, Dec. 21.

There will be quite a shake-up in the Chicago theatrical world this week and next. Two changes are scheduled for Thursday, 24, and four more for the following Sunday.

The Blackstone opens 24 with "My Lady's Dress," a play by Edward Knoblauch. Mary Boland has the leading part, in connection with Leon Quartermaine, the celebrated London leading man.

The American Music Hall will re-open its musical comedy season with "At the Ball." The book and lyrics of this musical concoction are by Philip Bartholomae and Alice Gerstenberg, and music by Silvio Hein. The production was staged by Edwin Emery, and the dances arranged by Jack Mason. In the cast will be T. Roy Barnes, Anna Wheaton, Alice Hageman, Allan Kearn, Donald McDonald, Rae Dowdin, Elsie Mitz, John Boyle, Olga Cook and Myrtle Gilbert.

On Sunday, 27, "Kitty MacKay" will give way to the *premiere* performance of "Our Children," at the Princess. Henry Kolker will have the principal role, and the rest of the cast will include Christine Norman, who has the leading feminine part, and Russ Whytal, Charles Ruggles, Olive Tell, Franklyn Underwood, Loraine Huling, J. K. Hutchinson, Mme. Bauermeister and Daniel Hall.

At the Cort there will also be a change on Sunday, 27, "The New Henrietta" taking the place of "A Pair of Sixes."

"Peg o' My Heart" gives its last performance at the Garrick Theatre next Saturday night, 26. "The Whirl of the World" comes to this house for a limited engagement of two weeks. Many new features have been added, including a novelty ensemble number, called "I'm Mahattan Mad," which is performed out on the runway over the orchestra seats. In addition to the Howard Brothers and other favorites, who scored heavily on its previous visit, a welcome addition to the cast will be Texas Guinan.

"On Trial" will be shown at Cohan's Grand Opera House, beginning Sunday evening, 27, by arrangement with Arthur Hopkins. A specially organized Chicago company will act this play. The role of the widow will be acted by Helen Lackaye, who is the wife of Harry J. Ridings, manager of the Grand.

The Warrington, at Oak Park, Chicago, re-opens its doors to-night, 21, after a few days of darkness owing to the moving of the Grace Hayward Stock Company to the Willard, in Chicago. A stock company headed by Walter Poulter and Isabelle Randolph will give W. A. Brady's "One Night" as the initial attraction.

On Jan. 3 "The Misleading Lady" is billed to travel, and "The Dummy" arrives at Powers'. A week later, Jan. 10, will see "The Passing Show of 1914" supplant "The Whirl of the World" at the Garrick. Still later, Jan. 18, De Wolf Hopper and Brady's Gilbert and Sullivan Opera Company are due in Chicago.

In addition to the regular performance of "The Candy Shop," at the La Salle Opera House, a midnight performance will be given with the curtain rising at 11 P. M. The Colonial, McVicker's and the American vaudeville theatre will all have a special performance, beginning at 11 P. M., regular prices prevailing.

The Century Opera Co. has an addition to its production which has materially increased the interest of Chicago show going people and lovers of grand opera, in the shape of Anna Pavlowa and her incomparable imperial ballet.

LA SALLE OPERA HOUSE (Joseph Bransky, mgr.)—"The Candy Shop," fifth week.

POWERS' (Harry Powers, mgr.)—"The Misleading Lady," sixth week.

ILLINOIS (Augustus Pitou Jr., mgr.)—Ziegfeld "Follies," fourth week.

PRINCESS (S. P. Gerson, mgr.)—"Kitty MacKay," fifth week.

AUDITORIUM (Guy Hardy, mgr.)—Century Opera Co., and Pavlowa, with her ballet.

GARRICK (John J. Garrity, mgr.)—"Peg o' My Heart," twenty-sixth week.

GEORGE M. COHAN'S GRAND OPERA HOUSE (Harry Ridings, mgr.)—"Under Cover," seventeenth week.

CORT (U. J. Hermann, mgr.)—"A Pair of Sixes," twentieth week.

OLYMPIC (George C. Warren, mgr.)—"Potash & Perlmutter," eighteenth week.

FINE ARTS (Albert Perry, mgr.)—Motion pictures.

BLACKSTONE (Edwin Wapler, mgr.)—"My Lady's Dress" 24.

IMPERIAL (J. Pilgrim, mgr.)—Week 21, "Rebecca of Sunnybrook Farm."

COLUMBIA (William Roche, mgr.)—Week 21, Big Jubilee.

VICTORIA (H. C. Brolaski, mgr.)—Week 21, "While the City Sleeps."

NATIONAL (J. P. Barrett, mgr.)—Week 21, "The Trail of the Lonesome Pine."

STUDEBAKER (Louis J. Jones, mgr.)—Motion pictures.

STAR AND GARTER (Paul Roberts, mgr.)—Week 21, Watson Sisters Co.

HAYMARKET (I. H. Herk, mgr.)—Week 21, Fay Foster.

MAJESTIC (Lyman B. Glover, mgr.)—Week of 21 the bill includes: Arthur Prince, Grace La Rue, Belle Baker, Mlle. Natalie and M. Ferrari, Frank Fogarty, Bert Lamont, Little Nap, a chimpanzee, Marie and Billy Hart.

PALACE MUSIC HALL (Mort H. Singer, mgr.)—Week of 21 the bill includes: Ching Ling Foo, Four Marx Brothers, Lillian Shaw, Harry Cooper and Charles Henderson, James Dolan and Ida Lenharr, Fred Sosman and George Fairman, Three Hickey Brothers, and Binns and Bert.

GREAT NORTHERN HIPPODROME (F. C. Eberts, mgr.)—Week of 21 the bill includes: Al. White and Jack King, Barber and Jackson, Mme. Bendini, Standard Grand Opera Quartette, Three American Girls, Kitner, Haynes and Montgomery, Brown-Fletcher Trio, Dorsch and Russell, Herbert's seals, Louis Hennings and company, Nina Murphy, Delmer and Delmar.

COLONIAL (Norman Field, mgr.)—Week of 21 the bill includes: Neil McKinley, Billy Zimmerman, Bessie Le Count, Mr. and Mrs. Franklin Colby, Olympic Champion Trio, Three Mathes, Hal Davis and company.

MCVICKER'S (J. G. Burch, mgr.)—Bill week of 21 includes: James J. Morton, Ines McCaulay and company, Harrison Greene and Katherine Parker, Charles Ledegar, Cook and Stevens, Three Keatons, Miller, Moore and Gardner, Love and Wilbur, "The Eight Forget-me-nots and the Odd One."

PAT CHAT.

MARTIN LEAVES FOR NEW YORK.

John P. Martin, first lieutenant to "Doc" Allmann left Chicago for New York Saturday, 19, it making his second trip there within a fortnight. To a reporter for THE CLIPPER, Mr. Martin declined to discuss the rumor which has been promiscuously floating about in Chicago that the Allmann Bros. were negotiating for the purchase of the Sig. Sautelle Show, upon which they have a fifteen-day option, so it has been said, and that in the event of the deal going through, that the Allmann Bros. would offer for sale the Allmann Bros.' Big American Shows, a carnival organization now in Winter quarters at Lancaster, Mo., and recognized as one of the best pieces of show property in the carnival business. Martin's frequent trips to New York would seem to lend color to the Sig Sautelle-Allmann Bros. rumor. THE CLIPPER's correspondent in Kansas City, approached Doc. Allmann on the subject, but Allmann would not impart the desired information. It is known, however, that Allmann has been itching to return to the circus business, for some time. He has been very successful as a carnival man, building up an organization from four to eighteen cars in three years, and all of it paid for. Whatever he decides to do will be well done.

WILD WEST TO MUSICAL COMEDY.

Tom Wiedemann is nothing if not versatile. Imagine a quick switch from piloting and managing a Wild West Show to exploiting a one-car musical comedy playing theatres. While the transition was a radical one, Tom is doing well, and seems to enjoy the change. It is rumored, but not confirmed, that in the event that Doc. Allmann buys the Sig. Sautelle Show that Tom Weidemann will be associated with him. In the meantime the one-car comedy company will go right along.

WILL ALLEN BUY SHOW?

Tom W. Allen, who has been dubbed "The Sphinx of the Wellington," is saying little these days, but it is being bruited about that he may buy the Allmann Bros. Carnival equipment, if it is offered for sale, all of which hinges upon the purchase of the Allmann Bros. of the Sig Sautelle Shows.

LOHMAR LEAVES CHICAGO.

R. L. Lohmar, general agent of the Tom W. Allen Shows, is at Morton, Ill., his home, for the holidays. Returning to Chicago he will assume active service in shaping up advance affairs for the season of 1915.

DOCTOR BULLYWAX'S TIMELY TALKS.

MAN WANTED is writ in large letters all over Life's Want Page. Men who will *do*, men who won't stop to ask why, men who won't answer back "It can't be done," men who will not wait to be told, men who will take the bridge and fight the old ship through in spite of fears and tears or breeze and seas—men who will hit the line *hard*—these are the men the world is seeking. Room at the top? Say boys, there's room enough at the top for another world of men. The crowd is all at the *bottom*. If they told the secret truths of their hearts they would tell you they are there *because they like it*, because they *fear* the fierce white light that beats upon the higher places. Men who get ahead are men who *believe*—and *work*. They must have confidence in their own ability and labor unceasingly to realize their ambitions. The day of the drone is past in the show business; we must all be up and doing and so conduct ourselves as to make our services indispensable in whatever sphere we may be engaged, and add a dignity to the profession of entertainment.

JOE HEPP'S GHOST CHORTLES WITH GHOULISH GLEE AT WELLINGTON.

They are waiting at the portals
Waiting at the door.
Peeping from the pillars
Creeping o'er the floor,
Listening at the windows,
Hiding round the bar.
Seeking news for papers,
"Tips," from near and far.

Hush! Here comes a "live one."
Who'll get to him first?
That's the big conundrum
Story's going to burst.
Four and twenty seekers
After real show news.
Everyone is happy.
No one's got the blues.

Papers then come out next week.
Some are right, some wrong.
Meet the "live one," once again.
That's another song.
Hades poppin' all around.
"Didn't quote me right."
Says the "live one," caustically,
Mad enough to fight.

L'Envoi.

Oh, you amateur reporters, and those who seek to be
With the flotsam and the jetsam of the journalistic sea.
Take tip from one who knows, and eschew all other roads
'Cept the one wherein that flower of radiant stockyard fragrance grows.

TREVELLICK WRITES FROM 'FRISCO.

Friend Patrick: Walked miles through the Panama Pacific Exposition grounds yesterday. All you hear of the expo. is true, and then the truth is but partly told. Run all the adjectives, superlatives, etc., in a row and you are still feeble. Easily "Earth's Greatest Show," the next best is but a "try-out." Tell 'em all to see it, if they have to walk. I was making allowance for booming, over-zealous advertising, but even Tody Hamilton would shed impotent tears at his inability to even partially tell the truth of this marvelous triumph of man. Met Tom North and wife last night, at the packed Partola, where George Kleine's "Julius Cæsar" is on view. Both Norths are fat and happy. Tom is in charge of a successful film business, and is in the West to stay. Had a sixteen mile sleigh ride in California! From Keddie to Greenville—a four horse equipment. Bear, deer, quail and mountain lions the population, mostly. Dreamlike, the days of '49 were with me in reality. The majestic eagle at Heaven's Gate silently soared, and the genial driver cussed impartially, but perfectly, at the four horses and the road. Swaying around the rocky curves we were a hundred times on the brink of eternity—a slide of a few inches and a half mile fall awaits. Mountains miles high is correct—clothed and crowded with millions of Christmas trees. It is to shudder when I think of returning to Chicago. Dick Collins will understand. My best wishes and Xmas greetings to you and all. H. F. TREVELLICK.

PAT'S PHILOSOPHY.

Charity is a noble trait, and it stamps with the insignia of nobility him who throws its inspiring mantle upon the efforts of humble men and women working in a field whose paths, at best, are strewn with obstacles that oppress the spirit and harass the soul. A kind word costs little, and its effect is far reaching and beneficent. Thoughtless and unjust condemnation destroys like the virus of the serpent leaving wreck and tears in its wake. Let us be chary of our condemnation lest it be retroactive and make us despised of all men.

WALTER EARLY left for Milwaukee to superintend a novel advertising campaign, which is to be inaugurated by one of the Cream City dailies. He will make a flying trip to Chicago to attend the Reel Fellows Club dinner at the Hotel Sherman. As chairman of the committee on arrangements for the big costume ball to be given by the Reel Fellows. Early will have his hands full but he revels in work, especially when it is for a good cause, and gets results.

SHOW FOLK, ATTENTION!

The mission of an amusement newspaper is not only to print the NEWS but to serve as a medium of inter-communication between showfolk; a place where they can mingle upon common ground, exchange ideas, offer suggestions and relate experiences. It has been the aim of THE NEW YORK CLIPPER, ever since its inception in 1853, to make this publication not only the most reliable, but the most original as well, in the treatment of news of interest to the amusement public and professionals. The policy of THE OLD RELIABLE has been guided by the desire to provide its readers with the best intellectual entertainment that money and brains can supply, and with authentic news concerning every branch of the show business. Its readiness to co-operate with its readers in publishing contributory matter, affecting the general welfare of the amusement world, has long been recognized, and the present occasion is embraced to reiterate our sincere desire to encourage even greater efforts in this direction. In other words, THE NEW YORK CLIPPER respectfully extends an invitation to professional people to use its columns freely for the dissemination of news and views which may be of interest and of value to the show world at large.

JOE COHEN opens "A Peck's Bad Boy" on Xmas Day.

MRS. WRIGHT HUNTINGTON was in Chicago Dec. 16, in the interest of her husband's companies at St. Paul and Minneapolis, and returned to the Twin Cities after engaging Frank La Rue for "heavies." The engagement was made through Milo Bennett.

THE WEIR-BENNINGTON STOCK COMPANY, at St. Louis, Mo., secured three people last week from Milo Bennett. This company has been playing eighty consecutive weeks.

ED. DAVIS will open an "Uncle Tom's Cabin" on Christmas Day, which has organized at Kalamazoo, Mich.

MILO BENNETT placed Jack Houston with "A Pair of Sixes" at the Cort Theatre last week.

TOM CASEY, who has a repertoire show on the road, was in Chicago last week, engaging people for a fall stock company at Boone, Ia. The people: Emma Bolton, leads; Todd Watson, juvenile; George Davidson, characters; Bert Anderson, comedy; A. M. Wecht, heavies; R. A. Bonine, scenic artist.

J. L. ROBERTSON AND WIFE were placed with "The Red Widow" Company, by Errett Bigelow. Robertson will be the electrician and his wife the soubrette with the show, which opens Xmas Day.

VAUDEVILLE IN CHICAGO.

AARON JONES, head of the firm of Jones, Linick & Schaeffer, has obtained the Hippodrome at St. Louis, Mo., on some sort of a percentage deal by which Jones, Linick & Schaeffer operate the theatre and the Loew Western Circuit looks after the bookings. The new plan went into effect Dec. 21. Frank Q. Doyle, who formerly booked attractions for that house, may again perform that important work.

SYLVIA has been given a route by the Western Vaudeville Managers' Association, and opened last week at the Academy, Chicago.

A CHICAGO photographer offered to give the Western Vaudeville Managers' Association ten per cent. of the business that big agency might send it, but the reply came to give the artist the benefit of the ten per cent., that it would help out the performer in these hard times.

THE Apollo, at Crawford, and Northern, Chicago, opened Nov. 30, with vaudeville, and is booked by Eddie Shayne, of the W. V. M. A. The new house plays good bills, and is starting off with fine attendance.

EDDIE SHAYNE, of the Association, was prominent in the staging of the Christmas benefit of *The Chicago Examiner*, held at Cohan's Grand Opera House, Dec. 11. The event passed off in fine shape, and Sayne's stage management was complimented. The gross was $600 more than last year.

HALTON POWELL's "This Is the Life" appeared at the Lincoln Theatre, in Chicago, Sunday, Dec. 13, and broke all records at the house. Max Bloom, in "The Sunny Side of Broadway" did $930 there on a Sunday, some weeks ago, but this show topped that record.

PAUL GOUDRON, who recently joined the W. V. M. A., had the following acts on his books last week: Rhoda Royal Circus, "The Edelweiss Girl," Heron and Arnsman, Guerro and Carmen, Ernest Rackett, Le Roy and Cahill, Tescow's cats, Newkirk and Evans Sisters, Lillian Watson, and Eckhoff and Gordon.

WALTER DOWNIE has been moved to the agency side of the W. V. M. A. floor, in the Majestic Building, from which point he handles the smaller time in Chicago.

THE REX, which gets talent through the Association, has "try-outs" on Friday night, and the Marlowe offers each bill on Monday nights.

SHERBURNE AND MONTGOMERY are on the Pantages time and from notices sent from Vancouver it is evident that the act is doing fine. They are offering "The Kidnapper," which was quite a hit in this section. *The Vancouver World* classed it as "one of the best sketches seen at Pantages' in some time." *The Sun* said it had "especial power" and was "admirably presented." *The News-Advertiser* styles Miss Sherburne's emotional acting as "splendid."

WALTER BROWN arrived in Chicago last week from the East to replace Sig. Bosley, as manager for the Chicago office of Shapiro-Bernstein Music Co.

BILLY INMAN AND ALF. P. JAMES opened in Chicago last week with a new act, entitled "A Square Deal."

BORNE AND HERMAN, who recently arrived from the Coast with a new act, have proven a success. They will shortly be seen in the Chicago "Loop."

LEW HERMAN, part owner of "Peck's Bad Boy," was a Chicago visitor last week. Mr. Herman stated that his show had been doing very nicely, and intends to put same out again after the holidays.

JOHNNY O'CONNOR AND TUDOR CAMERON have joined partnership once more. The new team opened at the Grand Opera House, Pittsburgh, last week, under the personal direction of Max Hart. Cameron formerly worked with his wife, Bonnie Gaylord.

CHARLOTTA COLE presented a new act in Chicago last week, at the Columbia Vaudeville Theatre, on the North side. The title of the act was "Dissipation."

BERT HOWARD, formerly of Howard and Bland, now engaged in the insurance business, is reported to have been married recently.

MRS. F. C. WHITE, wife of Frank White, of Warner and White, became the mother of a baby girl Dec. 10, at the American Theatrical Hospital.

DAVID E. RUSSELL was in Chicago last week, organizing a tabloid musical stock company for the Hippodrome in Kansas City.

THE Archer Avenue Theatre, in Chicago, will open as a stock house Dec. 27.

"FOR THE LOVE OF MIKE" closed its season last week, at Detroit, Mich. The show was under the direction of John T. Nicholson.

JACK HOEFFLER was in Chicago last week, arranging the bookings for the new Orpheum Theatre, at Quincy, Ill., which opens Christmas eve.

DOROTHY VAUGHN has joined the Schubert Four, and is now the principal singing comedienne in the act. The quartette was recently seen at the Midway Hippodrome, Chicago.

LOUISE GALLOWAY, with "The Little Mother" last season, is in Chicago organizing a vaudeville act.

THE *Chicago Post* is featuring Charles W. Collins' theatrical writings in the street car "ads."

INA BERT LAWRENCE has been placed with "Nobody Home," Boyle Woolfolk's tabloid, which will open immediately after the holidays.

RAY MIDGLEY is on the road with "Texas and His 1916 Cabaret," rehearsing the piece for future opening in big cities. They are now in Northern Indiana.

"THE SPY," a war sketch, written by Mrs. Kellogg Fairbanks, began rehearsing Dec. 16. It is said it will open at the Palace Music Hall after the new year.

THE Chicago Pantages office provided the "Daughters of Isabella" with some talent on Wednesday night of last week, which was used in conjunction with home talent in a big entertainment at Oakland Hall, at Fortieth and Cottage Grove. Bob Fitzsimmons was the big feature. When the affair was over, the local talent insisted on Fitzsimmons getting in the centre of the minstrel part for the flashlights. George Doolin, of the Leo Feist office, was well liked, as was George Hanford, of the team of McConnell and Hanford, also made a hit.

W. E. WHITEBECK, general manager of the Orpheum Theatre, at Detroit, Mich., was a Chicago visitor last week.

THE Colonial Minstrel Maids completed a tour of the Pantages Circuit at Salt Lake City, Utah, last week. Frankie Siegel and the Three Grey Sisters were a hit everywhere, and the act made more than good.

MARTHA RUSSELL presented her new act at the Windsor Theatre, in Chicago, last week, and it was well liked by the agents and managers who frequent that house where much new material is seen. It is a splendid act and gives Miss Russell ample opportunity.

C. D. CHRISTIE, F. C. Kennedy, formerly of the Clipper Quartette, and Harry Faulkner, formerly of the American Newsboys Quartette, have joined hands, and hereafter the trio will be known as the Clipper Trio. They open for the Western Vaudeville Managers' Association, at Kansas City, this week.

HODKINS WITH PANTAGES' CIRCUIT.

Charles E. Hodkins left Chicago last Saturday for the South, and will re-organize the cities of the Southwest into a vaudeville circuit, such as he conducted a few years ago, excepting that he will have a better grade of material than ever before, having formed an affiliation with the Pantages Circuit, through J. C. Matthews, the booking manager, who is located in Chicago. The managers in the Hodkins territory are very anxious for him to revive operations, claiming that vaudeville is very unsatisfactory at present. They make the point that the show cost more without being any better, and that acts say that layoffs and other new fangled ideas make it worse for them than in the days of the Hodkins Circuit, when they worked regular without losing time, although at a less salary. The Pantages Circuit went into Texas this year, sending shows to the leading cities for the legitimate houses. Vaudeville has never won out, except in its sphere, but this campaign proved the calibre of the Pantages bills, which won general favor. The splendid showing the Pantages Circuit made in the South this Fall will aid Mr. Hodkins in lining up the managers. Early in the season Hodkins has a contract with the Loew Western Agency, calling for the acts with that circuit, taking them from the Empress, at Kansas City. He issued franchises without clause in them. When Loew backed out, Hodkins was unable to deliver. He is said to have placed a claim for $14,000 damages with Fred Lowenthal, the White Rat attorney, in Chicago, and suit is likely to be entered any day. A possible settlement of the case out of court is holding up legal actions.

HAL COWLES AND HAZEL WEIR, cabaret entertainers, opened at the Empire Cafe, in Milwaukee, Dec. 21, having been sent from Chicago by Joe Tracey.

CHARLES IRVING'S "BURGUNDY GIRLS" will open at South Bend, Ind., Christmas Day.

THE OPTIMIST.

CHAS. ANDRESS ENTHUSES.

Charles Andress recently concluded negotiations with Colonel Charles W. Parker, the world's largest manufacturer of amusement devices, for the purchase of three mammoth carry-us-alls which Mr. Andress will operate with leading circus organizations. It involved an outlay of $30,000. This transaction in itself would make it readily apparent that Colonel Andress, the veteran of many memorable campaigns with the white tops, has faith in the future, and looks for bumper times in 1915. In a chat at the Western Bureau of THE OLD RELIABLE last week, Mr. Andress said: "The year 1915 promise to be far better for America than the closing months of 1914. We will enter 1915 with an improved scientific effective currency system. Money cheap and plentiful, and broader foreign markets than we have ever known before. Greater zeal for the conquest of fresh foreign commercial fields. Our mills will hum with ceaseless industry. There will be ample work for all. Crops will bring good prices, and it will keep the railroads working at top pressure to carry our products to the seaboard for shipment to starving millions in devastated lands as well as to foreign centres not directly affected by the war. American showmen will prosper as they never have before."

CON T. KENNEDY TALKS.

Generally recognized as one of the shrewdest and most successful purveyors of carnival entertainment in America, Con T. Kennedy is always sure of an interested audience when he sits fit to express an opinion or offer a suggestion for the betterment of the business. It was not difficult for us to induce him to make a forecast of the coming season, during a recent call at the Western offices of THE CLIPPER. In fact, that really seemed to be his mission in calling—to send a word of cheer to some of our readers who have been in the doldrums and are apprehensive over the prospects for carnivals in 1915. Here is Con's message of hope: "The slogan, 'Sit tight and don't rock the boat,' which has reverberated throughout the length and breadth of the land these past few months, since the opening of hostilities on the other side, has certainly had a marked tendency to bolster up the courage of perplexed business men. It has obviated the possibility of a panic, which for a time, was imminent. It has given us patience to wait the re-adjustment of business conditions. It has sobered and chastened those who were inclined to loose and extravagant methods. BOOM TIMES OR SHOWMEN ARE ON THE WAY, and we will be ready for them. Speaking for the Kennedy Shows, I am not backward in making it known that we are to spend a large sum in improved equipment, and in the addition of new features. Once the strain of uncertainty is lifted, the people will welcome the opportunity to enjoy real shows. The American public is quick to respond to prosperity. Our citizens are the most alert, when it comes to business matters, of any on the globe. The president's message to Congress has reassured the men of 'big' business. From now on it will be easy sailing and naturally showmen will share in the bountiful harvest of good American dollars which will be placed in circulation. I am an optimist. The future looks bright, indeed."

"SIXTY PER CENT. BETTER THAN LAST YEAR."

That is the way Harry S. Noyes, general agent of the Great Patterson Shows, put it in surveying the prospects for the coming season, during a pleasant interview with the Optimist, in the foyer of the Auditorium Hotel, Chicago, the other day. He made this declaration in the presence of his principal, James Patterson, who, but a moment before, had expressed his belief that "carnival business next year will be the worst ever known." Mayhap the "Governor" was only billing Noyes along to find out just what his first lieutenant really thought of the future, and to ascertain if he (Patterson) had been justified in giving Harry a fat salary increase, which he did during the State Fair Convention, in the Western metropolis. At all events, Noyes stands pat, and declares that the returns for the Patterson Shows, which are to be materially augmented, will bear out his prophecy. Noyes is a keen student of industrial conditions. He knows the country like a book. He can tell you what time the last train leaves White River Junction, Vt., in the evening, and how to make the best connections at Callcoon Junction, N. Y. And he knows carnival territory and when to play it. Noyes is a reticent gentleman, but when he talks his words breathe optimism with a capital O.

"W. G. P." FIRES PARTING MESSAGE.

Just before helping on the rattler in Chicago, Western bound for 'Frisco, Bill Rice haled The Optimist and said: "Just tell the boys for me that 1915 will be an eye-opener for the carnival gentry. Prosperity is on the way, it is coming fast, and when it lights there will be such a flood of dough that it will dazzle those who are readied up with good shows and know how to get the money."

McCABE AN OPTIMIST.

Jos. F. McCabe, the conservative, far-seeing representative of the Atchison, Topeka and Santa Fe Railway, whose duties, amongst many others, is to handle the circus contracts for his line, said to a CLIPPER representative in Chicago: "Yes, I can safely say the out-look for next year is most gratifying. Mr. Hodges, vice president in charge of purchases, is quoted in the Chicago papers as having stated that the Santa Fe had been buying normally during the past six months, and contemplated the expenditure of many millions beginning the first of the year. The circus men should view with great hope the prospects for the coming year. All our reports from California, Texas, Oklahoma and Kansas are most encouraging; in fact, I might say extraordinary. The Westerner is not viewing the situation with the dismal eye of the Eastern business man, and I think the recent increase of five per cent. in the freight rates granted the Eastern lines will have a decided tendency to make the men who have been hoarding money, look about for investment. Many of the roads have curtailed their expenditures pending the decision of the commission, and now they are assured of an income which will permit them to enter into contracts for betterments and renewals there will be a revival of manufacturing energy throughout the land.

"Of course the amusement business has suffered with all other classes of business in the past year, but I look to see the traffic managers of the different shows come in with smiling faces and a glad hand-shake, sure in their own minds that the end of the coming season will find their pockets filled to overflowing."

JOE ARNOLD EXPECTANT.

Joe Arnold, now traveling freight agent and formerly the circus contracting agent of the Chicago, Milwaukee and St. Paul Railroad, says: "How do things look for next season? Say, the circus boys are going to have the biggest ever. The conditions in all parts of the territory covered by the Milwaukee are 'way ahead of any previous year in the past three, and the recent action of the Federal Commission in raising the rates means a complete restoration of confidence all along the line. Look out for the big boom."

WHAT FREIGHT RATE DECISION MEANS TO COUNTRY.

Thirty-five railroad systems, comprising one hundred and twelve railroad companies, will get $30,000,000 more revenue annually—perhaps more.

Shippers must pay approximately five per cent. more freight on all commodities except coal, coke, iron ore and such articles, the rate on which are fixed by unexpired orders of the Interstate Commerce Commission.

Increase affects shipments in territory East of the Mississippi and North of the Ohio and Potomac Rivers.

No increase granted on rail-lake-and-rail, lake-and-rail and rail-and-lake traffic.

Railroads will be able to place orders for steel and equipment, and mills will re-employ thousands of men now idle.

Railroad credit will be strengthened, refinancing made more easy, and rail securities will be regarded with more confidence by investors.

Decision heralded by bankers, railroad and business men as tending to restore public confidence and hasten returning prosperity.

ATKINS OPTIMISTIC.

W. A. Atkins is very optimistic as to future developments in the business situation. He says the company he is with in Chicago last week made a nice shipment of their line of goods to Tokio, Japan; that they are not only receiving inquiries from European countries for their line of manufacture, but are also in receipt of inquiries from South America and Australia as well. Atkins says that all signs on the business horizon point to a gradual resumption of business in the U. S. on a large scale, especially among the big equipment machinery houses. With all the European output reduced to the minimum, he says the American manufacturers, if they will only get ready for it, will reap a rich harvest, for European as well as other countries must have all kinds of goods, and America is the logical place to secure them.

THE OLD FRIENDS BANQUET.

James S. Hutton was toastmaster at the banquet, and the speakers were Jane Addams, who made a talk on "The Hull House Players;" Donald Robertson, whose subject was "The Drama," and Judge Charles W. Goodnow, of the Morals Court, whose talk concerned the player and his opportunities for citizenship. Miss Addams made a very interesting talk, commenting on the fact that in the past she had felt opposed to the theatrical interests at times, and that she was on their black list to which Lincoln J. Carter responded before the evening was over, assuring her of the deep respect of the profession, and that while the ideas of theatrical managers and Miss Addams had differed, there had never been a black list feeling. In fact, managers had conformed with her ideas to a great extent. Donald Robertson is a fine speaker, and was in perfect form. He brought those present to realize the serious side of the drama, and condemned the hokum of popular entertainment in his own style. He was liberally applauded.

The proprietor of the New Morrison, Harry C. Moir, refused to make an address when called upon, but met the assembled guests. The Phillippi Four, from McVicker's Theatre, provided

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The Modern Dances —more than ever make necessary the removing of objectionable hair by women who take pride in their appearance.
X-BAZIN
DEPILATORY POWDER
has been used by ladies of refinement for over 75 years. It will not harm the tenderest skin and is positively guaranteed by us.
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some splendid music, which aided in making the evening pass pleasantly. Mrs. Charles W. Nelson also brought pleasure, by piano music, following the banquet.

Those present were: Lincoln J. Carter, Frances Carter, James S. Hatton, Charles W. Goodnow, Florence B. Goodnow, Dora Robertson, Jane Addams, Charles H. McConnell, Wm. F. Clifton, Capt. A. Anson, Fred Lowenthal, Walter Forsyth Leslie, Mrs. Keefe, Lew Kelly, Dr. Max Thorek, Mrs. Thorek, Helene Gulbert, Vic Crane, Henry W. Link, G. H. Johnstone, Harry Ward, Harry Hill Noble, Leon A. Beremski, Mrs. Mary J. Lamb, Barney Jacobson, Mr. and Mrs. David J. Sullivan, Ber Hamill, G. F. Jones, Louise de Foggi, Mr. and Mrs. James G. Heaney, J. A. Jackson, Frank Mr. Davidson, C. Fraps Stringfield, J. O. Matthews, Mrs. J. A. Cameron, Leo Mr. Goldberg, Thos. Burchill, Edward Bergman, Mr. and Mrs. Harry A. Bailey, Dave Beehler, Edwin S. Rassil, Warren Warren, Ray Sherwin, Miss Jack Von Liebich, Frans Von Liebich, J. E. Young, A. P. Daniel, Henrietta G. Daniel, W. Bernard Wall, Jack J. Fox, Bert Hier, George W. Mathison, Mrs. Mathieson, Cal Hunter, Mrs. Geo. Hoe, Harry Edwards, T. L. Edwards, Felix Reich, E. B. Daley, Mrs. Howard C. Mathison, Hillie W. Aiken, Mrs. E. B. Daley, Robert C. Mathison, Boyle Woolfolk, F. N. Hicks, B. J. Wellesman, Mr. and Mrs. Charles W. Mack, Mr. Mack, Mr. Harry Sheldon, Alexander J. Paier, Samuel L. York, Allene Nelson, Henry Myers, Charles W. Nelson, Mr. and Mrs. S. J. Thacker, Mr. and Mrs. Harry Spingold, A. Milo Bennett, Edward Day Bennett, Mr. and Mrs. Frank Q. Doyle, James Wingfield, Mrs. Wingfield, Mr. and Mrs. G. G. Bertshoover, F. E. Samuels, Harry Ward, Mr. Harry Norris, Mr. and Mrs. Sam Thall, L. W. Bade, Mrs. R. E. Richson, R. Meredith, Mr. Frank Brown, Mrs. Frank Gazzolo, Mrs. Edward T. Filer, Mr. and Mrs. Charles M. Marsh, Mr. Wright Pepple, Kittie Egan, Walter Driver, Eddie Newman, F. Locke and others.

REEL FELLOWS ELECT OFFICERS.

The Reel Fellows Club, of Chicago, held their regular monthly dinner and reception in the Italian Room, at the Hotel Sherman, Dec. 16. President R. R. Neibs occupied the chair and George Blair, of the Eastman Company, Rochester, N. Y., was the guest of honor. Walter R. Early was elected vice-president, to succeed Oscar Eagle, who, by reason of his making 24 permanent residences in New York City, was unable to continue in his official capacity in Chicago, and R. C. Traverse was made a member of the Board of Governors, to succeed Don O. Mesnery, who resigned and is now residing on the Pacific Coast. The secretary was ordered, by the unanimous approval of all assembled, to draft and send a letter of thanks to Mr. Eagle, expressing on behalf of the Reel Fellows Club, of Chicago, their hearty appreciation of the services he had rendered during the pioneer days of the organization. Messrs. Early and Traverse were the recipients of congratulations and good wishes.

Following the reading of Mr. Blair's paper on "Raw Stock," he was made a life honorary member of the club.

FILM MADE FROM COTTON.

Never before in the history of cinematography, according to Mr. Blair, had the process of making raw stock been so complicated before an assembled body, and never had it been given space in any periodical. Through the courtesy of the Eastman Co., which sent him to Chicago from Rochester, upon the invitation of President Neibs, Mr. Blair was permitted to give the audience modest *apercuit* of making the film.

It was indeed a revelation, and the message was delivered in a manner impressive and instructive. Every process in the manufacture of raw stock was illustrated by Mr. Blair, from a bale of cotton (which is the foundation of the film), until its completion, when it is ready to be sent to the moving picture manufacturer. The process is a long and tedious one, requiring expert service and special conditions. From a solid, the cotton is made into a solution, the consistency of honey, and then converted into film. The capacity of the Eastman plant is one million feet of raw stock every day.

"PRODUCTION" NEXT TOPIC.

At the next regular meeting, Jan. 20, the club will be regaled with a paper on "Film Production." These monthly talks will cover every phase of the moving picture industry.

The Reel Fellows costume ball came in for lengthy discussion. A double masquerade will be forthcoming as the plan develops. The business office of the Reel Fellows Club of Chicago is 505 Ashland Block.

CHICAGO WIRES.

CHICAGO, Dec. 21.

IRV. J. POLACK IN CHICAGO.

Irv. J. Polack, general manager of the Rutherford Greater Shows, with general offices in Pittsburgh, Pa., was interviewed by a NEW YORK CLIPPER representative, in the foyer of the New Herald Theatre, Chicago, and Mr. Polack desired to be put on record as saying that, in his opinion, the attitude evinced by THE CLIPPER in handling the outdoor amusement events, and its general policy of co-operating with the tent show fraternity, would mean a great deal for this publication, and that it certainly is proving an unmistakable benefit to the profession which it so admirably serves. Polack was in Chicago to purchase four flat cars and twelve wagons, which will be added to the Rutherford Shows' equipment. He is a keen business man, and one of the most genial gentlemen in the carnival business. He expects a good season in the Pittsburgh district. The Rutherford Greater Shows are standard in a certain territory in Pennsylvania, which has been played by them consecutively for the past two seasons. They will open in Pittsburgh, April 22, for a ten days' engagement Mr. Polack returned to the East from Chicago, Friday, 18, and was a welcome caller at the Western Bureau of THE NEW YORK CLIPPER, upon the eve of his departure.

HERBERT A. KILNE IS BUSY—WILL COME BACK STRONG IN 1916.

Herbert A. Kilne is on the jump these days going back and forth between Pittsburgh and Chicago, and while his movements are shrouded with an air of mystery, enough is known to warrant the assertion that Kilne is "coming back," and with a punch, next season. Always a booster and knowing the carnival game from end to end, and never faltering at temporary setbacks, Herbert may be depended upon to do things in a big way once the wheels are in motion. Popular, progressive and particular Kilne has the best wishes of THE NEW YORK CLIPPER and of an army of loyal friends in the carnival ranks. A definite announcement of his plans is eagerly awaited.

STEVE A. WOODS IN CHICAGO.

Among the celebrities of the carnival world who are making their Winter headquarters in Chicago is Steve A. Woods, who arrived here from San Antonio, Tex., during a call at the Chicago office of THE CLIPPER Mr. Woods intimated that, as general agent of the C. A. Wortham Shows, he expected to be particularly busy prior to the opening of the season, which will occur in the Spring, when the Wortham Shows will furnish the amusement attractions for the world's famous San Jacinto "Battle of Flowers," in April, 1916. According to Mr. Woods, "The Days of '49," under the auspices of the Elks of A. A. Flowers, will be one of the big features at the San Antonio celebration.

CHICAGO HEIGHTS FOR U. B. O.

The Illinois Theatre, Chicago Heights, Ill., will, commencing this week, be booked by Glen C. Burt, of the United Booking Offices, Chicago. Five acts will be placed weekly.

AIKEN GOES WITH MUGAVIN.

The surprise on the Chicago Rialto last week was the announcement of George W. Aiken, that he had severed his connection with Jerry Mugavin for the position of general agent for the Howe's Great London Shows for the coming season. Aiken quietly left Chicago and went to Peru where the showmen got together. Aiken returned with his contract in his pocket. It goes into effect Jan. 1, 1916. Mr. Aiken has been an active figure in the show world for many years. He has had a general experience in the business. In charge of the carnival with Howe's Great London Shows he is expected to make a great showing.

CORT ARRIVES FROM 'FRISCO.

Charles E. Cort, associate owner and manager of the Hagenbeck-Wallace Shows, arrived in Chicago from San Francisco, Sunday night, 19. He had been West in connection with business affairs, but it is not thought that definite arrangements have as yet been closed for a Hagenbeck animal show on the Zoma, at the Panama-Pacific Exposition. Mr. Cort recently returned to this country, from London, and after spending a few days in New York, went direct to California.

IRONS AND ATKINSON, OYSTER COCKTAIL KINGS.

Warren B. Irons and George Atkinson are in Chicago in advance of their oyster purveying bottled oyster cocktails to the local cafes, buffets and "one-arm" lunch counters. They brought out definite arrangements by an auto truck to supply their trade. The bottled oyster cocktail has long been an established institution in Chicago and on the Pacific Coast. The average Californian chooses them as his lunch, and he stands for everything but a night's lodging." Some do say that this is the reason that Jack London, Tyler, Jim Hathaway, "Buck" Massie and Harry Wilbur spend their Winters in the Golden State. Irons and Atkinson, Jr., and Atkinson are driving in Cincinnati.

ED. BALLARD IN NEW YORK.

Ed. Ballard, associate owner of the Hagenbeck-Wallace Shows, made a flying trip from Chicago to New York, where he will mingle business with pleasure.

AL. F. GORMAN ILL.

Al. F. Gorman, the well known carnival general agent, is in the American Theatrical Hospital, where he underwent an operation Saturday, 19. Al. has been flying for some time and, upon the advice of Dr. Max Thorek, went to the hospital, and hopes to be out and about soon.

R. M. HARVEY IN CHICAGO.

R. M. Harvey, general agent of the Hagenbeck-Wallace Shows, spent Christmas in Chicago, and left for his home in Perry, Ia., for the holidays.

HOSPITAL NOTES.

MRS. ANNIE BUNGESS, a well known dramatist, is confined in the American Hospital, suffering from rheumatism, which will disable her for some time.

MR. SCHRAGS, one of the company of Vic Hugo's Burlesquers at the Empire, who has been confined in the American Hospital for some time, is improving, and his recovery is looked for soon.

BESSIE HAMILTON, who underwent a very serious operation in the American Hospital, several days ago, is improving wonderfully, and it is expected that she will be able to leave the hospital sooner than was at first expected.

JOE BUCKLEY, who was at the American for several weeks, under the supervision of Dr. Thorek, has gone home to Atlantic City for some months in the Catskill Mountains, at the advice of the doctor.

MISS LILLIAN BEALS, of the Grant Hotel, suffered an attack of appendicitis, and is under the care of Dr. Thorek, at the American, and is improving very nicely, under the care of Dr. Thorek.

MRS. F. C. WHITE is the proud possessor of a baby girl, born at the American Hospital, Thursday evening, Dec. 10. Mrs. White and baby are both doing nicely. She is in room No. 12, and will be pleased to interview her friends.

RED ONION STARTS EXODUS.

William Judkins Hewitt ("Red Onion") was the first showman to register at the New Grand Sherman, Chicago. The Christmas opening of this magnificent hostelry was scheduled for Saturday, Dec. 12. At Midnight on Dec. 11, 1915, the special travelling representative of THE NEW YORK CLIPPER had his monicker on the room book. Since then Harry S. Noyes, George H. Degnon, A. A. Powers, Charles Ryan and others have registered. Herbert A. Kilne and wife, W. E. Wells, Lon B. Williams, C. J. Hunting, Harold Bussey, Lou Lonzoni, John Allen are on the waiting list for accommodations, and the office staff is busy with the decorators and furnishers completing their labors. From the standpoint of the travelling folk, the Grand Sherman is the hotel keeper, the New Morrison leaves nothing to be desired in way of modern convenience and service. Conveniently located to the theatres and the shopping district, and the Loop, with "a room and a bath for a dollar and a half," its one thousand rooms are always ready to be filled. Harry Moir, the boss of the Morrison, says he is going to decorate the side walls of Old Onion's room with military scenes, and will install a Victrola to dispense familiar show tot tunes.

NELLIE REVELL A GRANDMA; WOULD YOU BELIEVE IT?

Nellie Revell is a grandma, and she has been in Chicago the past few days to see to it that her grandchild be given the proper attention and reared in a manner befitting its exalted station. Not that there was the slightest chance of neglect or misapplication of recognized methods in rearing babies, but Nellie just had to be superintendent. Mr. and Nelle stopped at the Hotel Sherman, and never was there a more interesting pair of Chicago friends, who are ever ready to welcome the girl who used to my things and now writes them for *The New York Telegraph*. The representative of THE NEW YORK CLIPPER was caught in the middle of a luncheon engagement, and the way we "cut up" old experiences was a caution. It long long had to be postponed in favor of the sanctum sanctorum of a metropolitan newspaper, and Nellie hurried back travelled the whole route. More power to her.

JOHNNY BAKER IS DOING SOME TALL TRAVELING THESE DAYS.

Johnny Baker, "the world's greatest rifle shot," for a number of years was the director and one of the special features of the Buffalo Bill Wild West Show, and now representing the London-Montreal Development Co., of London, England, breezed into Chicago from Omaha and Kansas City, and within an hour after his arrival was a welcome caller at the Western Bureau of THE NEW YORK CLIPPER. Johnny is in splendid fettle, and had a lot to say about his experiences in London, where he was when the war broke out. With Mrs. Baker, he watched the major portion of one battalion of Hungarian thousand soldiers march by Shepherd's Bush Green, on the way to the transports which carried them to France to see service at the front. It was a thrilling sight, according to Johnny, and he felt like a big boy. While in London with the 101 Ranch Wild West Show he was introduced to the Prince of Wales, and assisted in entertaining the King of the performances, the Empress Dowager of Russia and Queen Alexandra. The British Government requisitioned the horses (one hundred and three head) of the 101 Ranch aggregation, and paid Johnny Baker, Jr., Arlington thirty-five pounds apiece for them, cash in hand.

The London-Montreal Development Company operates amusement devices in most of the principal cities of Europe, Paris, Lyons, Rome, Berlin, Vienna, London and Petrograd. On account of the war some of these latter operations have received a decided check, but devices are in full swing in Madrid and Barcelona, Spain; Rome, Italy; Lisbon and the provinces in Great Britain. Not only will the firm do a big business in the United States primarily to buy and not to sell. He will, however, endeavor to place a model in America for a number of the London-Montreal devices which are idle on account of the war.

Speaking of having to buy instead of to sell, Johnny stress a point which he made in his chat in the Chicago offices of THE OLD RELIABLE. He declares that all Europe will come to America during the coming year, and for a long time to come, for her supplies. It will mean a big boom in many lines. Orders for equipment will pour in from foreign fields, and the demands for clothing and food stuffs will be unusual. He should make it "GREAT FOR THE SHOW BUSINESS ON THIS SIDE OF THE POND." Johnny's friend, Baker, met George Oscar Starr quite frequently. Johnny left for New York City, and thence to New Rochelle, his home, where he will spend the holidays with Mrs. Baker. He intimated that it was not impossible that he might return to London this coming Spring.

JOHN B. ROCK AN OFFICER OF SPEEDWAY PARK ASSOCIATION.

Chicago men are to spend a million dollars on a speedway, which will be one of the greatest auto race courses in the world. The speedway project is being financed by well-to-do men of the Windy City, who are willing to be seats for three hundred thousand spectators, and no section of the city will be invisible from the stands. John B. Rock, manager of the Vitagraph Company of America, is one of the directors and an officer of the Speedway Park Association, which has the signed contracts for the Garden, assuming direction of Western affairs for his firm. John Rock has taken an active part in Chicago commercial and social life.

GODFREY WILL BE WITH YANKEE ROBINSON SHOWS.

W. H. Godfrey will be identified with the Yankee Robinson Shows again this coming season as legal adjuster and official representative. He is confident that the season of 1916 will be a good one, and says that Manager Fred Buchanan is making great preparations in the way of repairs and new equipment at the Granger, Ia., Winter quarters.

NEW SHOW FOR HIPPODROME.

A new show to replace "The Wars of the World" will be prepared. No definite notice of any change has reached the members of the "Wars," but a number of the girls have secured engagements with the Winter Garden show. The house will close Jan. 10 for a brief spell for rehearsals. Several rumors as to probable change of policy could not be verified.

SLAVIN IN "SUZI."

John Slavin has succeeded Lew Herne, in "Suzi," which opened in Philadelphia on Monday night, Dec. 21. Mr. Slavin first played the role last Saturday matinee at the Shubert Theatre, New York, and scored a big personal success.

"PAT'S" PEN PICTURES OF PROFESSIONAL PERSONALITIES.

No. 8—CLARENCE A. WORTHAM "The Little Giant"

Clarence A. Wortham is a commanding figure in the Carnival realm of entertainment.

The general director of the Clarence A. Wortham Shows is commonly spoken of as the "Little Giant" and the sobriquet has been aptly chosen for a number of reasons...he is small in stature but a big bundle of mentality. He is a pleasant appearance, but a big man in the business who handle big propositions he never overlooks the smallest details.

In 1914 Wortham's "Big" show was one of the Panama-Pacific, Exposition ball team, played Decatur, during the engagement of the Gaskill-Handy Shows. It was his first glimpse of a real Carnival. Strolling about the Midway he came to the conclusion that it was a mighty big show, a tall and imposing individual who was standing in front of the stadium. "Who is this big guy?" young Wortham inquired. "That's Gaskill, the main boss," he was informed. "Say, commented Clarence, he sure is some man! H'm, and he sure has some show." An hour afterward he turned to the same companion who had accosted him and said, "Gaskill made and remarked, "listen pardner, some day I will have a Carnival Show as big as your boss's show and this big show!"

That idea became implanted in Wortham's brain and he stuck to the idea like a postage stamp to a letter until it got there. Last season saw the realization of that idea and he accomplished the purpose he set himself to accomplish that day in Decatur. Decatur is a town that has had a reputation for being hard to please and vexing the problems which he has been called upon to solve. But no obstacle has been too great or problem too deep for this little man of brain and determination. Should Wortham ever decree it fitting to his dignity to adopt a coat of arms the motto emblazoned thereon should be, "I Profit by Others' Mistakes." Perhaps he would add a second motto, "He to emulate their sire's example. A grave responsibility rests upon these two boys—they have much to live up to.

During the Houston (Texas) engagement last November, Mr. Wortham was the host to the largest and most representative body of Showmen who ever paid a visit to a town. Might be said, he was host to every man his hospitality, but never for a moment did he relax from the onerous duties of managing and directing the thirty odd shows which he had under his sway.

Clarence A. Wortham is distinctly a man of deeds, not words, and while words must tell the story of his past achievements, one cannot but admire the man who has made his way through life with such powerful executive ability and sentiment, and use words only in the retrospective view of his life. In the future must be a narrative in deeds, not puny effusions in English.

OUT OF TOWN NEWS

Decatur, Ill.—Empress' (Rolla V. Mallory, acting mgr.) pictures and vaudeville.

NOTES.

DECATUR has landed the State Corn Show, to be held week of Jan. 10, under the auspices of Illinois Corn Growers' and Breeders' Association, and is competing with the Macon County Fair Association.

THOSE making the city of Taylorville, Ill., can always find copies of THE CLIPPER on file at Kelley's Hotel and Lunch Room in that city.

FRANK OWEN, formerly treasurer of Fowler's Theatre, has given up opening a pool room as mentioned in last issue. Owen has received an offer from a theatre in Chicago, but he says he will "hang around Decatur for awhile."

THE SAVOY CAIRNS BROS., in "A Broken Arrow," are packing in the town through South Dakota, Minnesota and Northern Iowa. Last week they broke four house records. At Irene, South Dakota, 14, the house was sold out before the doors opened, and the thermometer registered 18 below zero.

AS ANNOUNCED in XMAS CLIPPER telegraph report, the theatre in Sullivan, Ill., burned to the ground, Sunday night, Dec. 18. The house was valued at $35,000, and was erected in 1903, being modern in every respect. It had a seating capacity of one thousand six hundred, and was fully equipped for talking and W. Q. Setliff was the resident manager. The building was of brick construction and stone front.

THE F. & H. Amusement Company, of Chicago, have leased the property now occupied by the Illinois and Comet Theatres. The lease covers a period of five years. They will put up a substitute picture theatre, at a cost of $20,000. The company also will erect a dance pavilion, roller rink and bowling alley. The ground dimensions of the building will be 42x170 feet. The seating capacity will be eight hundred and fifty, and the admission price will be ten cents.

THE annual amateur comedy given by the Pequauka Club, will be staged early in February, in the auditorium of the high school. This will be the sixteenth annual show, and will be called "A Night in Chinatown." The show will be by Herbert Prescott and Mrs. George Prescott. One of the features of the entertainment will be a comedy skit, written by Ed. Hamley, one of the stars of the Elks play last Spring. The Pequauka Club, which is a local social club, demonstrate some of the latest dances, and Tom Tomlinson will direct the show.

Peoria, Ill.—Majestic (Orpheum Company, agts.) "Bringing Up Father" Dec. 20-23. Henry Walker 23-25.

ORPHEUM (Nathan & Greenberg, mgrs.)—Bill for 20-23: Woolfordt's animals, Lane, Harper and Lane, Dunham and Hope, "When Jack Comes Young," Kenny and Hollis, and Four Miles. For 24-26: Dennis Brothers, Gaffney Duo, Harlan, Wm. L. Lampe and company, Morris and Allen, and Clifton and Hart.

HIPPODROME (E. F. Churchill, mgr.)—Living long long had to be postponed in indefinite engagement in "Office 666," 20.

FRANCESS (Sawyer Amuse. Co., mgrs.)—Vaudeville and pictures.

APOLLO, COLUMBIA, CRY, DE LUXE, DUCHESS, LIBERTY, PALACE, SANGANO and STAR, motion pictures only.

Newark, N. J.—At the Newark Theatre (Geo. W. Robbins, mgr.) the pictures of the late Jesse L. Lasky are being shown for the first time, "Ole and Gretel."

CAMERON (Jack Schlesinger, mgr.)—The Forepaugh Players give a double holiday bill 21-26. "Little Lord Fauntleroy" and "Chester Goes Home," "Uncle Tom's Cabin," with Chas. Dinale as Uncle Tom, every evening. Mabel Estelle returns to the city, after a long holiday, and Jack Thorne will appear 28 and week, in "The Little Millionaire."

NEWARK EMPIRE (Tom Miner, mgr.)—Billy Watson and his Beefsteak Trust, week 20-25. Frank Fogarty will appear in two "Krausmeyer" burlesques 21-25. Thompson and Dahl, Mae Dixon, Orford and Taylor, Kane and Arthur, and Ward and Northlane.

LYRIC (S. S. Golding, mgr.)—Bill 21-26: Special engagement of Clara Kimball Young, in "Twice a Week." Knox Wilson, Henry Fay, Chas. McNaughton and company, Paul Rahel, Chas. McNaughton and company, Paul Rahel, Sammy Gungerbaum in "When I Was Twenty-one" on phonograph.

LYCEUM (P. D. Terry, mgr.)—Vaudeville and pictures.

STARLIGHT HOUR (L. K. Tree, mgr.)—Photoplays only.

Minneapolis, Minn.—Metropolitan Opera House (L. N. Scott, mgr.) Nat Goodwin, in "Never Say Die," week of Dec. 20. Fine Arts Theatre (with 11, B. Warner, 27-30; Sun Carle Grand opera Co., in repertoire, 31-Jan. 1.

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LYRIC (Jules Hurtig & Finkelstein, mgrs.)—Bill week of 21: Bunda Reum, Fashow's cats, Harry Gilbert, Frawley and Hunt, and feature pictures.

NEW GRAND (William H. Koch, mgr.)—Bill week of 21: Bunda Reum, Frawley and Hunt, Gilbert and company, Ernie Forrest, La Vine-Cimaron Trio, and pictures.

MILES (H. E. Hillinge, mgr.)—Feature film of "Tess of the Storm Country."

GAYETY (Wm. Koenig, mgr.)—The Happy Widows Burlesque.

LYRIC, STRAND, ISIS, PRINCESS, CRYSTAL and SOUTHERN, pictures.

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GAYETY (J. W. Whitehead, mgr.)—Dreamland Burlesquers with Jack Lewis, Harry Lewis and Gladys Hurst.

ALHAMBRA (Wm. Gray, mgr.)—Bill week of 21 includes: Marshall P. Wilder, Heckman Trio, "The Land of Nod," Lewis and Chase, Murphy and Foley, Davis Kalekian.

GRAND (Wm. F. May, mgr.)—Bill week of 20 includes: Harry Zelda, Wilbur Tropp, Dainty La Doloe, Berry and Nelson, and Hartley and Pecan.

Racine, Wis.—Orpheum (Maurice Rankin, mgr.) bill Dec. 20-23, "Something the Vice Trust," Fox and Ross, Dec. 24-26, Jack Frazer, in "Which Your Step."

WHITE HOUSE.—Vaudeville and moving picture.

MAJESTIC (SAND, RACINE, BIJOU, AMUSE, AMERICAN, REX and CASINO, moving pictures only.

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THEATRE, MAJESTIC, LYRIC, ELCO, CHARCANT, CASINO and DIXIELAND, pictures.

MANAGER LINDSAY, of the Ark, says he certainly has been doing well, and in proof points to the fact that a new theatre has been added to his in leaving completion, which will be used for future films only.

"PIPI IN TOYLAND" will be presented by the Knights of Columbus at the Nelson, Jan. 20, 21.

South Bend, Ind.—Oliver Opera House (J. W. Pickering, mgr.) "The Gift Girl," 20, Hippodrome, Dec. 19, "Peg o' My Heart" 25, 26, Howe's Travels 31, Jan. 3, "Under Fire" 10, "Uncle Tom's Cabin" 5, "The Firefly" 10, Nat Goodwin 12, "A Pair of Sixes" 13.

ORPHEUM (C. J. Allardi, mgr.)—Bill for first half week of 21: Lillian Hip and Trouble, Murphy K. Hall, Vivian Murray and John Stowe, Mint and Martin, Jack Kelly and Jack Hall, Earl Sabbatt, "The Green Beetle," Ray L. Royce, Jungman Family, Dobson and Gordon, Neuhaus and Hurley, and pictures.

MAJESTIC (P. J. Clifford, mgr.)—The Lorraine Musical Comedy Co. in "Ten Million Dollars Worth of Woman" for week of 21.

GLOBAL (P. J. Clifford, mgr.)—Vaudeville and pictures.

ABBOTSFORD, LA SALLE and SURPRISE, pictures only.

KIT GRAYLIN is the new musical director at the Majestic.

"BABE HERMAN is a new member of the Loraine Musical Comedy Co.

Rochester, N. Y.—Lyceum (M. E. Wolf, mgr.) Chauncey Olcott Dec. 18, 19, "The Blue Mouse" 22, 23, "Cinderella" 24, 25.

TEMPLE (M. J. Plan, mgr.)—Vaughan Glaser was featured on a new bill for week of 20. Bill week of 21: Walter O. Kelly, William J. Dooley, McDevitt, Kelly and Lucy, Jack Wilson, the Langdons, the Volunteers, the Gaudamitis, and Marshall's Birds.

COSMOPOLITAN (J Glennon, mgr.)—The Auto Girls put over a great show week ending 19. Burlesque "Jack Horner" 20-22.

SHUGART.—The stock company in "Why Women Sin," from Jan. 20 to Jan. 25 is the attraction for week of "Building" week of 4.

FAMILY.—Bill week of 21: Norris' Indians, Moore and Eastman, Knight Bros. and Sunnie, the Lorraine Musical Comedy Co., Ryan and Tyson, Florence Hughes.

THE Lyceum Stock company, in "Dora Thorn," opens 24, closing Jan. 2.

VICTORIA (J. Farren, mgr.)—The Witterford and Hale Canceries 21-23, Lambert and Vim, and Jesson and Jesson 24-26.

NOTES.

CHAUNCEY OLCOTT AND MARIE DRESSLER are both playing return engagements, both having great dramatic drawing cards earlier in the season.

MANAGER FARREN, of the Victoria, is putting over some great shows, and the house is packed nightly. Resides putting on two good acts, the selection of films is appreciated.

Albany, N. Y.—Harmanus Bleecker Hall (Edward M. Hart, mgr.) Frances Starr, in "The Easiest Way," drew capacities Dec. 18, 19. Yale University Dramatic Association 22, "At the Ball" 23, "The United Party" 25, 26.

PROCTOR'S (Harry Jarvis, Jr., mgr.)—High class vaudeville is drawing well. Bill for 21-23 includes: Zemia Trayers, De Leon and Davis, Payton O'Brien Trio, "The Mysterious Will," Levan and Dupree, Ward Wallace and Band, Bennett Sisters, and Macy and Walsh. For 24-26: "The Sheriffs," Knox, Wilson and company, Margie Hamilton, Williams and Dolan, Louis Leo, Hesta and Butler, Barry and Wilhelmi, and Le Roi Bros.

EMPIRE (Frank Abbott, mgr.)—Burlesque Jubilee 21-23, Pete Mack's Pirates 24-26, Hastings' Big Show 28-30, and College Girls 31-Jan. 2.

PROCTOR'S LYCEUM (Harry Jarvis, gen. mgr.)—Continuous vaudeville, with moving pictures.

COLONIAL (G. E. Mann, mgr.)—Feature photoplays.

MAJESTIC (Emil Deiches, mgr.)—Vaudeville, with moving pictures.

CLINTON, STAR, BROADWAY, WHITE WAY, PARK, FRANKLIN AVENUE, PALACE, HUDSON and DEPEWM, moving pictures only.

Troy, N. Y.—Proctor's (Wm. F. J. Shea, mgr.) Bill for Dec. 21-23: Chas. McNaughton and company, Ruby La Rocca, Williams and Chester, Harry C. Leo, Leon Rhoda and company, Dottie Kline, Billy Wilde, and Fagan and Byron. For 24-26: "Mysterious Will," Knox, Wilson and company, Margie Hamilton, Williams and Dolan, Louis Leo, Hesta and Butler, Barry and Wilhelmi, and Le Roi Bros.

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EMPIRE (Frank Abbott, mgr.)—E. Emde, mgr.)—High class burlesque.

RAMON'S (Jay H. Ramon, mgr.)—The Morton Opera Company present "The Tenderfoot" week of 20.

PROCTOR'S LYCEUM, KEITH'S, PLAZA, TROJAN, NOVELTY, ALPINE, MAJESTIC and EMPIRE, photoplays only.

Ithaca, N. Y.—Star (C. L. Inner, mgr.)—bill 21-23: Claude Golding and Clara Keating, Ryan and Tyson, Knox and Ellis, Frank Wilson, Sammy Gungerbaum in "When I Was Twenty-one" on phonograph.

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VAUDEVILLE ROUTE LIST

NOTICE--When no date is given, the week of Dec. 21-26 is represented.

Abou Hamid Arabs, Orpheum, Birmingham, Ala.
"Act Beautiful," Orpheum, Des Moines, Ia.
Adelaide & Hughes, Shea's, Buffalo.
Adair, Edythe & Eddie, Poli's, Scranton, Pa.
Adair & Adair, Orpheum, Sioux City, Ia.
Adair, Jeanette, American, N. Y. C., 21-23; Loew's, Poughkeepsie, N. Y., 24-26.
Adelman, Louis, & Co., Lyric, Hoboken, N. J., 24-26.
Adlers (3), Bowdoin Sq., Boston
Ahearn, Chas., & Co., Orpheum, St. Paul.

ALOHA TWINS —THE— HAWAIIANS
Featuring their Wonderful Barefoot Hula-Hula Dances
With Jean Bedini's "Mischief Makers" This Season

Alvin, Yankee Rube, City Point, Mass, indef.
Alpine Troupe, Keith's Phila.
Alice's, Lady, Pets, Alhambra, N. Y. C.
Alco Trio, Orpheum, Des Moines, Ia.
Allen, Minnie, Orpheum, Oakland, Cal.
Alexander Bros., Orpheum, Portland, Ore.
Alexander & Scott, Orpheum, Sioux City, Ia
Alvin & Kenney, Empress, San Francisco.
Alexander Kids, Grand, Phila.
American Dancers (6), Orpheum, Sioux City, Ia.
Amoras & Mulvey, Empress, San Francisco.
Ambrose, Mary, Proctor's 125th St., N. Y. C., 21-23; Proctor's 23d St., N. Y. C., 24-26.
Anthony & Mack, Prospect, Bkln.
Anderson & Burt, American, Chicago, 24-26.
Anderson & Goines, Empress, Kansas City, Mo.
Arnaut Bros., Temple, Detroit.

GRACE ARMOND
MAKING 'EM LAUGH

Argo, Pantages', Edmonton, Can.
Ardell, Franklyn, & Co., National, N. Y. C., 21-23; Lincoln Sq., N. Y. C., 24-26.
Armstrong & Clark, Delancey St., N. Y. C., 24-26; Academy, Fall River, Mass., 24-26.
Ashley & Canfield, Orpheum, Kansas City, Mo.
"At the Devil's Ball," Orpheum, Peoria, Ill., 24-26.
"Aurora of Light," Columbia, Grand Rapids, Mich.
Avon Comedy Four, Orpheum, Portland, Ore.
Avolios, Musical (4), Empress, Kansas City, Mo.
Avelin & Lloyd, Boulevard, N. Y. C., 21-23; Flatbush, Bkln., 24-26.
Ball & West, Maryland, Baltimore.
Barry, Lydia, Maryland, Baltimore.
Bayes, Nora, Keith's, Cincinnati.
Bates, Lew, & Co., Victoria, Charleston, S. C., 24-26.

CLARA BALLERINI
THE I DON'T CARE OF THE AIR
UNITED TIME

Baghonghi Riding Act, Temple, Detroit.
Barnes, Stuart, & Co., Keith's, Indianapolis.
Barto & Clark, Royal, N. Y. C.
Baker, Ward, Colonial, Norfolk, Va., 24-26.
Baker, Belle, Majestic, Chicago.
Ball, Rae Eleanor, Orpheum, Duluth, Minn.
Bankoff & Girlie, Orpheum, Kansas City, Mo.
Baptiste & Franconi, Orpheum, New Orleans, La.
Barry & Wolford, Orpheum, Oakland, Cal.
Barry, Mr. & Mrs. Jimmie, Orpheum, Seattle, Wash.
Baker Troupe, Pantages', Vancouver, Can.
Baltus (3), Pantages', Victoria, Can.
Barrymore, Ethel, Palace, N. Y. C.
Bauer & Saunders, Columbia, Bkln., 24-26.
Barnold's Dogs, Columbia, Bkln., 24-26.
Barker, Ethel, Mae, Warwick, Bkln., 24-26.
Bailey, Cliff, Warwick, Bkln., 24-26.
Barton & Lovera, Alhambra, Phila., 24-26.
Balloo Bros., Nixon, Phila.
Baxter, Sid, Shea's, Buffalo.
Barnes, Field, Palace, Hartford, Conn.

LEE BARTH
ORPHEUM TOUR

Beverly & Mackey, Griffin Circuit, indef.
Bennett & Russell, Forsythe, Atlanta, Ga.
Beresford, Harry, & Co., Keith's, Louisville, Ky.
Bergere, Valerie, & Co., Victoria, N. Y. C.
Berrens, The, Keith's, Tampa, Fla.
Bendix Players, Orpheum, Denver.
Bertish, Orpheum, Omaha, Neb.
Bergen, Alfred, Orpheum, Oakland, Cal.
Bell Family, Orpheum Portland, Ore.
"Beauties, The," Orpheum, St. Paul.
Bell Boy Trio, Babcock, Billings, Mont.
Belzebub, Star Hipp, Chicago, 24-26.
Bell Family, Orpheum, Portland, Ore.
"Between Trains," American, N. Y. C., 21-23; Knickerbocker, Phila., 24-26.
Bennett & Linetti, Boulevard, N. Y. C., 21-23; Orpheum, N. Y. C., 24-26.
Bellings', Gobert, Circus, Loew's, Poughkeepsie, N. Y., 24-26.

EDGAR BERGER
U. B. O. TIME
BOOKED BY HARRY J. FITZGERALD

Bernard, Anna, Orpheum, Boston.
Bellclaire Bros., Emery, Providence, R. I., 24-26.
Bennett Sisters, Proctor's, Schenectady, N. Y., 24-26.
Berry & Nelson, Orpheum, Milwaukee.
Bernevici Bros, Nickel, Lawrence, Mass., 24-26.
Big City Four, Kedzie, Chicago, 24-26; Orpheum, Madison, Wis., 28-30; Orpheum, Racine, 31-Jan. 2.
Bickel & Watson, Royal, N. Y. C.
Billy, Little, Colonial, N. Y. C.
Bissett & Scott, Hudson, Union Hill, N. J.
Binns & Bert, Majestic, Chicago.
Birbeck, Staley & Co., Pantages', Oakland, Cal.
Black & White, Orpheum, Ogden, U.
Bloom, Harry, Proctor's 125th St., N. Y. C., 21-23; Proctor's 23d St., N. Y. C., 24-26.
Boganny Troupe, Keith's, Boston.
Boland & Holtz, Orpheum, Omaha, Neb.
Bowers, Fred V., & Co., Orpheum, Seattle, Wash.
Bowser, Chas., & Co., Empress, Chicago, 24-26.
Bogart & Nelson, Empress, Denver.
Bobbe & Dale, Orpheum, Ogden U.
"Bower of Melody," Empress, Vancouver, Can.
Bonamors (10), Pantages', Portland, Ore.
Bohemians (3), 7th Ave., N. Y. C., 24-26.
Boyce & Castor, Shubert, Bkln., 24-26.
Bonita & Murphy, Grand, Syracuse.
Brown Bros., Montgomery & Stone, indef.
Brunelle Girls & Stephens, Keith's, Phila.
Breen, Harry, Temple, Rochester, N. Y.
Brooks, Allen, & Co., Shea's, Toronto, Can.
Brown & Rochelle, Orpheum, Oakland, Cal.

Louise and Grete Brunelle and Harry Stephens
in "FROM YESTERDAY TO TO-DAY"
UNITED TIME

Brown & Jackson, Empress, Butte, Mont.
Bradleys, The, Pantages', Seattle, Wash.
Bracks (7), Orpheum, Bkln.
Bruch, Fritz & Lucy, Colonial, N. Y. C.
Bryants (3), 7th Ave., N. Y. C., 21-23; American, N. Y. C., 24-26.
Browning & Field, Boulevard, N. Y. C. 24-26
Brower, Walter, Loew's, Toronto, Can.
Brightons (3), Loew's, Toronto, Can.
Brown, Harris & Brown, Alhambra, Phila., 24-26.
Bronson, Ryan & Gillette, Proctor's 125th St., N. Y. C., 21-23; Proctor's 23d St., N. Y. C., 24-26.
Brooks & Harris, Proctor's, Troy, N. Y., 24-26.
Brierre & King, Empress, Cincinnati.
Brice, Fanny, Keith's, Washington.
Brooks & Bowen, Poli's, Springfield, Mass., 24-26.
Burr & Hope, Forsyth, Atlanta, Ga.
Burns, Kilmer & Grady, Orpheum, Bkln.
Burt, Harriet, Keith's, Louisville, Ky.
Burns & Fulton, Colonial, Chicago, 24-26.
Burke & Harris, Empress, Kansas City, Mo.
Burke & Shapiro, Empress, Seattle, Wash.
Burke, Dan, & Girls, Prospect, Bkln.
Buckley, Chas., & Co., Proctor's, Troy, N. Y., 21-26.
Burke, John & May, Globe, Phila.

Camp, Grace, Hipp, N. Y. C., indef.
Casad & De Verne, Dayton, O., indef.
Casinos, The, Orpheum, Bkln.

JOHNNY CANTWELL and RETA WALKER
In Under the Gay White Lights
Direction HARRY WEBER

Campbell, Misses, Shea's, Buffalo.
Cameron Girls, Maryland, Baltimore.
Carus & Randall, Colonial, N. Y. C.
Cameron & Gaylord, Keith's, Providence.
Caron & Herbert, Hudson, Union Hill, N. J.
Carillo, Leo, Majestic, Milwaukee.
Cantor & Lee, Orpheum, New Orleans, La.
Carlos Bros., Orpheum, St. Paul.
Canaris & Cleo, Orpheum, Ogden, U.
Cameron-Devitt Co., Empress, Sacramento, Cal.
Cassados, Les, Empress, Spokane, Wash.
Cabaret Trio, Empress, San Francisco.
Carroll, Harry, Alhambra, N. Y. C.
Cathedral Choir, The, Proctor's 58th St., N. Y. C., 21-23; Proctor's 125th St., N. Y. C., 24-26.
Carmen, Frank, Orpheum, Kingston, N. Y., 24-26.
Cavalla's Circus, Nickel, Lawrence, Mass., 24-26.
Carlos & McManus, Keystone, Phila.
Carlson, Mildred, Bijou, Boston.
Carrera, Liane, Keith's, Washington.
Cevene Troupe, Empress, Chicago, 24-26.
Celtic Trio, Hipp., Baltimore.
Cervo, Orpheum, St. Paul.
Chretienne & Louisette, Orpheum, Bkln.
Cheebert's Manchurians, Keith's, Providence.
Chip & Marble, Keith's, Phila.
Ching Ling Foo, Palace, Chicago.
Chase & La Tour, Empress, Chicago, 24-26.
Challis, Beth, Orpheum, N. Y. C., 21-23; Greeley Sq., N. Y. C., 24-26.
Childs, Jeanette, Lincoln Sq., N. Y. C., 24-26.
Chabot & Dixon, Alhambra, Phila., 24-26.
Chase, Howard, & Co., Proctor's 125th St., N. Y. C., 21-23.
Clark & Turner, Rose Sydell's Co., indef.
Clinton & Beatrice, Brennan & Fuller, Australia, indef.
Clark & Hamilton, Bushwick, Bkln.
Clark & Verdi, Keith's, Washington.
Clive, E., & Co., Empress, Portland, Ore.
Cleveland, Claude & Marion, Empress, Portland, Ore.
Cleve, El, Empress, Seattle, Wash.

THE GIRLS BEHIND THE GUNS
CLINTON AND BEATRICE
BRENNAN & FULLER, Australia, indefinite

Clark & Bergman, Orpheum, Bkln.
Claude, Toby, Palace, N. Y. C.
Club Room Four, Proctor's 23d St., N. Y. C., 21-23; Proctor's 58th St., N. Y. C., 24-26.
Clayton, Bessie, Keith's, Phila.
Clark, Eddie, Empress, St. Paul.
Cole, Judson, Lyric, Indianapolis, 24-26.
Collins & Hart, Orpheum, Peoria, Ill., 24-26.
Cotton, Lolo, San Diego, Cal., indef.
Colborn, Jennie, Billy "Swede" Hall & Co., indef.
Courtney Sisters, Bushwick, Bkln.
Corelli & Gillette, Maryland, Baltimore.
Conkley, Hanvey & Dunlevy, Keith's, Louisville.
Conroy & Le Maire, Victoria, N. Y. C.
Consul & Betty, Colonial, Norfolk, Va., 24-26.

EDDIE CONRAD AND FRANK MARINO
"THE ITALIAN PIANO MOVERS"
Direction Aaron Kessler

Comfort & King, Keith's, Providence.
Connolly & Weurich, Shea's Toronto, Can.
Coghlan, Rose, & Co., Hudson, Union Hill, N. J.
Connelli, Regina, & Co., Keith's, Washington.
Cowboy Minstrels, Majestic, Chicago.
Corbett, Shepherd & Donovan, Orpheum, Los Angeles, Cal.
Coghlan, Gertrude, & Co., Orpheum, Lincoln, Neb.
Coates, Kean & Johnson, Palace, Hartford, Conn.
Cooper, Joe & Lew, Orpheum, Omaha, Neb.
Colonial Belles (7), Orpheum, Omaha, Neb.
Costa Troupe, Orpheum, Seattle, Wash.
Cole & Denahy, Orpheum, Winnipeg, Can.
Cook & Stevens, McVicker's, Chicago.
Comer, Larry, Pantages', Portland, Ore.
Corbett, James J., Pantages', Victoria, Can.

WILL CONLEY
The Billy Sunday of Vaudeville
United Time Direction JOE HARRIS

Cox, Lonzo, Shubert, Bkln., 24-26.
Connors & Witt, Loew's, Poughkeepsie, N. Y., 24-26.
Cressy & Dayne, Orpheum, Des Moines, Ia.; Orpheum, St. Paul, 28-Jan. 2.
Craig Williams, Keith's, Tampa, Fla.
Crane, Mr. & Mrs. Douglas, Orpheum, Duluth, Minn.
Cross & Josephine, Orpheum, Kansas City, Mo.
Cronin, Morris, & Co., Orpheum, Kansas City, Mo.
Crosman, Henrietta, & Co., Orpheum, Memphis.
Creole Rag Orchestra, Pantages', Los Angeles, Cal.
"Crisis, The," Pantages', Spokane, Wash.
"Criminal, The," Loew's, Poughkeepsie, N. Y., 24-26.
Crane, Andrews & Co., Keystone, Phila.
Crawford & Montrose, Portland, Portland, Me., 24-26.
Creo, Olympic, Buffalo.
Crawley, Omega J., Academy, Buffalo.
Cunningham & Marion, Majestic, Ft. Worth, Tex., 27-Jan. 2.

EVELYN CUNNINGHAM
IN VAUDEVILLE

Cummin & Seahan, Pantages', Edmonton, Can.; Pantages', Calgary, 28-Jan. 2.
Curtis, Julia, Shea's, Buffalo.
Cummings & Gladyings, Keith's, Indianapolis.
Cutler, Harry, Boulevard, N Y. C., 24-26.
Cutty, Elisabeth, Emery, Providence, R. I.
Cunningham & Coveny, Howard, Boston.
Dawson, Daniel, Hipp., N. Y. C., indef.
Davis, James, Hipp., N. Y. C., indef.
Davis & Geller, Orpheum, Harrisburg, Pa.
Darrell & Conway, Orpheum, Montreal, Can.
Davis, Hal, & Co., Colonial, Chicago, 24-26.
Dancing La Vars, Poli's, Hartford, Conn.
Davenport, Orrin, & Co., Colonial, Chicago, 24-26.
"Day at Ellis Island, A," Pantages', San Francisco.
Dairy Maids, Boulevard, N. Y. C., 21-23.
Dancing Maids, Bijou, Bkln., 24-26.
Davies, Tom, & Co., Shubert, Bkln., 24-26.
Dario's (Mlle.) Dogs, Poli's, Hartford, Conn.
De Haven, Mr. & Mrs. Carter, Keith's, Columbus, O.
Derkin's Animals, Orpheum, Harrisburg, Pa.
De Voy, Emmett, & Co., Orpheum, Harrisburg, Pa.
De Mar, Grace, Hudson, Union Hill, N. J.
De Pace Opera Co., Garrick, Wilmington, Del.
De La Rosa, Marga, Orpheum, New Orleans, La.
De Haven & Nice, Orpheum, San Francisco.
De Coe, Harry, Orpheum, Sioux City, Ia.
Delmore & Light, Empress, Portland, Ore.
De Kocks (4), Pantages', Tacoma, Wash.
De Luxe Girls, Pantages', Victoria, Can.
De Von Sisters, Delancey St., N. Y. C., 21-23; Fulton, Bkln., 24-26
Deane's, Dora, Fantoms, Boulevard, N. Y. C., 24-26.
De Vere & Lewis, Liberty, Bkln., 24-26.
De Bars, The, Proctor's 58th St., N. Y. C., 24-26.
De Leon & Davies, Proctor's 58th St., N. Y. C., 24-26.
Devaro & Zemater, Proctor's, Plainfield, N. J., 24-26.
De Witt, Burns & Torrence, Orpheum, Altoona, Pa., 24-26.
De War's Comedy Circus, Wm. Penn, Phila.
Dennis Bros., Orpheum, Peoria, Ill., 24-26.
De Veaux, Mr. & Mrs., Academy, Buffalo.
Diaz's Monks, Keith's, Providence.
Dinehart, Allen, & Co., Poli's, Scranton, Pa.
Dixey, Henry E., Shea's, Toronto, Can.
Divinoff, Ida, Orpheum, Des Moines, Ia.
Dickinson, Rube, Orpheum, Lincoln, Neb.
Diamond & Brennan, Columbia, St. Louis.
Diero, National, N. Y. C., 21-23; Orpheum, N. Y. C., 24-26.
Dorner, Nellie, Hipp., N. Y. C., indef.
Dooley & Rugel, Keith's, Phila.; Keith's, Columbus, C., 28-Jan. 2.
Dooley & Sales, Shea's, Buffalo.
Dooley, Ray, Trio, Keith's, Indianapolis.
Doyle & Dixon, Grand, Pittsburgh.
Dolan & Lenharr, Palace, Chicago.
Donlin & McHale, Columbia, St. Louis.
"Dollie's Dolls," Empress, Chicago, 24-26.
Donizetti's, The, Keystone, Phila.
Doree, Mme., Keith's, Washington.
Donais (3), Empress, St. Paul.
"Dream Pirates," Orpheum, Harrisburg, Pa.
Dresden, Josie, Proctor's 125th St., N. Y. C., 24-26.
"Dream of the Orient," Keith's, Jersey City, N. J., 24-26.
Drivers, The, Poli's, Springfield, Mass., 24-26.
Duprez, Fred, Pantages', Spokane, Wash.; Pantages', Seattle, 28-Jan. 2.
Duffet, Bruce, & Co., Keith's, Cincinnati.
Dunedin Duo, Colonial, Erie, Pa.
Dupree & Dupree, Alhambra, N. Y. C.
Duprez, Fred, Pantages', Spokane, Wash.
Dunlay & Merrill, Pantages', San Francisco.
Du Bois, W. J., Orpheum, N. Y. C., 21-23; Greeley Sq., N. Y. C., 24-26.
Duquesne Comedy Four, Globe, Boston, 24-26.
Duncan, A. O., Proctor's 58th St., N. Y. C., 21-23; Proctor's 125th St., N. Y. C., 24-26.
Earl & Curtis, Empress, Salt Lake City, U.
Earl, Maude, Proctor's 58th St., N. Y. C., 21-23.
Earl Sisters, Academy, Buffalo.
Ecker, Jos. J., Bijou, Boston.
Etna, Ruthe, Olean, N. Y., indef.
Edwards' "Song Revue," Orpheum, Montreal.
Edmonds & Basil, Orpheum, Boston, 24-26.
Edge of the World, Victoria, N. Y. C.
Elkins, Fay & Elkins, Piedmont, Greensboro, N. C.
El Cota, Keith's, Boston.
Ellnore & Williams, Orpheum, Winnipeg, Can.
Eldridge & Barlow, Star Hipp., Chicago, 24-26.
Ely, Edgar Atchison, Co., Pantages', Oakland, Cal.
"Elopement, The," Academy, Fall River, Mass., 24-26.
"Eloping" (Lasky's), Poli's, Springfield, Mass., 24-26.
Emmett, Eugene, Empress, Denver.
Emmett, Mr. & Mrs. Hugh, Lincoln Sq., N. Y. C., 21-23; Flatbush, Bkln., 24-26.
Emmy's, Karl, Pets, Academy, Fall River, Mass., 24-26.
Emmett, Gracie, & Co., Empress, Cincinnati.
English, Dainty, Trio, Orpheum, Oakland, Cal.
Errol, Bert, Colonial, N. Y. C.

AL ESPE & PAUL
JUGGLER OF ARTILLERY and COMEDIAN
LOEW'S WESTERN CIRCUIT

Eugene, Carl, Troupe, Hipp., N. Y. C., indef.
Evans, Billy & Clara, Gaiety, Chicago, indef.
Eugene Trio, Orpheum, Denver.
Evans & Sister, Pantages', Calgary, Can.
Evans & Wilson, Proctor's 125th St., N. Y. C., 24-26.
Every, Lou, Bijou, Boston.

HARRY—EVENS & SMITH—DAVE
Presenting "BETWEEN BATTLES"
Special Scenery & Effects. Playing U. B. O. Time

Exposition Four, Pantages', Calgary, Can.
Farrell-Taylor Trio, Shea's, Buffalo.
Farber Girls, Poli's, Scranton, Pa.
Fanton's Athletes, Joe, Lyric, Hoboken, N. J., 24-26.
Falls, Lawrence & Hurl, Proctor's 125th St., N. Y. C., 21-23; Proctor's 58th St., N. Y. C., 24-26.
Fagan & Byron, Proctor's 23d St., N. Y. C., 24-26.
Fayden-O'Brien Trio, Proctor's, Troy, N. Y., 24-26.
Falcons (3), Majestic, Cedar Rapids, Ia., 24-26.
Felix & Ware, 7th Ave., N. Y. C., 21-23.
Fern, Harry, & Co., Poli's, Hartford, Conn.
Fern & Zell, Proctor's 58th St., N. Y. C., 21-23; Proctor's 23d St., N. Y. C., 24-26.
Ferry, Orpheum, Boston, 24-26.
Felix & Barry Girls, Poli's, Hartford, Conn.
Fitzgibbons, Marie, Keith's, Boston.
Fitzgibbon, Bert, Colonial, Erie, Pa.

MUSICAL FISKS
Always Working Quality Does It

Fisher & Green, G. O. H., Pittsburgh.
Fields, W. C., Grand, Syracuse, N. Y.
Finn & Finn, Majestic, Chicago.
Fitzgibbon, Lew, Bijou, Bkln., 24-26.
Fiddler & Shelton, Majestic, Cedar Rapids, Ia., 24-26.
Fields & La Adella, Nickel, Lawrence, Mass., 24-26.
Fields, Winchill & Green, Lyric, Indianapolis, 24-26.
Flanagan & Edwards, Colonial, N. Y. C.
Floreosi, Greeley Sq., N. Y. C., 21-23; Fulton, Bkln., 24-26.

B. KELLY FORREST
PRESIDENT OF THE HOBO'S UNIONS
DIRECTION - BILLY ATWELL

Fostell & Emmett, Butler, Pa.
Foy, Eddie, & Family, Temple, Detroit.
Foster, Ed. & Minnie, Orpheum, Jacksonville, Fla.
Fox & Dolly, Victoria, N. Y. C.
Fogarty, Frank, Majestic, Chicago.
Ford, Bertie, Orpheum, Oakland, Cal.

EDDIE FOY
AND SEVEN LITTLE FOYS
Direction HARRY FITZGERALD

Forget-Me-Nots (8), McVicker's, Chicago.
Ford's Review, Empress, Portland, Ore.
Fowler, Bertie, Pantages', Winnipeg, Can.
Force & Williams, American, N. Y. C., 24-26.
Forrest, B. Kelly, American, N. Y. C., 24-26.
Fox & Foxie, Gordon's Olympia, Boston.

HARRY FOX and YANCSI DOLLY
IN VAUDEVILLE

Franklin, Irene, & Co., Orpheum, Bkln.
Francis & Roso, Colonial, Erie, Pa.
Friganza, Trixie, Keith's, Indianapolis.
Frevoli, American, Chicago, 24-26.
Fridkowsky Troupe, Colonial, N. Y. C.
Frey, Henry, Liberty, Bkln., 24-26.

MAE FRANCIS
THE FASHION PLATE GIRL
IN VAUDEVILLE

Friday, Ed., Victoria, Baltimore, 24-26.
Fuller & Fowler, Gordon's Olympia, Boston.
Gaulsmidts, The, Temple, Rochester, N. Y.
Gaylord & Wiltsie, Keith's, Tampa, Fla.
Gardner Trio, Keith's, Toledo, O.
Galloway, Louise, & Co., Majestic, Milwaukee.
Gascoigne, Cleo, Orpheum, Sioux City, Ia.
Gaech Sisters, Babcock, Billings, Mont.
Garden, Gus & Lily, Empress, Denver.
Gardner & Revere, Pantages', San Diego, Cal.
Garbrey Bros., Academy, Fall River, Mass., 24-26.
Gardner-Vincent & Co., St. James', Boston, 24-26.
Galloway, Louise, & Co., Majestic, Cedar Rapids, Ia., 24-26.
Garden, Rose, Majestic, Cedar Rapids, Ia., 24-26.
Gehan, Campbell & Fowler, Broadway, Muskogee, Okla.; Majestic, Dallas, Tex., 28-Jan. 2.

SAM GILDER
The Original Lone Star Minstrel
U. B. O. TIME Direction HARRY RAPF

Gillette, Lucy, Keith's, Boston.
Gilmore & Castle, Orpheum, Jacksonville, Fla.
Gillingwater, Claude, & Co., Orpheum, Kansas City, Mo.
Gilbert, Elsie, & Co., American, Chicago, 24-26.

GILMORE & CASTLE
UNITED TIME. Direction, PETE MACK

Gillette & Monroe, Proctor's, Schenectady, N. Y., 24-26.
Gilbert, Vesta, Boston.
Glaser, Vaughn, & Co., Keith's, Cleveland.
Gleesons, The, & Houlihan, Keith's, Washington.

CHARLES GILLEN
With GRACE LA RUE
UNITED TIME

Gossans, Bobby, Vaude., Mediapolis, Ia.
Gordon, Wm. C., Hipp., N. Y. C., indef.
Gordon, Kittty, Prospect, Bkln.
Gordon, Jno. R., & Co., Royal, N. Y. C.
Gordon & Rica, Lyric, Richmond, Va., 24-26.
Gouldings, The, Palace, Chicago.
Golden, Claude, Orpheum, Denver.
Gormley & Caffery, Columbia, St. Louis.

GORDON AND MURPHY
WITH
BON TONS THIS SEASON

Golette, Storts & La Fayette, American, Chicago, 24-26.
Golden & West, Empress, Sacramento, Cal.
Golden Troupe, Pantages', Winnipeg, Can.
Gordon Bros., Pantages', Winnipeg, Can.
Goetz, Coleman, Boulevard, N. Y. C., 21-23; Bijou, Bkln., 24-26.
Goodman, Billy, Nickel, Lawrence, Mass., 24-26.

GORDON and GORDON
NOVELTY, ACROBATIC, CONTORTIONISTS
Permanent Address, N. Y. CLIPPER.

Grant, Lawrence, Hipp., N. Y. C., indef.
Groom, Albert, Hipp., N. Y. C, indef.
Graber & Kew, Grand, Grand Forks, N. D., 24-26; Orpheum, Aberdeen, S. D., 27-Jan. 2.
Grazers, The, Orpheum, Duluth, Minn.
Grapewin, Chas., & Co., Orpheum, Minneapolis.
Greene & Parker, McVicker's, Chicago.
Greene, Gene, Empress, Kansas City, Mo.
Grady, James, & Co., Empress, Spokane, Wash.
Gray & Graham, Empress, Salt Lake City, U.
Gregory, Frank, Troupe, Royal, N. Y. C.
Grazers, The, Majestic, Cedar Rapids, Ia., 24-26.
"Grey of the Dawn, The," Crystal, Milwaukee.
Guard's Water Nymphs, Proctor's, Plainfield, N. J., 24-26.
Guys (3), Pantages', Calgary, Can.
Guadaloupe, Pantages', Spokane, Wash.
Gypsy Countess, Hipp., Baltimore.
Haney & Long, Empire, No. Adams, Mass., 24-26; Grand, Phila., 28-Jan. 2.

EFFIE AND BILLY HALL
YALE STOCK CO.

Harris & Randall, Spring Lake, Mich., indef.
Hart, Marie & Billy, Palace, Chicago; Columbia, St. Louis, 27-Jan. 2.
Hanlon Bros., Forsyth, Atlanta, Ga.
Handy, Hap, & Co., Orpheum, Jacksonville, Fla.
Haneman's Animals, Royal, N. Y. C.
Hartman & Varady, Colonial, N. Y. C.
Hanlon Bros., Dominion, Ottawa, Can.

Jack HALLEN AND BURT Vera
Direction JOSEPH R. SMITH

Hall, Billy "Swede," & Co., Columbia, St. Louis.
Haydn, Burton & Haydn, Orpheum, Ogden, U.
Herrabs, Great, Pantages', Los Angeles, Cal.
Haley & Haley, Pantages', Tacoma, Wash.
Harris & Manion, Alhambra, N. Y. C.
Hallen & Hayes, Orpheum, N. Y. C., 21-23; Fulton, Bkln., 24-26.
Harvey Girls (3), 7th Ave., N. Y. C., 21-23;

MARIE AND BILLY HART
In "THE CIRCUS GIRL."
Direction JAMES E. PLUNKETT.

Lyric, Hoboken, N. J., 24-26.
Halkings, The, Boulevard, N. Y. C., 21-23.
Harvey-De Vora Trio, Flatbush, Bkln., 24-26.
Hayes, Edmund, & Co., Loew's, Toronto, Can.
Haseman's, The, Globe, Boston, 24-26.
Hastings, Ben & Etta, Proctor's 23d St., N. Y.

Effie and Billy Hall
YALE STOCK CO.

C., 21-23; Proctor's 58th St., N. Y. C., 24-26.
Hall, Geo. S., Proctor's 23d St., N. Y. C., 21-23.
Hartley & Pecan, Orpheum, Milwaukee.
Hanlon & Clifton, Globe, Phila.

The Haywards
A NOVELTY IN MUSIO
Pm. addres, WHITE RATS. Booked solid 40 week

Herlein, Lillian, Forsyth, Atlanta, Ga.
Herman, Adelaide, Bushwick, Bkln.
Henrys, Flying, Keith's, Cincinnati.
Hearn & Ely, Poli's, Hartford, Conn.
Hennings, John & Winnie, Alhambra, N. Y. C.
Hedders (3), Shea's, Toronto, Can.
Hess Sisters, Orpheum, N. Y. C., 21-23; Loew's, Newburgh, 24-26.
Hendler, Hershel, St. James, Boston, 24-26.
Heather, Josie, Poli's, Hartford, Conn.
Hillar, W. J., Pantages', Spokane, Wash, 28-Jan. 2.
Hickey Bros., Palace, Chicago.
Hines & Fox, Orpheum, Minneapolis.
Hippodrome Four, Empress, Denver.
Hogan, Gus, Ernie Marks Co., indef.

Mae Holden
THE ELECTRIC SPARK
GAIETY GIRLS CO.

Houston, Henry, Touring Australia, indef.
Hoey & Lee, Orpheum, Bkln.
Holmes & Buchanan, Dominion, Ottawa, Can.
Hopkins Sisters, Keith's, Providence.
Howard & Syman, Bijou, Savannah, Ga., 24-26.
Howard, Chas., & Co., Orpheum, Los Angeles.
Horelik Family, Orpheum, Minneapolis.
Houdini, Majestic, Milwaukee.
Hoffmann, Gertrude, & Co., Orpheum, Salt Lake City, U.
Holmes & Riley, Empress, Sacramento, Cal
Howe, W. S., & Co., Pantages', Portland, Ore.
Howard & McCane, Royal, N. Y. C.
Hokey-Pokey, Delancey St., N. Y. C., 21-23; Greeley Sq., N. Y. C., 24-26.
Hoffman, Lou, Orpheum, Boston, 24-26.

ADD HOYT'S MINSTRELS
Playing Marcus Loew-Sullivan-Considine Circuit

"Honeyless Honeymoon," Proctor's, Plainfield, N. J., 24-26.
Howard, Ed., Globe, Phila.
Hodge, Robt. Henry, & Co., Gordon's Olympia, Boston.
Hudson, Bert E., O. H., Clear Lake, Wis.

HURST, WATTS & HURST
PLAYING WESTERN VAUDEVILLE TIME.
Direction HARRY W. SPINGOLD.

Hughes, Mrs. Gene, Prospect, Bkln.
Hussey & Boyle, Alhambra, N. Y. C.
Hurst, Brandon, & Co., Colonial, N. Y. C.
Hutchison, Willard, & Co., National, N. Y. C., 24-26.

NICK HUFFORD AND LOCKHART GIRLS
UNITED TIME
Direction - - - - PAT CASEY

Hymack, Maryland, Baltimore.
Hyams & McIntyre, Columbia, St. Louis.
Ideal, Bushwick, Bkln.
Imhoff, Conn & Coreene, Orpheum, San Francisco.
Imperial Opera Co., Pantages', Tacoma, Wash.
Inces & Ryan, Lyric, Richmond, Va., 24-26; Bijou, Savannah, Ga., 28-30; Victoria, Charleston, S. C., 31-Jan. 2.
"In Old New York," Portland, Portland, Me., 24-26.
Ishakawa Bros., Gordon's Olympia, Boston.
Irwin, Flo., & Co., Dominion, Ottawa, Can.
Ismed, Orpheum, St. Paul.
Italian Musketeers, Colonial, Erie, Pa.

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Jackson, Harry, Hipp., N. Y. C., indef.
Jarrow, Keith's, Phila.
Jacob's Dogs, Bijou, Savannah, Ga., 24-26.
Jack & Foris, Orpheum, Salt Lake City, U.
Jasper, American, N. Y. C., 21-23; 7th Ave., N. Y. C., 24-26.
Jackson & McLaren, Shea's Buffalo.
Jefferson, Jos., & Co., Orpheum, Denver.
Jiu Jitsu Troupe, Pantages', Seattle, Wash.
Johnstons, Musical, Empire, Edinburgh, Scot.; Empire, So. Shields, Eng., 28-Jan. 2; Empire, Sunderland, 4-9; Empire, Newcastle, 11-16; Empire, Nottingham, 18-23; Empire, Hartlepool, 25-30.
Johnston, Johnny, & Co., Orpheum, Oakland, Cal.
Jomelli, Jeanne, Orpheum, Winnipeg, Can.
Joyce & West, Empress, Seattle, Wash.
Josefsson Troupe, Pantages', Calgary, Can.
Johnson & Deane, Delancey St., N. Y. C., 21-23; Columbia, Bkln., 24-26.
Jones & Johnson, 7th Ave., N. Y. C., 24-26.
Jolson, Harry, Knickerbocker, Phila., 24-26.
Jordan & Stanley, Emery, Providence, R. I., 24-26.
Johns (3), Wm. Penn, Bkln.
"Justice of the Peace," Pantages', Edmonton, Can.
"Just Half Way," Greeley Sq., N. Y. C., 21-23; American, N. Y. C., 24-26.
Kaufman, Vernie, Grand, Syracuse, N. Y.
Kaplan, Bessie, Empress, Chicago, 24-26.
Kaufman Bros., Palace, N. Y. C.
Kaufman Sisters, American, N. Y. C., 21-23; National, N. Y. C., 24-26
Kanayawa Trio, National, N. Y. C., 21-23; Orpheum, N. Y. C., 24-26.
Kaleikoa, David, Crystal, Milwaukee.
Kelly & Mack, Bassley, St. Johns, Newfoundland, indef.
Keno & Mayne, Columbia, Grand Rapids, Mich.
Kellermann, Annette, Alhambra, N. Y. C.
Kelly, Walter C., Temple, Rochester, N. Y.

KELLY AND GALVIN
Direction HARRY SPINGOLD

Kennedy, Jack, & Co., Keith's, Toledo, O.
Kelsey, Joe, Empress, Butte, Mont.
Keltons (3), McVicker's, Chicago.
Kerns (2), Pantages', San Diego, Cal.
Kelos (3), Loew's, Toronto, Can.
Kirk & Fogarty, Victoria, Charleston, S. C., 24-26.
Kinkaid Kilties, Orpheum, Boston, 24-26.
King, Dotty, Proctor's, Schenectady, N. Y., 24-26.
Kilties, The, Howard, Boston.
Kimberly & Mohr, Poli's, New Haven, Conn., 24-26.
Kolb & Harland, Orpheum, Portland, Ore.
Ko Ko Karnival, Delancey St., N. Y. C., 24-26.
Koners Bros. (4), Jefferson, Springfield, Mo., 24-26; Crystal, St. Joseph, 27-30.
Kramer & Morton, Orpheum, Birmingham, Ala.
Kramers, The, Keith's, Louisville, Ky.
Kronold, Hans, Orpheum, Minneapolis.
Kremolina & Darras Bros., Orpheum, Memphis, Tenn.
Kratons (3), Pantages', Oakland, Cal.
Kamerfeld, Dora, Hipp., N. Y. C., indef.
Kurtis' Roosters, Maryland, Baltimore.
La Raub & Scottie, Coburn's Minstrels, indef.
La Ford, Chas., Crystal, Goldsboro, N. C.

THE LANGDONS
A NIGHT ON THE BOULEVARD
DIRECTION HARRY WEBER

Laurense, Bert, Alexander, Montreal, Can.
La Vine & Inman, Proctor's, Troy, N. Y., 24-26; Proctor's, Schenectady, 28-30; Proctor's 23d St., N. Y. C., 31-Jan. 2.
La Crandall, Forsyth, Atlanta, Ga.
Lambert & Ball, Prospect, Bkln.
Langdons, The, Temple, Rochester, N. Y.
"Lawn Party, The," Temple, Rochester, N. Y.
Lamberti, Majestic, Milwaukee.
La Vier, Empress, Butte, Mont.
Landry Bros., Empress, Portland, Ore.
Le Vails, Aerial, Empress, Vancouver, Can.
Lanigan, Joe, Pantages', Oakland, Cal.
La Tourraine Four, Pantages', San Diego, Cal.
Lancton, Lucier & Co., Prospect, Bkln.
Lamb's Manikins, Loew's, Newburgh, N. Y., 24-26.
"Law of the Plains," Proctor's 58th St., N. Y. C., 21-23; Proctor's 23d St., N. Y. C., 24-26.
La Van & Martin, Proctor's, Troy, N. Y., 24-26.
Lang, Billie & Mae, Proctor's 5th Ave., N. Y. C., 21-23; Proctor's 58th St., N. Y. C., 24-26.
La Dorne, Dainty, Orpheum, Milwaukee.
La Jess & La Jess, Howard, Boston.
Lampe, Wm. P., & Co., Orpheum, Peoria, Ill., 24-26.
La Varr, Marie, Poli's, New Haven, Conn., 24-26.
Lavin, Paddy, Trio, Academy, Buffalo.
Leslie, Bert, & Co., Keith's, Providence.

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The Somewhat Different Pair
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Lee, Solly, Victoria, N. Y. C.
Legegar, Chas., McVicker's, Chicago.
Leslie, Blanche, Empress, Salt Lake City, U.
Leonhardt, Al., Proctor's 58th St., N. Y. C., 21-26.

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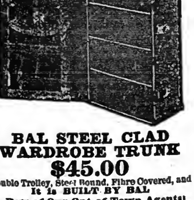

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Leon Sisters & Co., Proctor's, Schenectady, N. Y., 24-26.
Le Maire & Dawson, Empress, Cincinnati.
Le Seer & Le Seer, Academy, Buffalo.
Lewis, Tom, & Co., Shea's, Buffalo.

BESSIE LE COUNT

Lipinsky's Dogs, Keith's, Cleveland.
Linton & Lawrence, Royal, N. Y. C.
Libby & Barton, Orpheum, Lincoln, Neb.
Livingston Trio, Proctor's 23d St., N. Y. C., 21-23.
Lloyd & Britt, Lincoln Sq., N. Y. C., 21-23; American, N. Y. C. 24-26.
Loder, Chas. A., & Co., Nixon, Phila.
Loyal, Sylvia, & Partner, Keith's, Indianapolis.
Lorette Twins, Orpheum, Montreal, Can.
Lohse & Sterling, Colonial, Norfolk, Va., 24-26.
"Lonesome Lassies," G. O. H. Pittsburgh.
Lockett & Waldron, Orpheum, Des Moines, Ia.
Loughlin's Dogs, Orpheum, Minneapolis.
Loyal's Animals, Majestic, Milwaukee.
"Love in a Sanitarium," Empress, Butte, Mont.
Love & Wilbur, McVicker's, Chicago.
Lou, Lady, Boulevard, N. Y. C., 24-26.
Lucille, Mlle., & Parrot, Keith's, Columbus, O.
Lucas, Jimmy, Hudson, Union Hill, N. J.
Luta Bros., Knickerbocker, Phila., 24-26.
Lyres (3), Orpheum, Montreal, Can.
Lynd, Lillian, Proctor's 23d St., N. Y. C., 21-23
Lynn Alice, Portland, Portland, Me., 24-26.
Mason, Wilbur & Jordan, Orpheum, So. Bend, Ind., 24-26; Temple, Ft. Wayne, 27-30; Family, La Fayette, 31-Jan. 2.

FRANK MACKEY
DOING "DUTCH" WITH
CHAS. ROBINSON'S CARNATION BEAUTIES

Marshall, Edw., Temple, Detroit.
Malia & Bart, Orpheum, Jacksonville, Fla.
Martin & Frabini, Royal, N. Y. C.
Marzella's Birds, Temple, Rochester, N. Y.
Marx Bros., Palace, Chicago.
Mack & Walker, Orpheum, Des Moines, Ia.
Mack & Orth, Majestic, Milwaukee.
"Matinee Girls" (Edwards'), Columbia, St. Louis.
Mack, Andrew, Empress, Chicago, 24-26.
Marcon, Jules, & Co., Pantages', Seattle, Wash.
Mario & Duffy, Bushwick, Bkln.
Mattheus, Shayne & Co., Orpheum, Bkln.
Madden & Clogg, Lincoln Sq., N. Y. C., 21-23; American, N. Y. C., 24-26.

THE MAGLEYS
SPECIALTY DANCERS.
DIRECTION OF M. S. BENTHAM.

Martin & Clark, National, N. Y C., 21-23; American, N. Y. C., 24-26.
Mann, Ben & Hazel, Greeley Sq., N. Y. C., 24-26.
Maitland, Madge, 7th Ave., N. Y. C., 24-26.
Magleys, The, Palace, N. Y. C.
Manning & Roberts, Shubert, Bkln., 24-26.
Mareena, Nevarro & Mareena, Flatbush, Bkln., 24-26.
Macart & Bradford, Hipp., Baltimore.
"Mac & the Law," Liberty, Bkln., 24-26.
Mario & Trevette, Liberty, Bkln., 24-26.

Lottie Mayer
AND HER
GRACEFUL DIVING NYMPHS

Macy & Walsh, Proctor's, Schenectady, N. Y., 24-26.
Marion & Cumberland, Bowdoin Sq., Boston.
Mantell's Marionettes, Orpheum, Fargo, N. D., 24-26; Majestic, La Crosse, Wis., 27-30.
Mallary, Richard, & Co., Lyric, Indianapolis, 24-26.
Mauley, Dave, Poli's, Springfield, Mass., 24-26.
Maynon's Birds, Poli's, Springfield, Mass., 24-26.
Malle, E., Academy, Buffalo.

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VIOLET MASCOTTE
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Marimba Band, Academy, Buffalo.
McConnell & Simpson, Keith's, Columbus, O.
McGreevy, Mr. & Mrs. Jack, Keith's, Indianapolis.
McLallan & Carson, Victoria, N. Y. C.
McDevitt, Kelly & Lucy, Temple, Rochester, N. Y.
McDermott, Billy, Orpheum, Memphis, Tenn.
McGoods, Chas., & Co., Orpheum, New Orleans, La.
McKay & Ardine, Orpheum, Portland, Ore.
McLeans, Australian, Orpheum, Seattle, Wash.
McGinn, Francis, & Co., Orpheum, Winnipeg, Can.
McCauley, Inez, & Co., McVicker's Chicago.
McKinley, Neil, Colonial, Chicago, 24-26.
McConnell & Nemeyer, Pantages', Los Angeles, Cal.

The McNutts
"NUTTY McNUTTS"
Comedy Acrobatic Cyclists. Direction Frank Bohm

McBanns, Juggling, Loew's, Newburgh, N. Y., 24-26.
Meuther, Dorothy, Savoy, Fall River, Mass., 24-26; Cummings, Fitchburg, 28-30; Orpheum, Brockton, 31-Jan. 2.
Meyakoa Trio, Keith's, Boston.
Metzettis (5), Orpheum, Des Moines, Ia.
Meehan's Dogs, Orpheum, Denver.
Merkott, Bert, Orpheum, Salt Lake City, U.

TWO BOYS AND SIX TABLES
MENNETTI & SIDELLI
Those Ludicrous Acrobats Booked solid

Mercedes, Orpheum, Winnipeg, Can.
Meredith & Snooser, Empress, San Francisco.
Meinotte Twins, Empress, Vancouver, Can.
Milton & De Long Sisters, Keith's, Louisville, Ky.
Miller & Vincent, Orpheum, Denver.
Miljares, Orpheum, Duluth, Minn.
Millard Bros., Lyceum, Chicago, 24-26.
Miller, Isabelle, Loew's, Newburgh, N. Y., 24-26.

MORIARTY SISTERS
IN VAUDEVILLE

Mildred & Ruth, Grand, Phila.
Miles, Four, Lyric, Indianapolis, 24-26.
Morrell & Jaeger, Orpheum, Brockton, Mass., 24-26.
Morton, Ed., Bushwick, Bkln.
Morton & Glass, Maryland, Baltimore.
Monty & Dot, Keith's, Columbus, O.
Moore & Yates, Victoria N. Y. C.
Montgomery, Marshall, Keith's, Louisville, Ky.
Moran & Wiser, Keith's, Louisville, Ky.
Moore & Yates, Hammerstein's, N. Y. C.
Morris, Elida, Orpheum, Los Angeles, Cal.
Montgomery & Moore, Orpheum, San Francisco.
Monkey Circus, Orpheum, Winnipeg, Can.
Moore & Haager, Orpheum, Winnipeg, Can.
Moore & Elliott, Babcock, Billings, Mont.
Morton, Jim, McVicker's, Chicago.
Montrose & Sydell, Colonial, Chicago, 24-26.
Morocco Six, Star Hipp., Chicago, 24-26.
Mowatts (5), Pantages', San Diego, Cal.
Morey's Titanic, Flatbush, Bkln., 24-26.
Morrissey & Hackett, Grand, Phila.
Moran, Hazel, Globe, Phila.
Morton & Austin, Wm. Penn, Phila.
Moss, Mayme, Howard, Boston.
Morris & Allen, Orpheum, Peoria, Ill., 24-26.
Monkey Cabaret, Portland, Portland, Me., 24-26.
Mortimer, Lillian, & Co., Olympic, Buffalo.
Moore, Browne & Christie, Princess, St. Paul.
Musketeers (3), Poli's, New Haven, Conn., 24-26.
Musical Spillers (6), Keith's, Cleveland.
Mullen & Coogan, Keith's, Columbus, O.

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From Liberty St., 7 A. M. to 10 P. M.
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10 MINUTES OF THE HOUR
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Mullane, Frank, Orpheum, Montreal, Can.
Muller & Stanley, Keith's, Toledo, O.
Murphy & Foley, McVicker's, Chicago.
Murphy, Senator, McVicker's, Chicago.
Murray, Marion, & Co., Orpheum, Bkln.
Murphy & Nichols, Palace, N. Y. C.
Murphy & Foley, Crystal, Milwaukee.
"Mysterious Will," Proctor's, Troy, N. Y., 24-26.
"Mystic Bird, The," Globe, Phila.
Nap, Little, Majestic, Chicago.
Natalie & Ferrari, Majestic, Chicago.
Nash, Julia, & Co., Palace, Hartford, Conn.
Nadell & Kane, Pantages', San Francisco.
Nazarro Troupe, Keith's, Cincinnati.
Nagel, George, Wm. Penn, Phila.
"Neptune's Garden," Maryland, Baltimore.
Nelson & Nelson, Keith's, Cleveland.
Nevins & Gordon, Keith's, Cincinnati.
Nesbit & Clifford, Keith's, Phila.
Nelson, Empress, Kansas City, Mo.
Nevins & Erwood, Pantages', Edmonton, Can.
Neff, John, Keystone, Phila.
Newsboys' Sextette, Poli's, Springfield, Mass, 24-26.
Nichols-Nelson Troupe, Empress, Los Angeles, Cal.; Orpheum, Ogden, U., 31-Jan. 2.
Nip & Tuck, Empress, Vancouver, Can.
"Night in a Monkey Music Hall," Palace, N. Y. C.
"Nick's Skating Girls," Majestic, Cedar Rapids, Ia., 24-26.
Noeses, Musical (5), Orpheum, Joliet, Ill., 24-26; Majestic, Bloomington, 27-30.
Nonette, Orpheum, Birmingham, Ala.
Norcross & Holdsworth Poli's, Hartford, Conn.
North Frank, & Co., Orpheum, Lincoln Neb.
Northlair & Ward Flatbush Bkln. 24-26.
Norton & Ayers, Alhambra, Phila.
Norton, Well & Adler, Academy, Buffalo.
O'Brien, Dennett & Goehler, Howard, Boston.
O'Connor, Robt., & Co., Majestic, Cedar Rapids, Ia., 24-26.
O'Donnell, Geo., Hipp., N. Y. C., indef.
O'Donnell Bros., Gordon's Olympia, Boston.
Okabe Japs, Alhambra, N. Y. C.
Olympic Trio, Keith's, Tampa, Fla.
Olivers (6), Empress, Seattle, Wash.
O'Neil Sisters (3), Delancey St., N. Y. C., 24-26.
O'Neil & Dixon, National, N. Y. C., 24-26.
O'Neal & Walmsley, Pantages', Vancouver, Can.
O'Neil, Doc, Prospect, Bkln.
"On the Riviera," Shubert, Bkln., 24-26.
Onaip, Nixon, Phila.
O'Rourke & Atkinson, Olympic, Buffalo.
O'Rell, Edward, Lincoln Sq., N. Y. C., 21-23; Columbia, Bkln., 24-26.
Orr & De Costa, Alhambra, N. Y. C.
Osterman, Kathryn, & Co., Keith's, Jersey City, N. J., 24-26.
Oxford Trio, Pantages', San Francisco.
Parillo & Frabito, Keith's, Providence.
Patersons, Bounding, Keith's, Toledo, O.
Parise, Babcock, Billings, Mont.
Patricola & Meyers, Empress, Salt Lake City, U.
Paine & Nesbitt, Pantages', Spokane, Wash.
Payne, Nina, Proctor's, Plainfield, N. J., 24-26.
Pepper, Harry L., Wigwam, Muskogee, Okla., indef.
"Pekin Mysteries," Keith's, Cleveland.
Peece & Termini, Victoria, N. Y. C
Federson Bros., O. O. H., Pittsburgh.
Feres, Lupita, Keith's, Providence.
Pinard, Al., Orpheum, Clinton, Ia., 24-26; Bijou, Quincy, Ill., 28-30; Gaiety, Galesburg, 31-Jan. 2.
Pistov & Glaser, Orpheum, Los Angeles, Cal.
Pisano & Bingham, Empress, San Francisco.
Phillips & White, 7th Ave., N. Y. C., 21-23; Lincoln Sq., N. Y. C., 24-26.
Phillips, Sam, & Co., Alhambra, Phila., 24-26.
Pollock, Milton, & Co., Grand, Syracuse, N. Y.

WEBER AND EVANS PRESENT
MILTON POLLOCK AND CO.
In "Speaking of Father," by GEO. ADE

Porter & Sullivan, Grand, Syracuse, N. Y.
Prizin Bros., Empress, Salt Lake City. U.
Primrose Four, Keith's, Columbus, O.
Pruitt, Bill, Keith's, Toledo, O.
Prince, Arthur, Majestic, Chicago.
Prelle's Dogs, Orpheum, Sioux City, Ia.
Princeton & Yale, Empress, Vancouver, Can.
Prince & Deerie, Pantages', Salt Lake City, U.
Prim, Polly, Greeley Sq., N. Y. C., 21-23; Orpheum, Boston, 21-23.
Price & Butler, Tremont, Pa., 25, 26.
Pucks (2), Keith's, Cincinnati.
Parcella Bros., Empress, Butte, Mont.
Quick, Mr., Keith's, Tampa, Fla.
Quinn & Mitchell, Pantages', Oakland, Cal.
Quiroga, Manuel, Palace, N. Y. C.
Queer & Quaint, O. H., De France, O.; Orpheum, Middletown, Conn.
Rayno's Dogs, Prospect, Bkln.

GEO. RANDALL & CO.
In the Screamingly Funny Farce,
"ALL ON ACCOUNT OF A TITLE"

Ray, John & Emma, Orpheum, Birmingham, Ala.
Raymond & Caverly, Poli's, Hartford, Conn.
Rajah, Princess Orpheum, Oakland, Cal.
Rawson, Claire, & Co., Pantages', Los Angeles, Cal.
Randall, Geo., & Co., Emery, Providence, R. I., 24-26.

BOB RAYMOND
ONLY E-FLAT YODLER
With Chas. Robinson's Carnation Beauties

Remple Sisters, Poli's, New Haven, Conn., 24-26.
Rex Comedy Circus, Hudson, Union Hill, N. J.
Reynolds & Donegan, Palace, N. Y. C.
"Redheads, The," Orpheum, Los Angeles, Cal.
Reisner & Gores, Orpheum, Minneapolis.
Reed's Dogs Pantages', San Francisco.
Remi & Ballingeri, Pantages', San Francisco.
Reno, Geo. B., & Co., Hipp., Baltimore.
Reed & Nelson, Proctor's 23d St., N. Y. C., 24-26.

CARRIE REYNOLDS
UNITED TIME

"Red Cross Mary," Proctor's 58th St., N. Y. C., 24-26.
Reckless Trio, Crystal, Milwaukee.
Reynolds, Harrington, Keystone, Phila.
Ribierre, Jeanne, Hipp., N. Y. C., indef.
Richards & Kyle, Victoria, Charleston, S. C., 24-26.
Rigoletto Bros., Poli's, Scranton, Pa.
Richmond & Virginia, Grand, Syracuse, N. Y.
Richmond & Mann, Babcock, Billings, Mont.

EDNA RICHARDSON
THE SWEETHEART GIRL United Time

Richardson, Bruce, & Co., Pantages', Salt Lake City, U.
Rianos (3), Proctor's 58th St., N. Y. C., 21-23.
Rogers, Will, Keith's, Cleveland.
Roach & McCurdy, Victoria, Charleston, S. C., 24-26.
Rouget, Albert, & Partner, Victoria, Charleston, S. C., 24-26.
Rosella & Rosella, Orpheum, Jacksonville, Fla.

JOE—**THE TWO ROEDERS**—MAY
The "GYMNAST" and "THE NUT"
DIR. VIC. BLAUVELT FRANK EVANS Inc

Roye, Ruth, Victoria, N. Y. C.
Ross, Eddie, Keith's, Phila.
Rochester, Claire, Grand Syracuse, N. Y.
Robins, Keith's, Washington.
Rooney & Bent, Orpheum, Memphis, Tenn.
Robinson, Bill, Orpheum, Ogden, U.
Robin, Delancey St., N. Y. C., 21-23; National, N. Y. C., 24-26.
Ronair & Ward, St. James, Boston, 24-26.
Robinson's Elephants, St. James, Boston, 24-26.
Romanis, The, Proctor's 125th St., N. Y. C., 24-26.

ROQUES and FINAU
Musical and Singing Novelty
Direction. CHAS. NELSON

Robbin's Elephants, Grand, Phila.
Ross & Ashton, Grand, Phila.
Royal Sextette, Gordon's Olympia, Boston.
Boehm's Athletic Girls (6), Howard, Boston.
Rose & Williams, Portland, Portland, Me., 24-26.
Roeder, Ruth, Princess, St. Paul.
Russell's Minstrels, Empress, Spokane, Wash.
Rubinoff Trio, Pantages', Winnipeg, Can.
Ryan & Lee, Keith's, Boston.

BEN HARRIETTE
RYAN and LEE
"If you see us do it, it's ours"

Ryan & Tierney, Columbia, St. Louis.
Stanley & Norton, Orpheum, San Francisco, 27-Jan. 2.
Sales, Chick, Orpheum, Bkln.
Samoya, Orpheum, Montreal, Can.
Samuels, Ray, Orpheum, Kansas City, Mo.
Salvaggis, Les, Columbia, St. Louis.

MAURICE SAMUELS
—IN—
A DAY AT ELLIS ISLAND
Direction HARRY PINCUS

Sampson & Douglas, Empress, Spokane, Wash.
Sayce Sisters & Brennan, Greeley Sq., N. Y. C., 21-23.
Saxon, Pauline, Proctor's 58th St., N. Y. C., 24-26.
Santos & Hayes, Globe, Phila.

SANTLY & NORTON
IN VAUDEVILLE

Sanford, Jere, Nixon, Phila.
"School Playground," Forsyth, Atlanta, Ga.
Scholar & Dickinson, Temple, Detroit.
Schwarz Bros., Orpheum, Duluth, Minn.
"School Days," Empress, Salt Lake City, U.
Schiavoni Troupe, American, N Y. C., 21-23.
Schreck & Percival, Boulevard, N. Y. C., 24-26.
Scarlett, Lee Roi, Buffalo.
Seeley, Blossom, Majestic, Milwaukee.
Seymour & Williams, Proctor's 125th St., N. Y. C., 21-23.
Sen Mei, Lady, Wm. Penn, Phila.
Selnger & Berenguer, Bijou, Boston.

MABELL SHERMAN

Shepherd, Burt, Hipp., N. Y. C., indef.
Shannon & Annis, Keith's, Washington.
Shaw, Lillian, Palace, Chicago.
Sharrocks, The, Orpheum, New Orleans, La.
Shone, Hermine, & Co., Orpheum, Omaha, Neb.
Sheer & Herman, Pantages', Tacoma, Wash.

MAY SHELDON AND KEMP SISTERS
UNITED TIME

Sherbourne & Montgomery, Pantages', Tacoma, Wash.
Shevini Troupe, Loew's, Poughkeepsie, N. Y., 24-26.
Sherman-De Forest Co., Proctor's 23d St., N. Y. C., 21-23; Proctor's 125th St., N. Y. C., 24-26.

Shrode and Chappelle
"DURING ONE'S LIFE"
LOEW CIRCUIT SOLID

Singer's Midgets, Hipp., N. Y. C.
Simms, Ronble, Empress, Portland, Ore.
"Sidelights," Empress, San Francisco.
Simmons, Danny, Pantages', Seattle, Wash.
Simpson, Cora, & Co., Pantages', Vancouver, Can.
Simpson & Deane, Orpheum, N. Y. C., 21-23; Lincoln S., N. Y. C., 24-26.
Sigsbee's Dogs, Loew's, Toronto, Can.
Siddons, Hipp., Baltimore.
Skipper, Kennedy & Reeves, Pantages', Victoria, Can.
Siemans, Fredka, & Co., Orpheum, Sioux City, Ia.
Slayman Ali's Arabs, Empress, Sacramento, Cal.
Sloan, Blanche, Empress, Cincinnati.
Smith's, Aerial, Touring Europe.
Smythe, Daisy, Hipp., N. Y. C., indef.
Smile Sisters, Nixon, Phila.
Smalley, Ralph, Bijou, Boston.
Snowden, Elphye, & Co., Orpheum, Los Angeles.
Snow, Ray, Hipp., Baltimore.
Soretti & Antoinette, Orpheum, Birmingham, Ala.
Sosman, Fred, Palace, Chicago.
Soldi Duo, Orpheum, St. Paul.
Spiegel & Jones, Forsyth, Atlanta, Ga.
"Spider & the Fly, The," 7th Ave., N. Y. C., 24-26.
"Squaring Accounts," Maryland, Baltimore.
Starrett, Howard S., Jr., Ziegfeld's "Follies of 1914," indef.

JESSIE JAMES
STIRLING and CHAPMAN
SCOTTISH VOCALISTS
Direction STOKER and BIERBAUER

Stetson & Huber, Gayety, San Diego, Cal.
Stewart & Keeley, Prospect, Bkln.
Stewart & Donahue, Temple, Detroit
Stickney's Circus, Colonial, Norfolk, Va., 24-26.
Stan Stanley Trio, Orpheum, Minneapolis.
Stanley, Aileen, Orpheum, New Orleans, La.
Stevens, Edwin, & Co., Orpheum, Omaha, Neb.
Stantons, The, Empress, Denver.
St. James, Wm. H., & Co., Empress, Kansas City, Mo.
Stewart Sisters & Escorts, Empress, Kansas City, Mo.
Stembler, Sallie, & Co., Empress, Sacramento, Cal.
Stevens, Lander, Co., Pantages', Salt Lake City, U.
Stage Struck Kids, Orpheum, N. Y. C., 24-26.
Standish, Jessie, Poli's, Hartford, Conn.
Strickland, Rube, Flatbush, Bkln., 24-26.
Staine's Circus, Loew's, New Rochelle, N. Y., 24-26.
St. Onge, Fred, Globe, Phila.
Suratt, Valeska, & Co., Orpheum, New Orleans, La.

Sutton, McIntyre and Sutton
THE PUMPKIN GIRL
DIRECTION HARRY J. FITZGERALD

Subers & Keefe, American, N. Y. C., 21-23; Bijou, Bkln., 24-26.
Sunshine & Roses, Gordon's Olympia, Boston.
Sully & Phelps, O. H., Bradford, Pa., 21-Jan. 2.
Svengali, Orpheum, Ogden, U.
Swor & Mack, Orpheum, Salt Lake City, U.

WILBUR C. SWEATMAN
RAGTIME CLARIONETIST
Direction MAX HAYES

Sylvia, O. H., Ogdensburg, N. Y., 24-26; Lyceum, Ithaca, 28-30.
Tasker, Ann, & Co., Orpheum, Salt Lake City, U.
Tai Pien Troupe, Pantages', Spokane, Wash.
"Tangle, The," 7th Ave., N. Y. C., 21-23; Fulton, Bkln., 24-26.
Tate & Tate, Poli's, New Haven, Conn., 24-26.
"Telephone Tangle, A," Bushwick, Bkln.

TAYLOR & HOWARD
THOSE KIDS FROM BRAZIL
PLAYING UNITED TIME

Terry, Frank, Royal, N. Y. C.
Teddy, Alice, Keith's, Washington.
Terry & Fiji Girls, Pantages', San Diego, Cal.
Texas Tommy Dancers, Orpheum, Boston, 24-26.
Thomson, Harry, Empress, Denver, 27-Jan. 2.
Thomas & Shapiro, 7th Ave., N. Y. C., 21-23.
Thatcher & Dean, Proctor's 58th St., N. Y. C., 21-23; Proctor's 125th St., N. Y. C., 24-26.
Thompson, James, & Co., Grand, Phila.
Thomson, Chas., Grand, Phila.

THURBER & THURBER
MOST UP-TO-DATE COMEDY ACT
ORIGINAL FUTURIST DANCE

Timberg, Herman, & Co., Keith's, Cincinnati.
Tighe, Harry, & Babette, Majestic, Milwaukee.
Tiffany, Maud, Lincoln Sq., N. Y. C, 21-23; Delancey St., N. Y. C., 24-26.
Tip, Bob, & Co., Orpheum, Boston, 24-26.
Toney & Norman, Keith's, Cleveland.
Togan & Geneva, Pantages', Salt Lake City, U., 23-26.
Tornadoes (4), Proctor's, Troy, N. Y., 24-26.
Tower & Darrell, Empress, St. Paul.
Trevitt's Dogs, Keith's, Louisville, Ky.
Trix, Helen, Dominion, Ottawa, Can.
Troato, Orpheum, Los Angeles, Cal.
Trevalo, Orpheum, Los Angeles, Cal.
Trovollo, Babcock, Billings, Mont.
Transfield Sisters, Pantages', Victoria, Can.
Tracey & Stone, Keith's, Jersey City, N. J., 24-26.
Tucker, Sophie, Empress, Seattle, Wash.
Tyrees (3), Orpheum, Lincoln, Neb.
"Understudy, The," Flatbush, Bkln., 24-26.
Urrone & De Esta, Olympic, Buffalo.
Usher, Claude & Fannie, Keith's, Indianapolis.
Vardelles, The, Moulin Rouge, Girls, indef.
Vaill, Muriel & Arthur, Family, Detroit.
Van & Schenck, Keith's, Boston.
Vandinoff & Louie, Keith's, Indianapolis.
Van, Chas. & Fannie, Dominion, Ottawa, Can.
Van Hoven, Poli's, Scranton, Pa.
Van Bergen, Martin, Orpheum, Lincoln, Neb.
Van, Billy B., & Co., Orpheum, San Francisco.
Van & Ward Girls, Globe, Boston, 24-26.
"Vaudeville in Monkeyland," Empress, Cincinnati.
Veterans, The, Poli's, Hartford, Conn.
Venetian Four, Poli's, Scranton, Pa.
Velma, Mlle., Bijou, Boston.
Vinton, Ed., & Buster, Orpheum, Birmingham, Ala.
Violinsky, Orpheum, San Francisco.
Von Tilzer & Nord, Bushwick, Bkln.
Von Bracht, Agnes, Pantages', San Francisco.
Ward, Irene, Hipp., N. Y. C., indef.

WARD, BELL AND WARD
UNDER THE WHITE TOP
FEATURING ADELAIDE M. BELL

Ward, Marty, Girls from Happyland, indef.
Watson, Billy, & Co., Hudson, Union Hill, N. J.
Wade, John P., & Co., Hudson, Union Hill, N. J.
Ward & Cullen, Orpheum, Denver.
Waldemer, Young & Jacobs, Orpheum, Memphis, Tenn.
Wallenstein & Freeby, Orpheum, Seattle, Wash.
Ward, Will & Girls, Palace, Hartford, Conn.
Watkins & Williams, Palace, Hartford, Conn.
Ward Sisters, Empress, Spokane, Wash.
Warner & Corbett, Empress, Vancouver, Can.

SPENCER WARREN
TUMBLING WITH LEO ZARRELL TRIO,
TOURING ORPHEUM CIRCUIT.

Wayne Trio, Pantages', Portland, Ore.
Ward, Pop, Greeley Sq., N. Y. C., 24-26.
Walker & Ill, Proctor's 23d St., N. Y. C., 21-23; Proctor's, Troy, 24-26.
Walton & Vivian, Proctor's Schenectady, N. Y., 24-26.
Wallace, Jack and Bird, Proctor's, Schenectady, N. Y., 24-26.

WARDELL and HOYT
LAUGH CREATORS
Watch them They do it

Wells, Billy & Nellie, Hugh's Comedians, indef.
Weston, Willie, Keith's, Cleveland.
Webb & Burns, Grand, Syracuse, N. Y.
Weston & Leon, Orpheum, Memphis, Tenn.
Weston & Claire, Orpheum, St. Paul.
Weston & Keith, Greeley Sq., N. Y. C., 21-23; Bijou, Bkln., 24-26.

HAVE YOU SEEN
WEBER & ELLIOTT?

Weston, Wm., & Co., Greeley Sq., N. Y. C., 21-23; National, N. Y. C., 24-26.
West, Mae, National, N. Y. C., 21-23; Orpheum, N. Y. C., 24-26.
Welch, Joe, Fulton, Bkln.

WELLING-LEVERING TROUPE
Funniest Cycle Act in Vaudeville

Whiteside, Fib, Hipp., N. Y. C., indef.
Whipple, Huston, & Co., Colonial, Norfolk, Va., 24-26.
Whitney's Girls, Pantages', Edmonton, Can.
Whitlaw, Arthur, Pantages', Los Angeles, Cal.
Whirlwind Beauties (11), Pantages', Vancouver, Can.
Whiting & Burt, Colonial, N. Y. C.
"When Women Rule," Orpheum, N. Y. C., 21-23; Globe, Boston, 24-26.

W. E. WHITTLE
IN HIS NEW ACT
SUMMER MORN IN CENTRAL PARK

Whitman, Frank, Proctor's, Troy, N. Y., 24-26; Proctor's, Albany, 28-30; Proctor's, Mt. Vernon, 31-Jan. 2.
Whitman, James, Bowdoin Sq., Boston.
Wilson, John P., Hipp., N. Y. C., indef.
Wilder, Marshall P., Crystal, Milwaukee; Unique, Minneapolis, 28-Jan. 2.
Willie Bros., Shea's, Buffalo.
Wilfred & Roberts, Palace, Hartford, Conn.
Wilde, Mr. & Mrs., Gordon, Temple, Detroit.
Williams Lottie, & Co., Colonial, Erie, Pa.
Wilson, Doris, & Co., Lyric, Richmond, Va., 24-26.

JAS. **WILSON & AUBREY** AL
"World's Almost Greatest Wrestlers." Playing United Time. Direction GENE HUGHES

Wills & Hassan, Grand, Syracuse, N. Y.
Wills, Nat, Grand Syracuse, N. Y.
Wilson, Frank, Orpheum, Memphis, Tenn.
Williams & Wolfus, Orpheum, San Francisco.
Wilson & Wilson, Colonial, Chicago, 24-26.
Wilson Bros., Empress, Sacramento, Cal.
Wilson, Jack, Palace, N. Y. C.
Windmontens (4), American, N. Y. C., 21-23; Lincoln Sq., N. Y. C., 24-26.
Willard, Orpheum, N. Y. C., 21-23; American, N. Y. C., 24-26.

NAT. M. WILLS
THE HAPPY TRAMP
KEITH & ORPHEUM TIME

Willisch & Anita, Proctor's 125th St., N. Y. C., 21-23; Proctor's 23d St., N. Y. C., 24-26.
Wild, Billy, Proctor's, Schenectady, N. Y. C., 24-26.
Wilton Sisters, Proctor's, Plainfield, N. J., 24-26.
Wilthet Troupe, Orpheum, Milwaukee.
Wilson & Le Nore, Wm. Penn, Phila.
Woodward, Romala L., Cook Comedy Co., indef.
Woods & Woods Trio, Keith's, Providence, R. I.
Wood, Britt, Shea's, Toronto, Can.

WOODFORD'S ANIMALS
IN VAUDEVILLE
WM. S. HENNESSY—The Bookmaker

Wormwood's Animals, Empress, Denver.
Wright & Albright, Victoria, Wilmington, N. C., 24-26; Trenton, Lynchburg, Va., 28-30; Roanoke, Roanoke, 31-Jan. 2.
Wrile & Jason, Orpheum, Lincoln, Neb.
Wright & Lane, Pantages', Seattle, Wash.
Yates, Aubrey, Proctor's 58th St., N. Y. C., 24-26.
Yorke's, Max, Dogs, Keith's, Phila.
York Trio, Pantages', Salt Lake City, U., 23-26.
Yvonne, Loew's, Toronto, Can.
Yvette, Shea's, Toronto, Can.
Zarrell, Leo, Trio, Orpheum, Portland, Ore.
Zertho's Dogs, Orpheum, Duluth, Minn.
Zenda Troupe, Proctor's 23d St., N. Y. C., 24-26.
Zelda, Baby, Orpheum, Milwaukee.
Zobinos, The, Bijou, Boston.

OUT OF TOWN NEWS

Portland, Me.—Jefferson (M. J. Gorrity, mgr.) the Oscar Green Yiddish Stock Co. presented "A Voice from the Grave" Dec. 22. Crane Wilbur Co. 25, 26, William T. Hodge, in "The Road to Happiness," 31-Jan. 2.

KEITH'S (Louis E. Kilby, mgr.)—The Keith Stock Co., supporting Edward E. Horton and Dorothy Dalton, present "The Dictator" 21-26. As a Christmas offering a diamond and sapphire studded gold bracelet will be presented to the lady patron holding the lucky coupon on Xmas night.

NEW PORTLAND (M. C. Blumenberg, mgr.)—Vaudeville and motion pictures. Bill 21-23: Mrs. Gen'l Tom Thumb and company, Lyllian Gwynne, Teed and Lazelle, Black and Stillwell, and the Two Friends. Bill 24-26: "The Monkey Cabaret," "In Old New York," Rose and Williams, Crawford and Montrose, and Alice Lynn.

GREELY'S (James W. Greely, mgr.)—The Marcus Musical Comedy Co., with Mike Sachs, continue their engagement 21-26, appearing in new musical numbers and sketches. Motion pictures are also featured.

CASCO (James E. Moore, mgr.)—Marie Pavey's Stock Co. present "The Cricket on the Hearth" 21-26, with Miss Pavey and Charles Darrah in the leads. Other members include: Jos. Lawrence, Frank Dawson, John Junior, Belle D'Arcy, May Haynes, Dorothy West and Frances Young. A Christmas Tree has been arranged with prizes for each child attending, 25.

NICKEL (Wm. E. Reeves, mgr.)—Feature motion pictures.

EMPIRE (George I. Appleby, mgr.)—Feature motion pictures.

CITY HALL.—In the third concert of the Steinert series Mme. Evelyn Scotney, Umberto Sorrentino, Mme. Jeska Swartz and Howard White, will appear 28. George V. Tuohey, the wrestling carnival promoter of Boston, whose recent offerings here met with much favor, will resume his entertainments after the Holidays.

Baltimore, Md.—Ford's (Chas. E. Ford, mgr.) "Adele" Dec. 21-26. "High Jinks" next week.

ACADEMY (Tunis Dean, mgr.)—"Papa's Darling" 21-26. "Diplomacy" next.

AUDITORIUM.—Poli's Stock Co., in "The Man on the Box" 21-26. "The Christian" next.

COLONIAL.—"Within the Law" 21-26. "The Little Lost Sister" next.

PALACE.—Star and Garter Show 21-26. American Beauties next.

GAYETY (M. Southerland, mgr.)—Garden of Girls 21-26. Watson's Orientals next.

ARMAGH'S (Albert J. Young, mgr.)—"Thirty Leagues Under the Sea" (pictures) 21-Jan. 2.

MARYLAND (Fred Schamberger, mgr.)—Bill 21-26: "Neptune's Garden," Hymack, Correlli and Gillette, Lydia Barry, Raymond and Bain, "Squaring Accounts," Ball and West, and Cameron Girls.

NEW (Geo. Schneider, mgr.)—Bill 21-26: The Markarenkos, "Dream of the Orient," W. E. Browning, Gladys Vance, the Vynos, the Aldorfs, and Royal Manikins.

HIPPODROME (Chas. E. Lewis, mgr.)—Bill 21-26: "A Night in the Dark," Three Siddons, Countess Szechy, Ray Snow, Cadets de Gascoigne, and Laurie and Aleen.

Waterbury, Conn.—Poli's (A. Vanni, mgr.) week of 20, James Fitzpatrick and Louis J. Madden, two Waterbury boys, are the headliners at this house for Christmas week, appearing in a sketch, written by Mr. Fitzpatrick, entitled "The Turn of the Tide."

FOX (L. Ganey, mgr.)—This house will open Christmas Day with a complete line of motion pictures. It will be the opening week under the control of Wm. Fox, with Louis Garvey, formerly manager of Loew's Theatre, this city, as manager.

PRINCESS, GARDEN, ALHAMBRA, SCENIC and COLONIAL, motion pictures only.

JACQUES (R. Conta, mgr.)—Burlesque for first three days of each week.

NOTES.

JOSEPH EBBOO, who just closed a thirty weeks' engagement with De Rue Bros.' Minstrels, and is in Waterbury renewing old acquaintances, while spending the holidays with his family.

THE Waterbury Lodge of Elks tendered James Fitzpatrick and Louis Madden a great reception at the Monday evening show at Poli's. Both boys are Elks, and a most popular duo throughout this city.

MULLIGAN'S Cabaret is the centre of attraction for large crowds every evening. Among the entertainers are Fred Stone, Julia Doulden and Al. Reno.

DIEMAN'S Slag Cabaret is also attracting a large number of people nightly, and has five most popular cabaret artists in Nell Cavanaugh, Richard Brown, Jack Rainville and George Errico, besides Waterbury's popular writer of songs, James Lonergan, presiding at the piano.

Indianapolis, Ind.—Murat (J. G. Barnes, mgr.) "The Whirl of the World" Dec. 25, 26. "Kitty MacKay" 28-30.

ENGLISH'S (Ad. F. Miller, mgr.)—"Neptune's Daughter" (photoplay) 20-24. "The New Henrietta" 25, 26, "One Girl in a Million" 28-30.

LYCEUM (Anderson & Ziegler, mgrs.)—"Bringing Up Father" week of 21. "The Calling of Dan Matthews" week of 28.

KEITH'S (Ned S. Hastings, mgr.)—Bill week of 21: Trixie Friganza, Stuart Barnes, Claude and Fanie Usher, Mr. and Mrs. Jack McGreevey, Ray Dooley, Graham and Dooley, Sylvia Loyal and company, Vandinoff and Louie, and Cummings and Gladying.

LYRIC (Barton & Olson, mgrs.)—Bill 21-23: Charles and Anna Glocker, Frank Rogers, Kumey, Bush and Robinson, Creighton Bros. and Belmont, and Three Flying Kays. For 24-26: Judson Cole, Bosari and Nicoll, Richard Malloy and company, Fields, Winchill and Green, and Four Milos.

COLUMBIA (G. E. Black, mgr.)—New Thai Girls week of 21.

COLONIAL, ISIS, KEYSTONE, PALMS and ALHAMBRA, pictures only.

Portland, Ore.—Heilig (W. T. Pangle, mgr.) is dark week of Dec. 21.

ORPHEUM (T. R. Conlon, mgr.)—Bill 20-26: Bell Family, Avon Comedy Four, McKay and Ardine, Kolb and Harland, Alexander Brothers, and Leo Zarrell Trio.

EMPRESS (H. W. Pierong, mgr.)—Bill week of 21: E. E. Cline and company, Edwin Ford and company, Delmore and Light, Claude and Marion Cleveland, Roshie Simms, and the Laundry Brothers.

PANTAGES' (J. A. Johnson, mgr.)—Bill week of 21: Walter S. Howe and company, Bonsmour Arabs, Beltrah and Beltrah, Larry Comer, Wayne Trio, and Biograph.

BAKER (M. W. Seaman, mgr.)—"Lead Kleshna" 21-26.

LYRIC, PEOPLE'S, NATIONAL, MAJESTIC, STAR and COLUMBIA, motion pictures.

Muskogee, Okla.—Hinton (W. M. Hinton, mgr.) Car-Bob Stock Co., indefinite.

BROADWAY, YALE and EMPRESS, motion pictures.

NOTES.

RAYMOND HITCHCOCK, apparently no older and certainly as amusing and eccentric as ever, came to the Hinton, Dec. 15, in "The Beauty Shop," the best musical comedy Muskogee has seen this season. The chorus can sing and the male chorus was especially effective. The audience liked the dancing so well that every dancing number was encored again and again, and Mr. Hitchcock had to make a curtain speech after the second act. The music is melodious and catchy, and Raymond's talking song, "All Dressed Up and No Place to Go," kept the audience in a gale of laughter.

AN EXCEPTIONALLY good bill was presented at the Broadway, 13, including Del Baity and Jap, Faber and Waters, Lawrence Johnson, and Minnetti and Sidelli. The house went to a straight policy 20.

San Antonio, Tex.—Grand (Sid H. Weis, mgr.) "Los Pasores," by local talent, Dec. 21.

MAJESTIC (Edw. Raymond, mgr.)—Vaudeville.

PLAZA (Willie Politzer, mgr.)—Vaudeville.

EMPIRE (Wm. J. Lytle, mgr.)—The Empire opened under auspicious circumstances to a full house on Monday evening, 14, with the Annette Kellermann, in "Neptune's Daughter" pictures.

ROUTE LIST—DRAMATIC AND MUSICAL

Routes Must Reach This Office Not Later Than Saturday.

Adams, Maude (Chas. Frohman, mgr.)—Nashville, Tenn., 23, 24, Montgomery, Ala., 25, Mobile 26, New Orleans 28-Jan. 2.
Anglin, Margaret—Columbia, Washington, 25-Jan. 2.
"Appeal, The"—Lyric, Cincinnati, 20-26.
"Adele"—Ford's, Baltimore, 21-26, National, Washington, 28-Jan. 2.
"Alma, Where Do You Live?"—Logansport, Ind., Jan. 2.
"At the Ball"—Albany 23.
Burke, Billie (Chas. Frohman, mgr.)—Atlantic City 25, 26, Broad, Phila., 28-Jan. 2.
Bernard, Sam—Majestic, Bkln., 24-Jan. 2.
"Bird of Paradise, The" (Oliver Morosco, mgr.)—Winnipeg, Can., 21-26, Duluth, Minn., 28-Jan. 2.
"Bringing Up Father," No. 1 Co. (Chas Yale, mgr.)—Indianapolis 21-26, Louisville, Ky., 27-31.
"Bringing Up Father," No. 2 Co. (Chas. Foreman, mgr.)—El Reno, Okla., 23, Enid 24, Wichita, Kan., 25, Denver, Col., 27-31.
"Bringing Up Father," No. 3 Co. (Archie MacKenzie, mgr.)—Peoria, Ill., 23; Spring Valley 24, Streator 25, Ottawa 26, La Salle 28, Dixon 29, Sterling 30, Morrison 31, Clinton, Ia., Jan. 2.
"Beautiful Adventure, The" (Chas. Frohman & Klaw & Erlanger, mgrs.)—Hollis, Boston, 21-Jan. 2.
"Ben-Hur" (Klaw & Erlanger, mgrs.)—Forrest, Phila., indef.
"Bought and Paid For"—Nashville, Tenn., Jan. 1, 2.
"Blue Bird"—Lincoln, Neb., Jan. 1.
Columbia Mus. Com. Co.—Ottawa, Can., indef.
Chatterton, Ruth—Gaiety, New York, indef.
Century Grand Opera Co. (Milton & Sargent Aborn, mgrs.)—Auditorium, Chicago, until Jan. 16.
Clamage, Arthur, Mus. Com. Co. (Claude H. Long, mgr.)—Lisbon, N. Dak., 23, Aberdeen, S. Dak., 24-27, Huron 28-30, Pierre 31-Jan. 2.
"Candy Shop, The"—La Salle, Chicago, indef.
"Calling of Dan Matthews"—Gaskill & MacVitty's, Inc.—Cleveland 21-26, Indianapolis 28-Jan. 2.
"Calling of Dan Matthews," No. 2 Co.—Enid, Okla., 25, Perry 26, Guthrie 27, El Reno 28, Chickasha 29, Norman 30, Okla. City 31.
"Call of the Cumberlands"—Gaskill & MacVitty's—Dell Rapids, S. Dak., 25, Luverne, Minn., 26, Madison 28, Pipestone 29, Marshall 30, Montevideo 31.
"Countess Coquette" (O. M. Paul, mgr.)—Loudonville, O., 23, Zanesville 25.
Dawn, Hazel (John C. Fisher, mgr.)—Knickerbocker, New York, indef.
Drew, John (Chas. Frohman, mgr.)—Springfield, Mass., 25, 26, Montauk, Bkln., 28-Jan. 2.
Dillon & King Mus. Com. Co.—Oakland, Cal., indef.
Dodge, Sanford (R. A. Johnson, mgr.)—Cody, Wyo., 25, Billings, Mont., 29, Sheridan, Wyo., Jan. 1.
Dressler, Marie—Rochester, N. Y., 23, New Haven, Conn., 25, 26, Thirty-ninth Street, New York, 28, indef.
"Dancing Around" (The Shuberts, mgrs.)—Winter Garden, New York, indef.
"Driven" (Chas. Frohman, mgr.)—Empire, New York, indef.
"Damaged Goods"—Hudson, New York, 21-Jan. 2.
"Damaged Goods"—Buffalo 21-26.
"Damaged Goods"—Oakland, Cal., 28-Jan. 2.
"Don't Lie to Your Wife"—Logansport, Ind., 25.
Eltinge, Julian—Buffalo 21-26.
"Experience" (Wm. Elliott, mgr.)—Booth, New York, indef.
"Everywoman" (Henry W. Savage, mgr.)—Springfield, O., 25, 26, Grand, Cincinnati, 27-Jan. 2.
Faversham, Wm. (Leonard L. Gallagher, mgr.)—Maxine Elliott's, New York, indef.
Ferguson, Elsie (Chas. Frohman, mgr.)—Lyceum, New York, indef.
Forbes-Robertson (Percy Burton, mgr.)—San Francisco 21-Jan. 9.
"Fine Feathers" (E. B. Harrington, mgr.)—Plattsmouth, Neb., 25, Tecumseh 26, Fairbury Jan. 1.
"Fine Feathers" (F. A. Wade, mgr.)—Monroe, La., 23, Ruston 24, Shreveport 25, Clarksville, Tex., 26, Bonham 28, Denison 29, Dallas 30, Corsicana 31, Waco Jan. 1, Mexia 2.
"Follies of 1914"—Ziegfeld's—Illinois, Chicago, until Jan. 9.
"Forty-five Minutes From Broadway" (Fred Mayer, mgr.)—Beatrice, Neb., 25, Clay Centre 26, Concordia, Kan., 28, Manhattan 29, Junction City 30, Salina 31, Topeka Jan. 1.
"Freckles"—Knoxville, Tenn., 25.
"Fool There Was, A"—Walnut, Cincinnati, 28-Jan. 2.
"Fool and His Money, A"—Superior, Neb., 24, Minden 25, Curtis 26, Haxtum, Col., 29, Sidney, Neb., 30, Sterling, Col., 31, No. Platte, Neb., Jan. 1, Lexington 2.
Gillette-Bates-Doro Co. (Chas. Frohman, mgr.)—Broad, Phila., 21-23, Academy, Baltimore, 28-Jan. 2.
Goodwin, Nat C.—Minneapolis 20-26, Clinton, Ia., Jan. 1.
"Girl and the Tramp, The"—Fred Byers' (C. A. Berg, mgr.)—Bainbridge, Ga., 28, Camilla 29, Macon 31, Gainesville, Fla., Jan. 1, Dunnellon 2.
"Girl of Eagle Ranch" (Geo. W. Attebery, mgr.)—Jameson, Mo., 26, Darlington 28, Ridgeway 29, Davis City, Ia., 30.
"Girl and the Tramp, The," Western—Fred Byers' (Fred Flood, mgr.)—Boise, Ida., 25, Mountain Home 26, Jerome 28, Shoshone 29, Pocatello 30, Logan, U., 31, Bingham Jan. 1, Ogden 2.
"Girl and the Tramp, The"—Fred Byers' (Willard Kimball, mgr.)—E. Radford, Va., 23, Pembroke 24, Bluestone 25, Cooldale, W. Va., 26, Elkhorn 27, Kyle 28, Morgantown 29, Wilmore 30, Kenova Jan. 1, Ironton, O., 2.
"Girl of My Dreams"—Grand Rapids, Mich., 24-26.
Hodge, Wm. (The Shuberts, mgrs.)—Wilbur, Boston, 21-26, Portland, Me., 21-Jan. 2.
Hitchcock, Raymond—Waco, Tex., 29.
"Hello, Broadway" (Cohan & Harris, mgrs.)—Astor, New York, 25, indef.
"High Jinks"—Majestic, Bkln, 21-26, Ford's, Baltimore, 28-Jan. 2.
"High Cost of Loving"—Lew Fields—De Kalb, Bkln., 25-Jan. 2.
"Henpecked Husband," Eastern (Halton Powell, mgr.)—Galesburg, Ill., 23, Muscatine, Ia., 26, Rock Island, Ill., 27, Moline 28, Davenport, Ia., 29, Ft. Madison 30, Mt. Sterling, Ill., 31, Jacksonville Jan. 1, Alton 2.
"He Fell In Love With His Wife"—Logansport, Ind., 31.
"Hanky Panky"—Milwaukee 21-26.
Irwin, May—Standard, New York, 21-26.
Illington, Margaret—Harris, New York, 24, indef.
"It Pays to Advertise" (Cohan & Harris, mgrs.)—Cohan's, New York, indef.
"In Old Kentucky"—Terre Haute, Ind., 25.
"Innocent" (A. H. Woods, mgr.)—Rochester, N. Y., 24, 25.
"In the Limelight" (Selwyn & Co., mgrs.)—Hudson, New York, 31, indef.
Kolker, Henry—Peoria, Ill., 25, 26.
Kolb & Dill—Los Angeles, Cal., indef.
"Kick In" (A. H. Woods, mgr.)—Republic, New York, indef.
"Kitty MacKay" (Wm. Elliott, mgr.)—Princess, Chicago, indef.
"Kitty MacKay" (Wm. Elliott, mgr.)—Montreal, Can., 21-26.
"Kitty MacKay" (Wm. Elliott, mgr.)—Indianapolis 28-30.
Lopokova, Lydia—Playhouse, New York, 23, indef.
Leigh, Howard & Helena (C. H. Maier, mgr.)—Charleston, S. C., 25, Savannah, Ga., Jan. 1, Brunswick 2.
"Lady Luxury"—Casino, New York, 25, indef.
"Law of the Land"—Forty-eighth Street, New York, indef.
"Life" (Wm A. Brady, mgr.)—Manhattan O. H., New York, indef.
"Lilac Domino" (Dippel Opera Comique Co., mgrs.)—Forty-fourth St., New York, indef.
"Lost in Mexico" (Wallie Stephens, mgr.)—Hospers, Ia., 23, Ocheydan 25, Harris 26.
"Lion and the Mouse" (Geo H. Bubb, mgr.)—Kenyon, Minn., 23, W. Concord 24, New Richland 25, Waseca 26, Mankato 27, Lake Crystal 28, Slayton 29, Brewster 30, Round Lake 31.
"Little Lost Sister"—Orpheum, Phila., 21-26, Colonial, Baltimore, 28-Jan. 2.
"Little Modiste, The" (Halton Powell, mgr.)—Clinton, Ia., 21-23, Boone 24-26, Lincoln, Neb., 27-30, St. Joseph, Mo., Jan. 1-3.
"Little Boy Blue"—Memphis, Tenn., 25, 26.
"Little Women"—Harrisburg, Pa., 26.
Montgomery & Stone (Chas. Dillingham, mgr.)—Globe, New York, indef.
McIntyre & Heath—Shubert, St. Louis, 20-26, Alton, Ill., 27, Jacksonville 28, Quincy 29, Hannibal, Mo., 30, St. Joseph 31, Omaha, Neb., Jan. 1, 2.
Mantell, Robert B.—Majestic, Boston, 25, indef.
"My Lady's Dress" (Joseph Brooks, mgr.)—Blackstone, Chicago, 24, indef.
Maude, Cyril—Plymouth, Boston, indef.
"Miracle Man, The" (Cohan & Harris, mgrs.)—Bronx O. H., New York, 25, 26.
"Mutt and Jeff in Mexico" (Joe Pettengell, mgr.)—Kansas City, Mo., 20-26, St. Joseph 27-29, Trenton 30, Kirksville 31, Quincy, Ill., Jan. 1, Springfield 2.
"Mutt and Jeff," No. 2 Co. (C. H. Williams, mgr.)—San Francisco 20-26.
"Mutt and Jeff," No. 3 Co. (Griff Williams, mgr.)—Salt Lake City, U., 23-26, Ogden 27, Brigham 28, Logan 29, Pocatello, Ida., 30, Nampa 31, Boise Jan. 2.
"Mutt and Jeff," No. 4 Co. (Harry Hill, mgr.)—Neb. City, Neb., 23, Plattsmouth 24, Lincoln 25, 26, Des Moines, Ia., 27, Oskaloosa 28, Ottumwa 29, Burlington 30, Monmouth 31.
"Missouri Girl, The," Northern—Merle H. Norton's—Bloomfield, Neb., 25, Plainview 28, Osmond 29, Randolph 30, Wakefield Jan. 1, Coleridge 2.
"Missouri Girl, The," Western—Merle H. Norton's—Swift Current, Can., 25, Gull Lake 28; Rouleau 31, Minot, N. Dak., Jan. 1, Stanley 2.
"Missouri Girl, The," Eastern—Merle H. Norton's—Brattleboro, Vt., 25, Whitehall, N. Y., 26, Ticonderoga 28, Saranac Lake 30, Plattsburg Jan. 1.
"Me and Grant" (The Shuberts, mgrs.)—Shubert, Newark, N. J., 28-Jan. 2.
"Misleading Lady, The"—Powers', Chicago, 21-Jan. 2.
"Million Dollar Doll" (Henry D. Orr, mgr.)—Jackson, Miss., 25, Brookhaven 26, Hattiesburg 28, Laurel 29, Demopolis, Ala., 30, Montgomery 31.
"Midnight Girl, The"—Jersey City 25, 26, Standard, New York, 28-Jan. 2.
O'Hara, Fiske—St. Catherines, Can., 31.
Olcott, Chauncey—Hartford, Conn., 25, 26.
"On Trial" (Cohan & Harris, mgrs.)—Candler, New York, indef.
"On Trial," No. 2 Co. (Cohan & Harris, mgrs.)—Detroit 21-26.
"Only Girl, The" (Joe Weber, mgr.)—Lyric, New York, indef.
"One Girl in a Million"—Indianapolis 28-30.
"Ole Swanson" (Martin Bowers, mgr.)—Harmony, Minn., 23, Preston 25, Rushford 26, Le Sueur Center 28, 29, Vernon Center 30, Winnebago 31, Sherburn Jan. 1, Chatsworth, Ia., 2.
"Our Village Postmaster"—Perry's (Tom Brown, mgr.)—Milroy, Minn., 23, Sanborn 24, Walnut Grove 26, Comfrey 27, Odin 28, Nicollet 29.
Patton, W. B., Co. (Frank B. Smith, mgr.)—Iola, Kan., 23, 24, Parsons 25, Columbus 26.
Princess Players (Ray Comstock, mgr.)—Princess, New York, indef.
Post, Guy Bates—Majestic, Boston, 21-26.
Pavlowa, Anna—Peoria, Ill., 29.
"Poor Little Thing"—Bandbox, New York, 22, indef.
"Polygamy" (Modern Play Co., mgrs.)—Park, New York, 21, indef.
"Phantom Rival, The" (David Belasco, mgr.)—Belasco, New York, indef.
"Pair of Silk Stockings, A" (Winthrop Ames, mgr.)—Little, New York, indef.
"Pair of Sixes, A" (H. H. Frazee, mgr.)—Cort, Chicago 21-26.
"Pair of Sixes, A" (H. H. Frazee, mgr.)—Columbus, O., 25, 26, Lyric, Cincinnati, 27-Jan. 2.
"Pair of Sixes, A," Eastern (H. H. Frazee, mgr.)—Harrisburg, Pa., 25, Pottstown 26, Trenton, N. J., 28, 29, New Brunswick 30, Perth Amboy 31, Wilbur, Boston, 28, indef.
"Pair of Sixes, A," Western (H. H. Frazee, mgr.)—Davenport, Ia., 25, Quincy, Ill., 26, St. Louis 27-Jan. 2.
"Pair of Sixes, A," Central (H. H. Frazee, mgr.)—Kalamazoo, Mich., 25, Dowagiac 26, Benton Harbor 27, Mich. City 28, Gary 29, Waukesha, Wis., 30, Beloit 31, Rockford, Mich., Jan. 1.
"Peg o' My Heart" (Florence Martin) (Oliver Morosco, mgr.)—Cort, Boston, indef.
"Peg o' My Heart" (Peggy O'Neil) (Oliver Morosco, mgr.)—Garrick, Chicago, indef.
"Peg o' My Heart" (Dorothy Mackaye) (Oliver Morosco, mgr.)—So. Bend, Ind., 25, 26, Grand Rapids, Mich., 27-Jan. 2.
"Peg o' My Heart" (Marion Dentler) (Oliver Morosco, mgr.)—Junction City, Kan., 23, Abilene 24, Salina 25, McPherson 26, Newton 28, Hutchinson 29, Gt. Bend 30, Larned 31.
"Peg o' My Heart" (Elsa Ryan) (Oliver Morosco, mgr.)—Cleveland 21-26, Rochester, N. Y., 28 Jan. 2.
"Peg o' My Heart" (Doris Moore) (Oliver Morosco, mgr.)—San Antonio, Tex., 23, 24, Austin 25, Temple 26, Waco 28.
"Peg o' My Heart" (Rea Martin) (Oliver Morosco, mgr.)—Leesburg, Fla., 23, Sanford 24, St. Petersburg 25, Lakeland 26, Tampa 28, Arcadia 29, Orlando 30, Daytona 31.
"Potash & Perlmutter" (A. H. Woods, mgr.)—Olympic, Chicago, indef.
"Potash & Perlmutter" (A. H. Woods, mgr.)—Garrick, Phila., indef.
"Potash & Perlmutter" (A. H. Woods, mgr.)—Pensacola, Fla., 28.
"Prodigal Son, The" (Oscar Graham, mgr.)—Seguin, Tex., 23, Flatonia 24, Bay City 25, Pt. Lavaca 26, Nordheim 27, Runge 28, Alice 29, Robstown 30, Bishop 31, Kingsville Jan. 1, Brownsville 2.
"Prince of Pilsen" (Percy J. Kelly, mgr.)—Des Moines, Ia., 31-Jan. 2.
"Printer of Udell's, That"—Gaskill & MacVitty's, Inc.—Fontanelle, Ia., 23, Red Oak 25, Hamburg 26, Mineola 27, Neb. City, Neb., 28, Plattsmouth 29, Tecumseh 30, Falls City 31.
"Papa's Darling" (Klaw & Erlanger, mgrs.)—Academy, Baltimore 21-26, Grand O. H., New York, 28-Jan. 2.
"Passing Show of 1914"—Pittsburgh, Pa., 25-Jan. 2.
"Passing of Hans Dippel"—Olympic, St. Louis, 21-26.
"Polly of the Circus"—Charlotte, N. C., 25, Columbia, S. C., 26, Orangeburg 28, Sumter 29, Charleston 30, Savannah 31, Augusta, Ga., Jan. 1, Macon 2.
"Pinafore"—Shubert, Boston, 24, indef.
"Queen of the Movies"—Newark, Newark, N. J., 25, 26, Hartford, Conn., 31-Jan. 2.
"Rosary, The" (Geo. V. Holliday, mgr.)—American, St. Louis, 20-26.
"Red Widow" (Philip H. Niven, mgr.)—Ottumwa, Ia., 25, Keokuk 26, Quincy, Ill., 27, Ft. Madison, Ia., 28, Burlington 29, Galesburg, Ill., 30, Rock Island 31, Davenport, Ia., Jan. 1, Cedar Rapids 2.
"Rebecca of Sunnybrook Farm"—Imperial, Chicago 21-26, Grand Rapids, Mich., 28-Jan. 2.
Stahl, Rose (Henry B. Harris' Estate, mgr.)—Grand, Cincinnati, 20-26.
Sanderson-Brian-Cawthorn Co. (Chas. Frohman, mgr.)—Colonial, Boston, indef.
Skinner, Otis (Chas. Frohman, mgr.)—Cleveland 21-26, Liberty, New York, 29, indef.
"Song of Songs" (A. H. Woods, mgr.)—Eltinge, New York, 22, indef.
"So Much For So Much" (H. H. Frazee, mgr.)—Longacre, New York, 21-26.
"Secret Strings"—Longacre, New York, 28, indef.
"Suzi" (Lew Fields, mgr.)—Adelphi, Phila., indef.
"Sari" (Henry W. Savage, mgr.)—Grand O. H., New York, 24-26, Bronx O. H., New York, 28-Jan. 2.
"Shepherd of the Hills"—Gaskill & MacVitty's—Gainesville, Ga., 25, Palatka, Fla., 26, Daytona 28, New Smyrna 29, Miami 30, 31.
"Shepherd of the Hills"—Gaskill & MacVitty's—Las Vegas, N. Mex., 28, Raton 29, Trinidad, Colo., 30, Rocky Ford 31.
"Shepherd's Call, The," Northern—Perry's (Thos. Grant, mgr.)—Hysham, Mont., 23, Ismay 24, Baker 25, Marmarth, N. Dak., 26, Rhame 28, Bowman 29, Hettinger 30, Lemon, S. Dak., 31, McIntosh Jan. 2.
"Shepherd's Call, The," Central—Perry's (E. M. Purkiss, mgr.)—Ashland, Neb., 23, Pacific Jct., Ia., 24, Elliott 25.
"Seven Keys to Baldpate" (Cohan & Harris, mgrs.)—Davenport, Ia., 27.
"Seven Keys to Baldpate" (Cohan & Harris, mgrs.)—Tremont, Boston, 28, indef.
"Seven Hours in New York" (O. E. Wee, mgr.)—Oneonta, N. Y., 25, Binghamton 26, Honesdale, Pa., 30, Hazleton Jan. 1, So. Bethlehem 2.
"Story of the Rosary, The"—Toronto, Can., 21-26.
"Sunny South" (J. C. Rockwell, mgr.)—Pt. Dover, Can. 23, Norwich 24, Tilsonburg 25, Waterford 26, Aylmer 29, Rodney 30, Ridgetown 31, Blenheim Jan. 1, Dresden 2.
"September Morn"—Akron, O., 25, 26.
Tempest, Marie (The Shuberts, mgrs.)—Comedy, New York, indef.
Thurston, Howard (Jack Jones, mgr.)—Walnut, Cincinnati, 21-26, American, St. Louis, 27-Jan. 2.
Trentini, Emma—Lyric, Phila., 24-Jan. 2.
"To-night's the Night"—Shubert, New York, 24, indef.
"Twin Beds" (Wm. Harris Jr., mgr.)—Fulton, New York, indef.
"Trail of the Lonesome Pine"—National, Chicago, 21-26.
"Trail of the Lonesome Pine"—Waco, Tex., 30.
"Too Many Cooks" (Wm. A. Brady, mgr.)—Belasco, Washington, 28-Jan. 2.
"Too Many Cooks," Coast Co. (Wm. A. Brady, mgr.)—Omaha, Neb., 25-27, Ft. Dodge, Ia., 28, Marshalltown 29, Des Moines 30, 31, Sioux City Jan. 1, 2.
"Third Party, The"—Albany 25, 26.
"Under Cover" (Selwyn & Co., mgrs.)—Cort, New York, indef.
"Under Cover" (Selwyn & Co., mgrs.)—Cohan's, Chicago, 21-26, Minneapolis 27-30.
"Uncle Tom's Cabin" (Wm. Kibble, mgr.)—St. Louis 20-26, Terre Haute, Ind., 27, Frankfort 28, Logansport 29, Peru 30.
"Uncle Tom's Cabin" (C. B. Harmount, mgr.)—Syracuse, N. Y., 25, 26, Penn Yan 28, Newark 29, Oswego 30, Palmyra 31, Auburn Jan. 1, Oneida 2.
"Under Cover" (Selwyn & Co.)—Grand Rapids, Mich., 25, 26, Jackson 29, So. Bend, Ind., Jan. 2.
"Virginian, The," No. 3 Co. (A. H. Sherwood, mgr.)—Genesee, Kan., 25, Garden City 28, Guyman, Okla., 31, Dalhart, Tex., Jan. 1.
"Virginian, The," No. 4 Co. (E. J. Kadow, mgr.)—Wall Lake, Ia., 25, Gilmore City 29, Boone Jan. 1.
Wilson, Al. H.—Knoxville, Tenn., 26.
Warfield, David (David Belasco, mgr.)—Oakland, Cal., 21-26.
"Watch Your Step" (Chas. Dillingham, mgr.)—New Amsterdam, New York, indef.
"Watch Your Step" (Halton Powell, mgr.)—Champaign, Ill., 21-23, Racine, Wis., 24-26, Eau Claire 27-30, La Crosse 31-Jan. 2.
"Whirl of the World, The"—Indianapolis 25, 26.
"While the City Sleeps" (C. H. McKenney, mgr.)—Victoria, Chicago, 20-26.
"'Way Down East"—Jackson, Mich., 25, Kalamazoo 26.
"Within the Law"—Colonial, Baltimore, 21-26.
"When Dreams Come True"—San Diego, Cal., 25, 26.
"Yellow Ticket, The"—Tremont, Boston, 21-26.
"Yellow Ticket, The"—National, Washington, 21-26, Broadway, Bkln., 28-Jan. 2.

STOCK AND MUSICAL COMEDIES.
Permanent and Traveling.

Academy Players—Academy, Haverhill, Mass.
American Stock—American, Phila.
Angell Stock (Joe Angell, mgr.)—Bellefonte, Pa., 21-26.
Brownell-Stork Stock—Lyric, Buffalo, indef.
Burbank Stock—Burbank, Los Angeles, Cal.
Bryant, Billy, Stock—Shelbyville, Ind., 21-Jan. 2.
Bijou Stock—Bijou, Fall River, Mass.
Beaton, Margot, Stock—Bemidji, Minn., indef.
Parrow-Howard Players—Council Bluffs, Ia., indef.
Bishop Players—Liberty, Oakland, Cal., indef.
Byers, Fred, Stock (Byers & Ingram, mgrs.)—Paducah, Ky., indef.
Baker Stock—Baker, Portland, Ore.
Brown, Louise (Edward Doyle, mgr.)—Freehold, N. J., 21-Jan. 2.
Broadway Stock—Broadway, Denver.
Bainbridge Players—Bainbridge, Minneapolis.
Baird & Wilson Stock—San Angelo, Tex., 21-26.
Comstock-Terry Stock—Schenectady, N. Y., indef.
Craig Stock—Castle Square, Boston, indef.
Chester Wallace Players—Majestic, Ashtabula, O., indef.
Crescent Stock—Crescent, Bkln.
Colton, Jessie, Co. (J. B. Richardson, mgr.)—Clinton, Ind., 21-26, Linton 28-Jan. 2.
Cornell-Price Players—Stroudsburg, Pa., 25-Jan. 2.
Clayton, Edwin, Stock—Rutland, Vt., indef.
Clark, Gladys, Stock—Milford, Mass., 28-Jan. 2.
Carroll Com. Co. (Ion Carroll, mgr.)—Alexandria, Va., 25-27.
Chauncey-Keiffer Stock—Norwich, N. Y., 21-26.
Denham Stock—Denham, Denver.
Empire Stock—O. H., Augusta, Me., indef.
Forsberg Players—Orpheum, Newark, N. J., indef.
Folly Mus. Stock (Harry Tubberville Jr., mgr.)—Folly, Peoria, Ill.
Grand Stock—Grand, Cleveland.
Gotham Players—Gotham, Bkln.
Gayety Players—Gayety, Hoboken, N. J.
Gibney, Sarah, Co.—Sarnia, Ont., Can., indef.
Grant, Walter, Stock (Edgar E. Mason, mgr.)—Chicopee Falls, Mass., 21-24, Windsor Locks 24-26.
Grahame, Ferdinand, Stock—Huntington, Pa., 21-26, Dubois 28-Jan. 2.
Holden Players—Cleveland, Cleveland, indef.
Howard, Grace, Stock—Willard, Chicago, indef.
Hackett Norman, Co.—Orpheum, Nashville, Tenn., indef.
Holden Players—Rochester, N. Y., 24-Jan. 2.
Harrison Theatre Co.—Sherman, Tex., 25-Jan. 2.
Keith Players—Keith's, Toledo, O.
Keith Stock—Keith's, Portland, Me.
Keyes Sisters Stock—Empress, Wichita, Kan., indef.
Keith Players—Bronx, New York, indef.
King & Sylvester Stock (Geo. S Grennell, mgr.)—Sherburne, N. Y., 21-26.
Logan Square Stock—Chicago, indef.
Leonard Players—Jessup, Ia., 21-26, Walker 28-30, W. Union 31-Jan. 2.
Little Stock—Little, Phila.
Long, Frank E., Stock—Waukesha, Wis., 21-24, Oshkosh 25-27, Grand Rapids 28-Jan. 2.
Lorraine Mus. Com. Co.—Majestic, So. Bend, Ind., indef.
Livingston Stock—Hipp., Peoria, Ill., indef.
Lawrence, Del S., Vancouver, Can., 21-26.
Lonergan, Chester, Players—Auditorium, Lynn, Mass., indef.
La Roy Stock (Harry La Roy, mgr.)—Jeromeville, O., 21-26, Kent 28-Jan. 2.
Maylon Stock (Wm. E. Maylon, mgr.)—Le Roy, N. Y., 24-30.
Mack's Associate Players—Monessen, Pa., indef.
Malley-Dennison Stock—Colonial, Lawrence, Mass., indef.
Majestic Stock (G. K. Brown, mgr.)—Rockford, Ill., indef.
Metropolitan Players—Metropolitan, Cleveland.
Merk. Sq. Players—Merk. Sq., Lowell, Mass.
Marks, Ernie, Stock—St Catherines, Can., 21-26.
Metropolitan Stock—Metropolitan, Okla. City.
Morton Opera Co.—Rand's, Troy, N. Y., indef.
Marks, R. W., Stock—London, Can., 21-Jan. 2.
New Empress Stock—New Empress, Tacoma, Wash.
National Stock (F. R. Cole, mgr.)—Otsego, Mich., 21-26, Fremont 28-30, Grand Haven 31-Jan. 2.
Orpheum Players—Orpheum, Reading, Pa.
Oliver Drama Players (Otis Oliver, mgr.)—American, Davenport, Ia., indef.
Oliver Stock—Burlington, Ia., 21-26.
Pringle, Della, Stock—Phinney, Boise, Ia., indef.
Poli Players—Poli's, Washington.
Poli Players—Auditorium, Baltimore, indef.
Poli Players (Kendal Weston, mgr.)—Hyperion, New Haven, Conn., indef.
Poli Players—Academy, Scranton, Pa., indef.
Poli Players—Grand, Worcester, Mass., indef.
Poli Players—Poli's, Hartford, Conn., 28, indef.
Pearl Stock—Jefferson, Hamilton, O., indef.
Princess Stock—Princess, Des Moines, Ia.
Peruchi-Gypzene Stock—Lyric, New Orleans, indef.
Park Opera Co.—Shenandoah, St. Louis, indef.
Players Co.—Park, St. Louis, indef.
Pavey, Marie, Stock—Casco, Portland, Me., indef.
Park Theatre Stock—Park, Manchester, N. H.
Perry, Augusta, Stock—Clinton, Mass., 21-26.
Perry's Peerless Players (G. H. Perry, mgr.)—Woodstock, Ont., Can., 24-26.
Princess Stock—Princess, London, Can.
Robbins, Clint & Bessie, Stock—Redfield, S. Dak., 21-26, Watertown 28-Jan. 2.
Ritchie Stock—Anderson, Ind., 21-26.
Shubert Stock—Shubert, Milwaukee.
Sherman Stock—De Kalb, Ill., indef.
Sutherland Stock—Verona, Wis., 21-23.
Schenley Players—Schenley, Pittsburgh.
Sherry's Mus. Com. Co.—Montpelier, N. Dak., 25.
Thomson-Woods Co.—O. H., St. John, Can., indef.
Turner-Hammond Players—Colonial, Providence, R. I., indef.
Trousdale Bros. Stock—Sac City, Ia., 23, Lake City 24, Jefferson 25, Fonda 26, Mason 28, Rockwell City, 29, Sac City 30, Lake City 31, Jefferson Jan. 1, Fonda 2.
Van Dyke & Eaton Co. (F. Mack, mgr.)—Joplin, Mo., indef.
Washington Stock—Detroit, indef.
Worth, Josephine, Players (Gordon Hamilton, mgr.)—Dubuque, Ia., indef.
Woodward Stock—Boyd, Omaha, Neb., indef.
Whitney Stock—Alpena, Mich., 26-Jan. 9.
Wright-Huntington Players—Shubert, Minneapolis, indef.
Wanda, Kathleen, Stock (Walter Sanford, mgr.)—Playhouse, Elizabeth, N. C., indef.
World's Fair Stock—San Diego, Cal., 21-26.

COMPANIES IN TABLOID PLAYS.

Carter, Susann, Mus. Com. Co.—Muskogee, Okla., indef.
Gardner-Lawson Com. Co.—Greenville, S. C., 21-26, Spartanburg 28-Jan. 2.
Howell's Beauty Show—Hudson, Mich., 21-23, Jackson 24-26.
Lee, James P., Mus. Com. Co. (Raymond Teal, mgr.)—Portsmouth, O., 23, Huntington, W. Va., 24-26, E. Liverpool, O., 28-Jan. 2.
Marcus Mus. Com. Co.—Portland, Me., indef.
"Masqueraders, The" (A. H. McAdam, mgr.)—Bay City, Mich., 20-23, Saginaw 24-26, Flint 27-30.
Osman's, Billy D., Mus. Com. Co. (Thomas McCracken, mgr.)—Youngstown, O., indef.
"Ship Ahoy Girls" (Chas. J. Krause, mgr.)—Wheeling, W. Va., 21-23.
Thomas' Mus. Com. Co.—Boston 21-26.

MINSTRELS.

Dandy Dixie (Johnson & Black, mgrs.)—Butte, Mont., 25.
Evans', Geo. (Chas. R. Sturgess, mgr.)—Salisbury, Md., 24, Norfolk, Va., 25, 26, Spartanburg, S. C., 28, Asheville, N. C., 29, Knoxville, Tenn., 30, Clarksville 21, Jackson Jan. 1, Memphis 2.
Field's, Al. G. (Edward Conrad, mgr.)—Columbus, O., 21-24, Dayton 25, 26, Springfield 28, Zanesville 29, Steubenville 30, E. Liverpool 31, Wheeling, W. Va., Jan. 1, 2.
Huntington's, F. C. (J. W. West, mgr.)—Mobile, Ala., 24-26.
O'Brien, Neil (Oscar F. Hodge, mgr.)—Detroit 21-26.
Fewell's, Tom (Lew Briggs, mgr.)—Columbia, Tenn., 23, Jackson 25.
Primrose & Wilson (Earl Burgess, mgr.)—Nashville, Tenn., 25, 26.
Richards & Pringle's (Holland & Filkins, mgrs.)—Toll, Wash., 23, Monroe 24, Everett 25, Stanwood 26, Bellingham 27, Vancouver, Can., 28, 29, Nanaimo 30, Victoria 31.

BANDS AND ORCHESTRAS.

Chandler, Nellie B. & Harmony Maids (Chas. W. Goetz, mgr.)—Boston, Mass., indef.
Fiske's Band—Wonderland Floating Theatre, indef.
McSparron's Band—Ella-Sha-Co., indef.
Neil's, Carl, Band—Logan, W. Va., indef.

MISCELLANEOUS.

Bragg & Bragg Show (Geo. M. Bragg, mgr.)—Cadillac, Mich., 21-26.
Howe's, Lyman H, Travel Festival—Terre Haute, Ind., 30, 31.
Hale, Harvey—Fairbury, Kan., 21-26.
Japanese Village Carnival—Rochester, N. Y., 19-26.
Raymond, Great (Maurice F. Raymond, mgr.)—La Paz, Bolivia, 21-26, Arica, Chili, 27-31, Valparaiso Jan. 7-16, Santiago 19-28.
Smith, Mysterious—Cedar Rapids, Ia., 20-24, Sleepy Eye, Minn., 25, Lucan 26, Milroy 28, 29, Russell 30, 31.
Walden, Dana—Hugoton, Kan. 23, Spearville 26, La Crosse 28, Ness City 29, Larned 30, Manzanola, Colo., 31, Rocky Ford Jan. 1.

MOTION PICTURES.

Becque Picture Show—New City, N. Y. (Fridays), Congers (Saturdays), indef.
"Belgian Battlefield"—Thirty-ninth St., New York, 21-26.
"Belgian Battlefield"—Garrick, St. Louis, 21-26.
"Belgian Battlefield"—Montreal, Can., 28-Jan. 2.
"Belgian Battlefield"—Broadway, Bkln., 21-26.
"Damon & Pythias"—Fine Arts, Chicago, indef.
"Damon & Pythias"—Buffalo 21-26.
"Damon & Pythias"—Waco, Tex., 25, 26.
"Damon & Pythias"—Belasco, Washington, 21-26.
"In the Land of the Head Hunters"—Montauk, Bkln., 21-26.
Thompson's, Frank H.—Argyle, Ill., 21-24, Aurora 25-Jan. 3.

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GEO. DUPREE'S TANGO GIRLS MUSICAL CO.; week Dec. 21, Lyric, Wilmington, Del.

OUT OF TOWN NEWS

St. Louis, Mo.—Shubert (Melville Stolz, mgr.) McIntyre and Heath, in "The Ham Tree," Dec. 21-26.

OLYMPIC (Walter Sanford, mgr.)—John Sainpolis, in "The Passing of Hans Dippel," 21-26.

AMERICAN (H. R. Wallace, mgr.)—"The Rosary" is the attraction week of 20.

PARK.—"Officer 666" is the attraction at this house week of 20.

SHENANDOAH.—The week of 20 will present "The Gingerbread Man."

PRINCESS.—The Winning Widows will be presented week of 20.

STANDARD (L. Reichenbach, mgr.)—"A Word to the Wise Is Sufficient" comes to this theatre week of 20.

GAYETY.—Jolly Widows will be the attraction week of 20.

VICTORIA (Wm. Cave, mgr.)—By urgent request a singing farce, "Zechpreller" ("The Unpaid Board Bill") will be presented Sunday, 19.

NEW GRAND CENTRAL.—Two big features will be on the program week of 20. The first, which opens with the Sunday matinee, and which will be shown through Tuesday night, "As Ye Sow," in five reels. Beginning with the Wednesday matinee and continuing through until Saturday night, Alice Joyce, the famous motion picture star, will appear in "The School for Scandal."

GARRICK.—Crowds tax the capacity of the house where the Belgian war pictures are being shown.

COLUMBIA.—Bill week of 20 includes: John Hyams and Leila McIntyre, in "The Quakeress;" Gus Edwards' "Matinee Girls," led by Charles Olcott, assisted by Irene Martin; Mike Donlin and Marty McHale, in "Right Off the Bat."

GRAND OPERA HOUSE.—Bill week of 20 includes: Olympia Desval and her wonderful horses and dogs, "Detective Keen," presented by Sterling H. Chesseldine and company, Majestic Musical Four, in "The Fox Hunt;" James and Sylvester, in a comedy sketch; the Four Provosts, Holden and Herron; "The Messenger and the Lady" Morrissey and Rich, eccentric singers; Kip and Kippy, jugglers; Carletta, the human dragon, and the Universal animated pictures.

HIPPODROME.—Bill week of 20 includes Paris Green, William Pollard, in "A Millionaire For a Day," and Brennan and Carr, in chatter and song. Four other big acts will be added, together with an exclusive feature photo-drama.

Memphis, Tenn.—Lyceum (Frank Gray, mgr.) "High Jinks," Dec. 15, 16, had good business. Maude Adams 21, 22, "Little Boy Blue" 25, 26, Geo. Evans' Minstrels Jan. 2, 3.

ORPHEUM (Arthur Lane, mgr.)—Business continues to be very good. Bill week of 21 includes: Henrietta Crosman, Pat Rooney and Marion Bent, Young and Jacobs, Billy McDermott, Kremolina and Darras Bros., Weston and Leon, Frank Wilson, Orpheum Travel Weekly.

MAJESTICS (2), EMPIRES (2), PRINCESS, ALAMO, COLONIAL, QUEEN, PLAZA, PALACE, CARROLTON, AMERICAN, ECHO, SUBURBAN, LAMAR, EBAN, REX, CRYSTAL, LASCA, OXFORD, WELLINGTON, IMPERIAL DE LUXE, LIBERTY, METROPOLITAN, IMPERIAL (2), DAISYS (2), PASTIMES (2), ROYAL, SAVOY, PEKIN, FAMOUS, COLUMBIA, DE SOTO, SHAMROCK, BELVEDERE, motion picture houses, are doing nicely.

Nashville, Tenn.—Vendome (W. A. Sheetz, mgr.) "Seven Keys to Baldpate," Dec. 15, drew a full house. Maude Adams 23, 24. Primrose & Wilson Minstrels 25, 26, "Bought and Paid For" Jan. 1, 2.

ORPHEUM (Geo. H. Hickman, mgr.)—Week of 14, Norman Hackett and Players, in "Alias Jimmy Valentine."

PRINCESS (Harry Sudekum, mgr.)—Vaudeville and pictures.

VICTORIA, CRYSTAL, ELITE, FIFTH AVENUE, ALHAMBRA, REX and CRESCENT, pictures only.

HIPPODROME (W. H. Bordiesser, mgr.)—Skating and dancing. Business fine.

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I WANT TO LINGER	Murphy - Marshall
AT THE MISSISSIPPI CABARET	Brown - Gumble
OVER THE HILLS TO MARY	Bryan - Wells
ON THE 5.15	Murphy - Marshall
COME OVER TO DOVER	Murphy - Botsford
THERE'S ONE CALIFORNIA FOR MINE	Bryan - Paley
WRAP ME IN A BUNDLE	Kahn - Van Alstyne
OH! WHAT A BEAUTIFUL BABY	Seymour Brown

UTILITY SONGS

Providing	Bryan - Paley
Down in Waterloo	Bryan - Wells - Gumble
When the Roses Bloom in Avalon	Bryan - Wells
Little Miss Killarney	Havez - Edwards
Let's Help Each Other Along	Brown - Gumble
Come and Dream with me in a Persian Garden	Fleta Jan Brown
This is no Place for Me	Brown - Gumble
Back to Dixieland	Jack Yellen

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OUT OF TOWN NEWS

BOSTON.

Christmas week offers theatrical entertainment right in keeping with the holiday season and of a variety to please both the young and grown-ups. Business is very satisfactory, the burlesque, vaudeville and picture houses being favored.

HOLLIS (Charles J. Rich, mgr.)—"The Beautiful Adventure," the sprightly comedy that won favorable comment from New Yorkers, earlier in the season, opens here 21. Ann Murdock has the heroine role. John Drew caused boundless merriment during the past fortnight as the erring spouse in the amusing play, "The Prodigal Husband."

SHUBERT (Wilbur-Shubert Co., mgrs.)—The New York Hippodrome's production of "Pinafore" begins an engagement 24. The production is of such magnitude, and so unusual in its demands on the resources of a theatre, that the house is dark the first three days of the week to make the necessary alterations in the stage.

CASTLE SQUARE (John Craig, mgr.)—Commencing 21, Mr. Craig offers the Christmas fairy play, "Snow White and the Seven Dwarfs," for the first time in this city. It is highly indorsed by educators and others. The length of the run depends upon its reception.

COLONIAL (Charles Frohman & Wm. Harris, mgrs.)—There are not many vacant seats in this house, where "The Girl from Utah" is in its third week. The stars, Sanderson, Brian and Cawthorn, have renewed the popularity they have before enjoyed in Boston.

TREMONT (Jno. B. Schoeffel, mgr.)—Fifth and last week of "The Yellow Ticket." Coming 28 is "Seven Keys to Baldpate" for a lengthy stay. This comedy was to have been here many weeks ago, but the date was changed for some reason or other. Earl Derr Biggers, who wrote the novel from which the play was dramatised, was at one time dramatic editor of *The Boston Traveler*.

MAJESTIC (Wilbur-Shubert Co., mgrs.)—Fourth and final week of Guy Bates Post, in "Omar, the Tentmaker." Robert E. Mantell, who has not appeared in this city in quite a long time, begins an engagement 28. The feature of his stay will be the spectacular new production of "King John."

PLYMOUTH (Fred E. Wright, mgr.)—There are many reasons why "Grumpy," with Cyril Maude, is well worth seeing. This is the seventh week.

YE WILBUR (Wilbur Theatre Co., mgrs.)—The sixteenth and farewell week of William Hodge, in "The Road to Happiness," is now on. The next attraction is "A Pair of Sixes."

CORT (John E. Cort, mgr.)—Sixteenth week of "Peg o' My Heart," with no indication of dropping in popular favor.

GAIETY (George R. Batcheller, mgr.) — The Prize Winners, in "A Broadway Honeymoon," with Don Barclay and Belle Oliver featured, proved to be one of the best shows of the present season. The Social Maids this week, with Rose Sydell's Show to follow.

WALDRON'S CASINO (Charles H. Waldron, mgr.)—The College Girls are on hand current week. S. R. O greeted the Million Dollar Dolls for their first engagement in this city. Manager Ira Miller, of the Dolls, was all smiles over the week's business, and this right on top of Dave Marion's big week. The College Girls are here week of 21, with Abe Reynolds and Florence Mills. Coming are the Girls from Happyland.

HOWARD (George E. Lothrop Jr., mgr.)—Follies of 1920 is the burlesque part of bill, and the vaudeville portion consists of Roehm's Six Athletic Girls, O'Brien, Dennett and Gosler, Cunningham and Coveny, La Jess and La Jess, the Kilties, Walman and Mayme Mose. The Monte Carlo Girls are due week of 28.

GRAND OPERA HOUSE (George E. Lothrop, mgr.)—Right from a week's success at the old Howard are the Cabaret Girls. Wrestling and amateur nights are special features during the week. Follies of 1920 follows.

KEITH'S (Robert G. Larsen, mgr.)—Fred. J. Ardath and company, in "Hiram on the Farm;" Gus Van and Joe Schenck, Joe Boganny's Troupe of Lunatic Bakers, Ben Ryan and Henrietta Lee, Marie Fitzgibbons, Lucy Gillett, Mayako Sisters, El Cota and others supply Christmas week show.

LOEW'S GLOBE (Frank Meagher, mgr.)—21-23: Elizabeth Cutty, Lou Hoffman, "The Elopement," Armstrong and Ford, Belleclaire Bros., and others. 24-26: Tommy Van and Ward Sisters, "When Women Rule," Duquesne Comedy Four, the Hassmans, and others.

LOEW'S ST. JAMES (Marcus Loew management)—Bill 21-23: Tommy Van and Ward Sisters, Edmonds and Beall, George Randall and company, Four Original Texas Tommy Dancers, and others. For 24-26: Hirschel Handler, Gardner, Vincent and company, Robinson's elephants, and others.

LOEW'S ORPHEUM (Victor J. Morris, mgr.)—Bill 21-23: Carbrey Brothers, Lightning Weston, and others. For 24-26: Isabelle Miller and company, Rosair and Ward, Polly Prim and Ferry.

GORDON'S OLYMPIA (John E. Comerford, mgr.)—Week of 21: O'Donnell Brothers, Fox and Foxie, Ishakawa Brothers, Fuller and Fowler, Robert Henry Hodge and company, Sunshine and Roses, and Royal Sextette.

BOWDOIN SQUARE (George E. Lothrop, mgr.)—The feature films are Robert Edeson, in "The Call of the North" and "The Master Key." Vaudeville is furnished by the Thomas Musical Comedy Co., of fourteen, Vino and May, Marion and Crawford, Three Adlers and James Whitman.

BIJOU (Harry Gustin, mgr.)—Bill: Ralph Smalley, Grand Opera Trio, Mlle. Velma, S. Selaiger and Mme. Berenguer, Mildred Carson, Joe J. Ecker, Lou Evers, the Zobinos, and a host of pictures.

BOSTON (Francis J. D. Ferguson, mgr.)—A motion picture production of Hall Caine's great novel, "The Christian," opens 21, for a limited engagement. The spectacle is in eight parts, and a large orchestra provides the accompanying music.

PARK (Joseph Roth, mgr.)—William Farnum, in "The Sign of the Cross," and other exclusive pictures and house features, are announced for current week. No license has been granted as yet to the management, but everything is going along tip-top.

NOTES.

VAUDEVILLE and motion pictures are shown at: Scollay Square, Modern, National, Franklin Park, Shawmut, Old South, Washington, Scenic Temple, Cambridge, Somerville, Star, Unique, Comique, Winthrop Hall, Harvard, Hamilton, Gem, Day Square, Congress Hall, Niagara, New Palace, Apollo, Puritan, Beacon, Eagle, Roxbury, Williams' Ideal, South End, Back Bay, Huntington Avenue, Dreamland, Premier and others.

FRANK WHITMAN, the dancing violinist, made a great hit last week at Keith's with his unique act. The last time he played there was in "More Sinned Against Than Usual," in which he played the shadow of the terrible "villain."

SARDOU'S "Diplomacy," with William Gillette, Blanche Bates and Marie Doro, comes to the Hollis next month.

AT THE CONCLUSION of its long run at the Wilbur, 26, "The Road to Happiness" will make a tour of some of the leading New England cities, and will then go to Philadelphia to finish the rest of the season.

COINCIDENCE brought John Drew and his niece, Ethel Barrymore, to Boston for the first time as "opposition" to each other last week. The rivalry however, was a most friendly one, and Miss Barrymore was the guest of Uncle John during her stay, as well as entertaining several parties at Mr Drew's performance in "The Prodigal Father."

THE Boston supply of the Christmas Number of THE CLIPPER was soon exhausted, and few readers were satisfied with one copy. "One to look over and read and another to keep fresh and clean as a souvenir" was the slogan. It certainly is a much appreciated gift to the young and old readers, and the management is to be thanked and congratulated for its splendid work in turning out such a number.

Lynn, Mass.—Auditorium, Lester Lonergan Players, in "Lover's Lane," week of Dec 21.

LYNN THEATRE (Charlie Dooley, mgr.)—Annette Kellerman, in "Neptune's Daughter," pictures, week of 21.

OLYMPIA (J. V. Cohee, mgr.)—Vaudeville for week of 21: Baneveel, in a musical offering; "The Tamer," comedy skit; Billy Goodmen, German monologist; Cavallas Circus, animal offering; Bailey and Teras, colored comedians; Five Rennes, "The Count and the Maid," musical comedy; Master Rinaldi, Juvenile Hercules.

CENTRAL SQUARE (Col. Williard G. Stanton, mgr.)—Motion pictures and vaudeville.

COMIQUE (Al. Newhall, mgr.)—Motion pictures.

Haverhill, Mass.—Academy of Music (Edward A. Cuddy, mgr.) the Academy Players present "The Divorce Question," with Florence Shirley and Roy Gordon in the leading roles. "Broadway Jones" follows "The Divorce Question."

COLONIAL (James A. Sayer, mgr.)—Week of 21. First half, feature photoplay, "The Spoilers;" last half: Town Hall Minstrels, Whitfield, Ireland and company, Mack and Stillwell, Jack Orel.

ORPHEUM (Eddie Rosen, mgr.)—Feature photoplays.

SCENIC TEMPLE, MAJESTIC and MYSTIC, feature photoplays.

Milford, Mass.—Opera House (F. Tompkins, mgr.) feature films and songs Dec. 21-26. Gladys Clark Stock Co. week of 28.

IDEAL.—Motion pictures and songs.

NOTES.

THE big annual musical event of Milford was the engagement of the Boston Opera House Concert Co. Madame Pamomari did not appear; but in her place was Evelina Parnell, soprano soloist, who filled the disappointment with perfect satisfaction. The following artists also appeared; Nicolo Oinronoff, baritone; Lual Meluero, tenor; Sig. Anselonl, Anna B Stowe, Mme. Clara Sadn, soprano, other principals and large chorus. Miss Parnell is a relative of the late Irish leader, Chas. Stuart Parnell. From THE CLIPPER correspondent's view the concert was a grand success in every way.

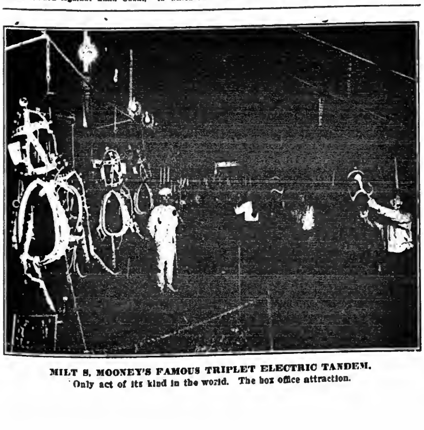
JACK WHITEHOUSE, formerly of the Whitehouse-Strauss Stock Co., has been discharged from the Framingham Hospital, where he was confined by illness for some weeks.

GEO. CLAYTON FRAY made a flying visit to Milford on real estate matters last week. He is playing Boston this week.

Vancouver, Can.—Empress (G. W. Beattie, mgr.) for week of Dec. 21, Del. S. Lawrence Stock Co.

LOEW'S (J. Pilling, mgr.)—Bill week of 21: Warner and Corbett, Nip and Tuck, "Bower of Melody," Princeton and Yale, Melnotte Twins, and Aerial La Valla.

PANTAGES' (E. Graham, mgr.)—Bill week of 21: Wright and Lane, Jiu Jitsu Troupe, Danny Simmons, Ted and Uno Bradley, and Jules Marceau and company.



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WHITE RAT NIBBLES.

BY VICTOR V. VASS.

BOYS! would like to hear from our "Little Chief." Alf. Grant. Where art thou hiding, Alf?

THOSE present at our meeting Tuesday, Dec. 15, certainly enjoyed same, as much good news was heard. Will J. Cooke, just back from the Chicago Scamper, brought joy with him. We will grant this, knowing that he saw Big Chief Fogarty.

I IMAGINE I heard some one tell me that "Frank" never plays Christmas week. If not, favor club house with your presence. Yes, even for a few moments.

BROWN BROTHERS, instrumentalists, surely are happy mortals, doing about five minutes in one, and about one minute at finale, for heavy money, with an attraction that attracts ("Chin Chin"), is enough to make any one happy, and just think, 'tis said, show will run way to June!

JOE H. MACK thanks all the brothers who helped to make his opening at Elsmere Theatre, the grand success it was, and appreciates beyond words beautiful floral pieces handed over footlights.

CAN you picture Walters, originator of the egg trick, being defeated by Ernie Carr at checkers—tears interferred with his speech in such a manner that his dialect had a garlic flavor. Those who witnessed his defeat were: De Forrest Bros., Ed. Guhl, Bill Mitchell, Horace Weston, Pat Walsh, Gordon White and Sam West.

ONE good feature about our staunch pal, Andy McLeod, is, that although he plays instruments many—one never hears him practice in his room. Wish same could be said about Walter Weems. Brothers Fred I. Lewis and M. S. Allison coincide with me.

CAN you imagine Ben Black winning the "life membership?" He did. Trust he lives many years to enjoy it and other pleasures.

SINBY REYNOLDS is a very busy man. He is now connected with Fox's Box Office Attraction Co., and remember Sid is the one who fathered the idea of having flags flying from our club on holidays and special events, like scamper nights, which occur every Thursday, at eleven P. M.

WEAR your button, Rats. This is not a command nor a request, but adds to your present neatness.

THRONGS just filled our dining and billiard room scamper nights. Want you to be present next Thursday. 'Twill drive away many cares, and you will meet many of your theatrical acquaintances—so come.

WILLIE SOLAR, of Churchill fame, not forgetting "Egypt," has secured himself one well equipped flat. He admits he is a swell cook.

NED BRILL, the circus bandmaster, is with the Ellis-Nowlin act, at Pittsfield, Mass., this week.

LOUISE ALEXANDER AND JOHN JARROTT, Joan Sawyer's former partner, have been booked for a tour of the Middle West.

HARRY RHYDORA AND OLIVE ROBINSON write from London, England, Nov. 27, that they have been delayed by voyage from Africa, per R. M. S. *Briton*. They will reach New York before long.

JOHN LE CLAIR recently met his old friend Fritz Smith, at Saratoga, N. Y. Both were boyhood chums in England.

J. W. WEST, manager of the F. G. Huntington's Minstrels, writes from Jackson, as follows: "I have been, for thirty years, a reader of THE OLD RELIABLE (1884-1914). The company received six copies Saturday, Dec. 12. This is the only legitimate paper and the real showman's friend in the world."

BILLY O'DAY has been engaged to play the role of Captain Bogsby, in the big scenic vaudeville production, "The Mystic Compass."

THE Four Texas Tommy Dancers headliners at the Marcus Loew's Theatres were in Brussels when war broke out, and the tidal wave of the German army swept over the Belgian capital. They stayed in Brussels four weeks after the Germans took possession, and later they started for the Coast, by way of Bruges, and arriving at Ostend, got a steamer for Folkstone and by that means got to London and the United States.

MERCEDES CLARKE, formerly with "Fine Feathers," and who is now in vaudeville, in the dramatic playlet, "Straight," has just purchased a bungalow in Belmore, L. I. Miss Clarke returned from England a few weeks ago, only to be advised upon her arrival here of the killing of her husband, Lieut. Jeanne, of the French army, in an artillery action in Northern France.

HELENE DAVIS, who in private life is Mrs. Ned Wayburn, is back in vaudeville as a single, after a year with "Everywoman," in which she portrayed the part of Youth. Miss Davis is offering some new songs and wardrobe, and is winning a lot of creditable mention.

KITTY EDWARDS, the English singing comedienne, is now in Canada, singing some of the latest British hits, which she secured during her year's stay in London and Paris.

THURBER AND THURBER scored a big hit in their acrobatic act at Lancaster and York, Pa., also at Elmira, N. Y. The act has been greatly improved is the general verdict.

SADIE FONDELIER, that petite wire artist, has put several new ideas into her act, and is receiving flattering press notices as a result.

MAE WEST is finishing her act with "Butterfly Rag," which Tommy Gray wrote. Maude Ryan thought it was "great" at Loew's Seventh Avenue last week. Mae, but why the keeping of all that wonder wardrobe in your trunk?

"REINE DAVIES has returned to vaudeville with an act that includes a Japanese boy singer," reads a squib in a recent weekly. Don't allow your humble selves to believe said Jap is Irving Dash. Irv. is playing the piano for Reine and is worth a word in the same breath when talking about the act.

MAY IRWIN returns to vaudeville at the Palace, Jan. 11.

SAM S. MOTHNER is now the sole manager of Jones' Theatre, Brooklyn. This house is devoted to vaudeville and first run pictures. The booking is being done by Tom Jones Booking office.

EVA TANGUAY asks that her engagement at the Colonial be set back—again.

THE New Orpheum, Kansas City, opens next Monday.

ALICE HANSON may always be reached via City Hall Square Hotel, Chicago.

HENRIETTA HANSON AND MARIE HYLANDS are putting a new sister act together, with new songs and a pianologue.

McLELLAN AND CARSON, the novelty skaters, are going to put several new features in their act.

JEAN SOTHERN, the little dynamo of personality, is getting several new songs together for her act.

COY DE TRICKEY, "the Belle of Coontown," now playing the Loew Circuit, has received flattering press notices about that long, beauteous head of hair she drops as a finale to her act.

AMERICAN COMEDY FOUR (Joe D'Arcey, William H. Byer, John Barton and Alan Campbell) are one of the Loew Circuit feature acts. The boys are continually putting in new material.

HORSES AT SIXTY CENTS.

May Clinton, of Clinton and Beatrice (formerly of Cooke and Clinton), the sharpshooters, writes us from Adelaide, South Australia, Nov. 16: "We are doing splendidly, the war has not affected the Fuller-Brennan houses to any extent. The heat is simply awful, ad the Southern part of the country is suffering from severe drought. In this town last week they were selling splendid horses for sixty and seventy cents each, the stock buyers' price ordinarily being $75 and $100 a piece, but the owners have no water for them and the poor beasts would only have died anyhow. We met a man yesterday that has lost three thousand six hundred sheep this season, so you can imagine things are pretty bad.

"We expect to be in New Zealand for Xmas. The Australians like our work immensely. We could not wish for bigger success."

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HOWELL SISTERS
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Dear Mr. Ewing: The Fair of 1914 having just passed into history, it is with keen pleasure that we wish to express to you the fullest appreciation of the services rendered by your great little band. From the opening to closing day we have had nothing but praises and highest compliments paid you and your boys, and we can sincerely say that it is merited to the fullest extent. Never have we had a band of more willing workers, who have striven at all times to please and assist the management in every way possible. Your musical programs have been of the highest order, and the Zouave Drill has pleased the thousands of visitors to the Coliseum. The elegant and taty uniforms add tone and dignity to your band, and concert in conclusion we wish to sincerely say that your band has filled our every want. Wishing you the greatest success, we are, cordially

STATE FAIR OF TEXAS, W. H. STRATTON, Secretary.

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World of Players.

DAVE HEILMAN AND PAULINE LE ROY are spending the holidays with Mr. Heilman's brother in Nicholas County, Ky. Mr. Heilman states that he and his wife (Miss Le Roy) have had a very successful season, and the show will lay off two weeks before Christmas, opening Christmas Day at Washington, Ia. The company starting Jan. 4 will play all the Stair & Havlin time, opening at Indianapolis, Ind.

ROSTER for Simmons & Anderson's Co., "The Girl Outlaw" Co.: Murry Simmons, manager; Willie Anderson, agent; Bell Oakian, Mary Davis, Sadie Adams, Helen Hall, Geo. Adams, Homer Hall, Bill Megan, Tom Gray, Joe Starter and Sitting Bull, the Indian chief. This show plays Pennsylvania, New York and Ohio States and West, and when Willie Anderson gets through with banner and tacking cards in a town, you will sure think it is a circus. So boys be in shape if you have to follow his towns, as he is the born-then-up kid. Ask Morris Cone.

LEON HAHN is playing a part and managing Robert Sherman's tabloid production of "The Squaw Man," which is now on the Thielen time. The show opened at Kenosha, Wis., Nov. 23, and is doing a fine business. Mr. Sherman is now preparing "Get-Rich-Quick Wallingford" for tabloid production.

BILLY CASPER, manager of the Broadway Musical Comedy Co., writes: "We are in our twenty-fourth successful week in Pennsylvania, and playing to good business, in spite of hard times. The managers in this part of the country tell us we have the best tabloid company they have played this season and have done more business than all other companies ahead of us. After the holidays we play all week stands instead of three-day stands as we are now playing. Roster of company: Billy Casper, Irish comedy; Mabel Wellington, soubrette; Frank Fairchild, Dutch comedy. Chorus: Louise King, Mah Clark, Anna Allen, Jean Fay and Goldie Moore."

LILLIAN HALLÉ, of "The Belle of Bond Street" Co., will spend the holidays in Philadelphia, opening with the play again at the Bronx Opera House, Christmas Day.

HAL JOHNSON, the well known female impersonator, reports meeting with great success in his new bill, "The Little Model," under management of Halton Powell, Inc. This is Mr. Johnson's second year with this firm, and will remain one more year with them. The supporting company of eighteen is headed by Olivetta Haynes and Dale Devereaux.

BESSIE UBY, formerly pianist at the Vaudette Theatre, in Ft. Scott, Kan., has joined the Miller Musical Comedy Co., as pianist.

ANDREW F. ADAMS known in Norwalk and Wilton as "Uncle Andy," is this season manager of "The Passing of Hans Dippel" written by Mr. Valentine, of Chicago. They are playing all first class theatres in the large cities of the Middle West and meeting with success.

MR. AND MRS. JOHN W. RICLAUSER send THE CLIPPER a Kangaroo Christmas card. The Tivoli, Sydney, opened Nov. 28, with the Follies. Their headquarters are now at the Tivoli.

LIBRA DELSTON, playing Cookie, in "The Blindness of Virtue," was in New York last week. She has been very successful in the role. The company laid off last week, but resumed Dec. 22, on the one night stands.

LARRY LAWRENCE AND MONTE STONE, of the defunct "My Best Girl" Co., which stranded in Denver, Col., recently, sent THE CLIPPER a Denver newspaper clipping, which varies in all particulars from the story printed recently in a theatrical journal inasmuch as it states that a number of the girls were destitute, and that most of the company lacked the funds necessary to get from Denver to New York. A benefit was given with the assistance of Raymond Hitchcock.

NOTES from the Harry and Bertie Lewis Co.—This company, well and favorably known throughout the Pacific Northwest, concluded their season at Bozeman, Mont., and closed a forty weeks' season at Lewiston, Ida., Nov. 21, this being the sixth annual tour of the Northwest, principally all return dates. Business was up to the average of former years, with a decided increase in territory. The family band and orchestra was a big drawing feature, and the band will be much enlarged for season of 1915. The policy of this attraction has been to give two and one day stands playing tabloid comedy, drama, musical comedy and vaude, but next season will play a one-piece show on one night stands over Pacific Coast the same territory as heretofore. This little troupe is known as the Barnum of the West in the smaller towns of Montana, Idaho, Oregon, Washington and Utah, with a standard reputation that has never failed to mean business. Mr. and Mrs. Lewis, with their son, Master Thayer Lewis, are enjoying a much needed rest at their headquarters in Salt Lake City, Utah, where, after the holidays, the show will open with an new cast, band and orchestra. Wishing a Merry Christmas and a Happy New Year to all troupers, especially old friends.

MARGUERITE LAGOUTTE, now being featured as Alma, in R. B. I. Theatrical Enterprises production of "Alma, Where Do You Live?" has just signed a three years' contract with the R. B. I. firm for three years, and they have engaged a well-known writer to write the book of the new musical comedy in which she will be starred next season.

"AT THE BALL," with a big cast, including: T. Roy Barnes, Alice Hegeman, Donald Macdonald, Rae Bowdin, Ann Wheeler, Nellie Lawrence, John E. Wheeler, Edw. Lehay, Elsie Ellis and Walter W. Armin opens next week at the American Music Hall, Chicago, Christmas Day, for an indefinite run. The book of the play is by Philip Bartholomae and Alice Gerstenberg, and the music by Silvio Hein. The chorus is composed of twenty-five pony girls. Three elaborate settings by the Law Studio is included in the equipment. The production is being staged by Edwin T. Emery.

GEO. W. RIPLEY, proprietor of the Geo. W. Ripley's Big Tent Show, has just opened a picture house at Homer, N. Y. (his winter quarters), and has named the house the Majestic. Will run pictures and independent vaudeville during the Winter. At the same time Mr. Ripley is hustling, getting his tent outfit ready for his dramatic company to open in May. He will carry a band and orchestra, playing week stands

OUT OF TOWN NEWS

Oakland, Cal.—Macdonough (F. A. Gates, mgr.) David Warfield, in "The Auctioneer," Dec. 21 and week. Louis Bennison, in "Damaged Goods," next week.

Ye Liberty (H. W. Bishop, mgr.)—Hoyt's farce of old Saugatuck, "The Old Homestead," is the Christmas week attraction of the Bishop Players. "The Arab," next week.

Orpheum (Geo. Kirby, mgr.)—Bill 20-26: Johnny Johnson and his Calicojacks, Frances Kaye, Harry and Wolford, Minnie Allen, Brown and Eccentric, Alfred Bergen, Dainty English Trio, Bertie Ford and motion pictures.

Fantagios (W. H. Wright, mgr.)—Bill 20-26: Steiger, Birbeck & Kramer, Ethel Davenport and company, Three Kratons, Dunn and Mitchell, Joe Lanigan, Lowell and Lowell, Allie Chartier, and Keystone comedy pictures.

Columbia (George W. Pratt, mgr.)—Dillon and King and their Ginger Girls present "Family Affairs" 20-26.

Franklin (Rex Midgley, mgr.)—Feature films.

Broadway (Guy C. Smith, mgr.)—Feature films.

Oakland, Camera, Regent, Schnoia, Grand, Gaiety, Marlow and Hillman's, motion pictures.

Denver, Col.—Broadway (Peter McCourt, mgr.) "The Little Princess" Dec. 20 and week.

Empress (Lawrence Deatos, mgr.)—Bill 19 and week: Wormwood's animals, George and Lilly Garden, Bogert and Nelson, the Hippodrome Four, Eugene Emmett and company, the Stanlons, and moving pictures.

Tabor Grand (Peter McCourt, mgr.)—Capt. Scott's Antarctic moving pictures 20 and week.

Denham (G. D. Woodward, mgr.)—"A Midsummer Night's Dream" 20 and week.

Orpheum (Max Pollak, mgr.)—Bill 21 and week: Joseph Jefferson and company, The Beauty Players, Claude Golden, Miller and Vincent, Meehan's canines, Ward and Cullen, Eugene Trio, and Orpheum Weekly.

Manchester, N. H.—Star (E. J. Caron, mgr.) Paramount pictures.

Park (P. F. Shea Theatre Co., mgrs.)—For week of 20, "Man'selle," Robert Brister opened with the Princess Stock Co. week of 6, and made a strong impression.

Orpheum (H. B. Burton, mgr.)—Bill week of 21: Alco Trio, Gresy and Dayne, Lockett and Waldron, Mack and Walker, Fire Metzettis, Ida Bishop, and Art Beautiful.

Empress (Albert & Geichell, mgrs.)—Loew vaudeville and pictures.

Cedar Rapids, Ia.—Majestic (Vic Hugo, mgr.) Bill Dec. 20-26: The Georgettis, Kenny, Nobody and Platt, Gertrude Van Dyke and Brother, Will Rogers, Bennett and Wilson, and Martin Trio. Last half: Robert O'Connor and company, Nick's Rollice Skating Girls, Fiddler and Shelton, the Graters, Rose Garden, Three Falcons, and Louise Galloway and company.

Grand's (W. S. Collier, mgr.)—Annette Kellerman, in pictures of "Neptune's Daughter," 28-30.

Woonsocket, R. I.—Bijou (W. Parmenter, mgr.) moving pictures and vaudeville.

Nickel (S. Richardson, mgr.)—Moving pictures. Jack Hennessy, Woonsocket's favorite tenor has been engaged to sing for a week at the Nickel Theatre, opening 21.

Saint's and **Tark**, moving pictures only.

New Colonial (M. Less, mgr.)—Musical comedy and pictures.

Lois (E. B. Sheets, mgr.)—Stock company and pictures.

American, Colonial, Crescent, Fountain, Garden, Jay, Lyceum, Orchesum, Owl, Palmomes, Palace, Popular, Park, Royal Savoy and **Tabernacle** pictures only.

Des Moines, Ia.—Berchell (Albert & Geichell, mgrs.) Jiggy Widows were here Dec. 20, Wild Animal pictures 21-23, "Hatt and Jett" 27-29, "Prince of Pilsen" 31-Jan. 2.

Princess (Albert & Geichell, mgrs.)—For week of 20, "Man'selle," Robert Brister opened with the Princess Stock Co. week of 6, and made a strong impression.

Orpheum (H. B. Burton, mgr.)—Bill week of 21: Alco Trio, Gresy and Dayne, Lockett and Waldron, Mack and Walker, Fire Metzettis, Ida Bishop, and Art Beautiful.

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NOTES.

Through the courtesy of Conlare Bros., managers of the Crown Theatre, it has been made possible for the local St. Nicholas Girls to invite 1,000 of the city's poor children to a special theatre party on the morning of Dec. 24.

Manager Canning, of the Park, will also entertain the St. Nicholas Girl's three hundred special guests at the matinee on that date.

Terre Haute, Ind.—Grand (Chas. Smith, mgr.) "In Old Kentucky," matinee and night, Dec. 25; pictures 26-29, Lyman H. Howe's travel pictures 30, 31.

Varieties (Otto Meyer, mgr.)—Bill 21-23: Wood and Wyle, Kennedy and Romey, Netcky Troupe, Floral, Watts and Hurel, and Galletti's monks. Bill 24-27: Geo. Damarel and company, and others.

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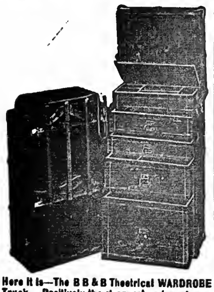

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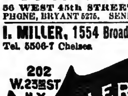

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OUT OF TOWN NEWS

PHILADELPHIA.

The new offerings for Christmas week are numerous, and will keep the theatre-goers active during the holiday season. They consist of Trentini, in "The Peasant Girl," at the Lyric; Jose Collins, in "Suzi," at the Adelphi; "Ben-Hur" at the Forrest, and the stock production of "The Critic," at the Little Theatre.

LYRIC (Leonard Blumberg, mgr.)—Trentini, in "The Peasant Girl," begins a two weeks' stay, 24. "High Jinks" had four weeks of fine returns, ending 19.

ADELPHI (Leonard Blumberg, mgr.)—Josie Collins gives her first local view of "Suzi," 21. "To-Day" had three satisfactory weeks, ending 19.

FORREST (Nixon & Zimmerman, mgrs.)—"Ben-Hur" starts an extended stay 21. "Pinafore" departed 19, after two highly successful weeks, ending 19.

GARRICK (Charles C. Wanamaker, mgr.)—"Potash & Perlmutter" continue at it to capacity business. The fifth week begins 21.

LITTLE THEATRE (Beulah E. Jay, mgr.)—The stock puts on "The Critic" 21 and week. "The Silver Box" had fine returns the fortnight ending 19.

BROAD (Nixon & Zimmerman, mgrs.)—"Diplomacy," perfectly acted, drew good returns last week. William Gillette, Blanche Bates, Marie Doro and their capable associates did very meritorious work. The second week begins 21.

WALNUT (W. D. Wegefarth, mgr.)—"The Traffic" was another play with an unpleasant theme that interested big houses last wek. Bess Sankey and King Strong, in the leading roles, did forceful acting. The final week begins 21.

ORPHEUM (M. W. Taylor, mgr.)—"Little Lost Sister" 21 and week. "The White Squaw" was greatly enjoyed by the patrons last week. Delia Clarke was very effective in the leading role.

AMERICAN (Wm. W. Miller, mgr.)—The stock, in "A Wife's Secret," 21-26. Last week, "For Her Children's Sake" was put on in fine melodramatic style, and drew fine houses. Frances McGrath was emotionally effective in the leading role.

B. F. KEITH'S (H. T. Jordan, mgr.)—Bessie Clayton and Chip and Marble are the feature acts week of 21. Others are: Jarrow, Dooley and Rugel, Alpine Troupe, Brunelle and Stephens, Eddi Ross, York's poodles, and moving pictures.

NIXON (Fred'k Leopold, mgr.)—Week of 21: Onaip, Charles A. Loder and company, Balloo Bros., Jere Sanford, Smile Sisters, and moving pictures.

GRAND (Fred. G. Nixon-Nirdlinger, mgr.)—Week of 21: Robbins' elephants, Alexander Kids, James Thompson and company, Morrisey and Hackett, Charles Thomson, Mildred and Ruth, and moving pictures.

WM. PENN (Wm. W. Miller, mgr.)—Week of 21: Morton and Austin, Lady Sen Mei, George Nagel, Wilson and Le Nore, Three Johns, De Wur's Comedy Circus, and moving pictures.

GLOBE (Eugene Perry, mgr.)—Week of 21-26: "The Mystic Bird," John and May Burke, Ed. Howard, Hanlon and Clifton, Santos and Hayes, Hazel Moran, Fred St. Onge company, and moving pictures.

KEYSTONE (M. W. Taylor, mgr.)—Week of 21-26: Harrington Reynolds, Crane, Andrews and company, Carlos and McManus, Ross and Ashton, John Neff, the Donizettia, and moving pictures.

EMPIRE (Wm. F. Rife, mgr.)—The American Beauties are the Christmas week attraction, 21. The Love Makers was a classy show to splendid numbers last week. Sam Howe's Yiddish comedy possesses the merit of being very funny without being offensive. The Countess Rossi also scored big with her well trained voice.

CASINO (Wm. J. Vaill, mgr.)—The Bon Ton Girls 21. The Star and Garter Show dished up an appetizing entertainment, to fine houses, last week. Jack Conway hands over a lot of stuff in a handy manner, and scores big. Billie Hill also pleased greatly.

GAYETY (Wm. A. Clark, mgr.)—The Charming Widows are due 21. The Garden of Girls was popular with the crowds last week. Snitz Moore is a hard worker and kept the show lively from start to finish. Omar, in a dancing act, also scored big.

TROCADERO (Robt. Morrow, mgr.—The Tempters is a new one for the patrons 21. The Cherry Blossoms were redolent of good cheer, to big houses, last week. Harry Sheppell, Martia Guild, James Haalston and Rita Reynolds were the headliners, and they got big applause.

DUMONT'S (Frank Dumont, mgr.)—Week of 21 will be kiddies week with the big Christmas tree as the leading feature. There will also be a new skit, "The War Tax on Love," in which Charles Boyden and Will Lawrence take the principal parts. The burlesque, "Raising the Railroad Fares," will be continued, while in the first part there will be the customary weekly changes.

CHESTNUT STREET OPERA HOUSE, KNICKERBOCKER, COLONIAL, ALLEGHENY, ALHAMBRA, BIJOU, GIRARD, PLAZA, VICTORIA, STANLEY, PALACE, REGENT, FRANKFORD, LIBERTY and PEOPLE'S give vaudeville and moving pictures.

NOTES.

THE Metropolitan Opera House had a brilliant audience, 14, to witness "Aïda." On 22 "The Magic Flute" will be sung.

THE Empress, the new $100,000 theatre, on Main Street, Manayunk, threw open its doors 13. The house will run vaudeville and moving pictures at five, ten and twenty cents.

THE Critics' Association, formed of the musical and dramatic editors of the Philadelphia newspapers, will be the guests, 23, of the Lubin Manufacturing Co., at its plant at Betswood. The guests will leave the Pen and Pencil Club in the morning, and after an inspection of the plant a dinner will be served.

THE Behrens Opera Club will produce "The Magic Flute" at the Academy of Music, Jan. 27.

THE Yogi Club, an organization of magicians, held a banquet at the home of B. Victor Dealey, 14, in honor of John Sargeant and Charles Roltair, two New York members of the profession.

MRS. MARY A. FOREPAUGH, widow of John Forepaugh, a brother of the late Adam Forepaugh, died at the home of her son-in-law, Howard F. Kesny Jr., 6132 Chew Street, Germantown, 12. She was in her eightieth year.

A PLOT, 60 by 120 feet, on the West side of Broad Street, North of Rockland Street, Logan, has been bought by a syndicate which will erect there a $35,000 moving picture house, with a 1,100 seating capacity.

Altoona, Pa.—Mishler (I. C. Mishler, mgr.) Dr. B. F. Roller, wrestler, vs. Mori Henderson Dec. 21, the Tango Girls (burlesquers) 24, "Mary's Lamb" 25, David Bispham Jan. 4.

ORPHEUM (Arthur E. Denman, mgr.)—Helen Grayce and company 21-23, Dewitt Burns and Torrence and others 24-26.

Northampton, Mass.—Academy (Bonstelle & Harrison, mgrs.) will be dark until week of Jan. 4, when "Broadway Jones" will hold the boards.

PLAZA (James Cuddy, mgr.)—Feature pictures. LYRIC and PALACE, moving pictures.

CINCINNATI.

The Christmas spirit will be in evidence at every theatre, and to one at least—B. F. Keith's—Santa Claus has already received orders to take a Christmas tree. Although there are to be matinees at every house, the hours between and after performances will be enriched by feasting and other festivities in keeping with the day. Old Boreas arrived unexpectedly from Medicine Hat, and the mercury hit six degrees below zero—a trifle cool for comfort and theatricals. Still the week—rated one of the poorest in the season—averaged fairly good.

GRAND OPERA HOUSE (John H. Havlin, mgr.)—Rose Stahl is coming, Dec. 20, in "A Perfect Lady." She follows "The Passing of Hans Dippel," in which John Sainpolis was seen, with a notable metropolitan cast, including Frederick Lewis, Harry Harwood, Sydney Shields, Lizzie Goode, Walter Connolly, Wilson Reynolds and T. E. B. Henry. The critics all flayed the play and called it an anti-prohibition argument without dramatic fervor, climax or excitement. In the face of such a broadside of indictment "Hans" had a hard time to get past despite the excellence of the supporting company. Henry W. Savage presents "Everywoman" 27.

LYRIC (Carl Hubert Heuck, mgr.)—"The Appeal" comes 21—a new comedy drama by Dr. O. W. Brune. Last week Fritzi Scheff was seen in "Pretty Mrs. Smith." The plot is a musical study in trigamy—at least that word seems to fit, for Mrs. Smith (Fritzi) has three husbands and unexpectedly meets them all at Palm Beach, Fla., when she has imagined two of them dead. The fair comedienne is charming as ever. The three husbands were portrayed respectively by James A. Gleason, Theodore Babcock and George Anderson. Charlotte Greenwood, an eccentric, kittenish character, was the biggest prop to the success of the production. Her dance with Sidney Grant was a big hit. "A Pair of Sixes" follows 27.

WALNUT STREET (George F. Fish, mgr.)—Thurston, the magician, is coming 20. The Gus Hill offering, George McManus' cartoon comedy, "Bringing Up Father," put in a laughing week. John F. Cain, as Jiggs Mahoney, is the typical stage Irishman. Lida Kane was Mrs. Jiggs. Grace Hanson, Blanche Newcomb, Tom Meade and Edward Kirby were others who loomed large in a cast of merit. Eugenie Blair, in "A Fool There Was," comes 27.

B. F. KEITH'S (John F. Royal, mgr.)—Nora Bayes is coming 20, and will find company from Starland in Herman Timberg and Bruce Duffet and company, in "A Corner in Wireless." Harry and Eva Puck are to appear in "Sunshine and Shower." Nevins and Gordon are to introduce "Little Miss Manicure." Others include the Nat Nazarro Troupe and the Flying Hearys. The motion pictures will deal with Christmas surprises for the children.

EMPRESS (George A. Boyver, mgr.) — Gracie Emmett and her company will be here 20, in "Mrs. Murphy's Second Husband." Maurice Brierre and Grace King are to offer "A Campus Flirtation." Another headliner is "Vaudeville in Monkeyland." Countess Sechy, playing the Hungarian Gypsy Zimbolau, Blanche Sloane (Tod's sister), and Lemaire and Dawson are others on the bill. Mutual movies will help make the holiday time fly.

OLYMPIC (W. F. Jackson, mgr.)—The Golden Crook comes 20, after a week of the Beauty Parade, in which John L. Sullivan was one of the "added beauties." The old gladiator came on direct from Boston, and received a warm reception. His monologue is good, and included some remarks on the liquor question, a few humorous reminiscences and a toast to woman. In the burletta, "500 Reward," Andy Cole, Ambark Ali, George F. Hayes, Hildegarde Stone, Lilla Brennan, Ruth Barbour, Joe Phillips, William Meehan, Mickey Curran, Charles Tyson and Lillian Brooks were all seen in lively action, with a well dressed and pleasing chorus in the background. Al. Reeves comes 27.

STANDARD (Charles B. Arnold, mgr.)—The Follies of Pleasure arrive 20. Last week Harry Fields was featured in a new show given by the Cabaret Girls. For a bunch only a fortnight old the "C. G." ran smoothly and melodiously. Norma Brown ran the comedian a tight race for honors as the chief attraction. Those who helped make the show were: Charles Lipson, Lee Hickman, Jack Wilts, Frank Hughes, Sam Winrow, Ruby Grey, Pearl Reed and Vivian Perry. A dancing stunt, by La Cuta, was given vociferous approval. The French Models are due 27.

EMERY AUDITORIUM.—Dr. Fery Lulek was the soloist at the Cincinnati Symphony Orchestra concerts, 18, 19. The Michigan University Glee and Mandolin Clubs are coming 21, in "college songs and vaudeville." Ray Scanlon is the college comedy star.

CURON.—The Springer Opera Club presented "Don Pasquale," 15, with Paul F. Sehring, Anna Von Unruh, Daniel Burke and Walter Vaughn among those in the cast.

GERMAN.—The German Players put on an extra performance 17, offering "Lieb Vaterland, Magst Ruhig Sein." The Bayerische Maennerchor sang a number of famous German choruses.

ORPHEUM, HEUCK'S OPERA HOUSE, FAMILY and STRAND, motion pictures.

YULETIDE PICKINGS.

NORA BAYES has sent on orders for a big Christmas tree on the B. F. Keith stage, and she'll be the personal aide of good old Santa Claus. The other players on the bill will be her guests. George Homer is attending to the decorations.

BILLIE BURKE was delighted with Cincinnati's demand for her autographed photographs. The proceeds go to the Belgian Relief Fund.

CAMPBELL CASAD came in advance of "Under Cover."

WALTER CONNOLLY, who is with "The Passing of Hans Dippel," is a Cincinnati boy, and a graduate of St. Xavier's College as well as the College of Music.

J. L. PELTRAT came on ahead of Rose Stahl.

TEXAS GUINAN left a trail of bald headed gazeboes whom she kissed on their bare pates. They are thinking of forming a "Society for the Cultivation of Encores."

"A PAIR OF SIXES" is already assured of a notable run. The Rotary Club has reserved 600 seats for 20—the largest theatre party of the season.

ALL the theatres promise Christmas matinees.

THE Lyceum will also throw open its doors to the boxers, and meet the People's in a duel for fistic patronage. The season at Harry Hart's Central Avenue house failed, largely because no printers' ink was used.

CAESAR RIVOLA, with his protean act, hit the high spot in the Empress bill. He has a fine act—one of the best of the Marcus Loew offerings.

BARNES AND ROBINSON between them put on about four hundred pounds of comedy. They were the heavyweights of the last Empress show.

WALTER SHANNON AND MARIE ANNIS were new comers and they stacked up a "good batting average" in their sketch, "A Shine Flirtation," at B. F. Keith's. They were given the high sign of "come again."

"WHEN WE GROW UP" was a playlet enjoyed by the Empress audiences.

RUBY LEONARD AND MABEL RUSSELL are prime Cincinnati favorites, and they got the "glad hand" from the Keith constituency.

VONDINOFF, an artist who produced a cluster of flowers on a fast revolving canvas, was given whirlwinds of applause by the astonished Keith crowds.

OTHER new comers to B. F. Keith's were, the Marx Brothers, who put on a nondescript creation, called "Home Again." Their specialties were clever.

DR. O. M. BRUNE, who wrote "The Appeal," has been visiting here, and will witness the production of his new play. Dr. Brune is a Harvard man, and one of his triumphs was the English adaptation of Sardou's "Theodora."

"THE PASSING OF HANS DIPPEL" was greeted by a unique Monday night audience. Several ministers and Salvationists studied the play, founded on the drink problem.

LOGAN C. MCKECHNIE, war correspondent, was the lecturer with the Belgium war films at Music Hall.

CLARA ROCHESTER, formerly of "All Aboard," became a proxy Salvation Army lassie, and collected Christmas funds on Fourth Street one day during the week.

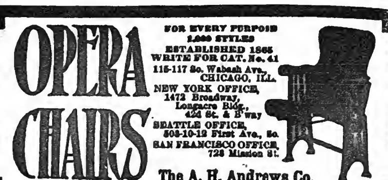
NIKOLAS KOULOUKIS, flutist, of the Cincinnati Symphony Orchestra, and a native of Greece, was the soloist at the last "Pop" at Music Hall, 13.

AT A CONTEST at the Forest Theatre, Avondale, Lillian Fleischer, just sweet sixteen, was voted the prettiest girl in Avondale.

KARL L. DIETZ went to the Strand and saw himself portrayed in "The Adventures of Sylvia Gray."

CHARLES PALMER, actor, sued his wife, Clara to enjoin her from spending his money, has been in turn sued for divorce.

A CHORUS of 700 school children will be heard with the Symphony Orchestra during the National Convention of Public School Superintendents, Feb. 22-27.



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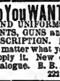

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